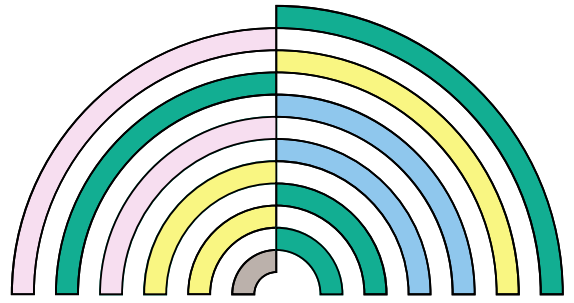


PHILIPPE PARRENØ



**Philippe Parreno**  
**Voices**  
13.12.24–25.5.25

Claudia Illi  
Head of Press & Media  
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illi@hausderkunst.de

Press images  
In the download area:  
[hausderkunst.de/en/presse](https://hausderkunst.de/en/presse)

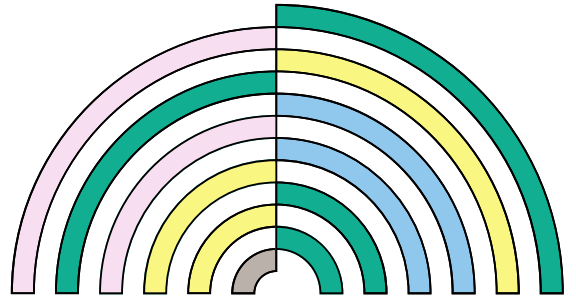
## **Content**

Fact Sheet  
Press Release "Philippe Parreno. Voices"  
Text about the exhibition by Philippe Parreno  
About Philippe Parreno  
Events in the course of the exhibition  
Engagement and Education

## **Online resources**

In the press area of the website  
[hausderkunst.de/en/presse](https://hausderkunst.de/en/presse)

High Resolution Images  
Wall text



## Fact Sheet

### Organiser

Haus der Kunst  
Prinzregentenstraße 1, 80538 München

### Curator

Andrea Lissoni and Lydia Antoniou with Hanns Lennart Wiesner

### Duration

13.12.24–25.5.25 | Ostgalerie, Mittelhalle

### Press

Claudia Illi

### Press Conference

12.12.2024, 11 am | Terrassensaal

### Opening hours

Mon | Wed | Fri | Sat | Sun 10 am–8 pm  
Thu 10 am–10 pm  
Tue closed

### Open Haus

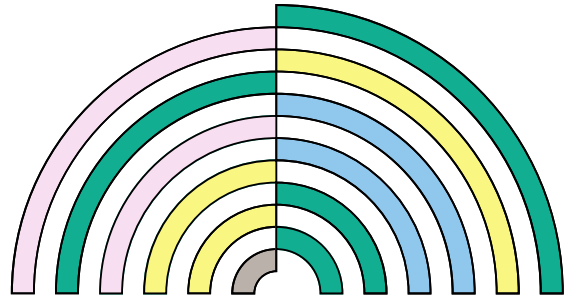
Every last Friday of the month admission is free from 4 pm–10 pm.

### Admission

Hausticket 15 €  
Hausticket Youth 5 €  
Hausticket Kids 0 €  
Journalists 5 €  
365 Live 100 €  
Haus der Kunst 365 50 € Single | 90 € Partner  
Freunde HDK, Art students, ICOM,  
Severely disabled with ID free

### Press Images

High res images can be found under:  
[hausderkunst.de/en/presse](https://hausderkunst.de/en/presse)



### **Exhibition Catalogue**

The exhibition catalog “Voices” is produced in cooperation with Leeum Museum of Art Seoul. It will be published in January 2025 by M/M (Paris), Haus der Kunst München, and Leeum Museum of Art, Seoul. The 464-page catalog includes a text by Philippe Parreno on his new work “El Almendral”, two newly commissioned essays by François J. Bonnet and Kim Choyeop, a conversation between Andrea Lissoni and Sungwon Kim, as well as documentary photography of both exhibitions in Munich and Seoul by Mathias Augustyniak from M/M (Paris).

### **Exhibition planning and realisation**

Benjamin Brix, Simeon Cieslinski, Katja Cox, Tanja Eiler, Carlos Ferrera Garcia, Hans Peter Frank, Jonas Gstatenbauer, Dany Hamilton, Emma Mann, Thomas Proksch, Lukas Hoffmann, Hanna Kriegleder, Timur Kesebir, Besch Julian, Alois Mahl, Kamil Mroczek, Georg Scherlin, Margarita Shabaeva, Andrea Snigula, Stefan Strobl, Mathias Taupitz; Haus der Kunst München.

Uwe Arndt, Nicola Di Chio, Andres Delgado, Stefan Knauer, Jochen Muller, Grega Pirc, Christian Schutz, Jan Stempel, Malte Strunk, John Walker, Nickolaus Wolters; Toolman Custom Berlin.

Marie Auvity, Nicolas Becker, Guillaume Buisson, Lexx, Matthieu Gasnier, Cengiz Hartlap, Johan Lescure.

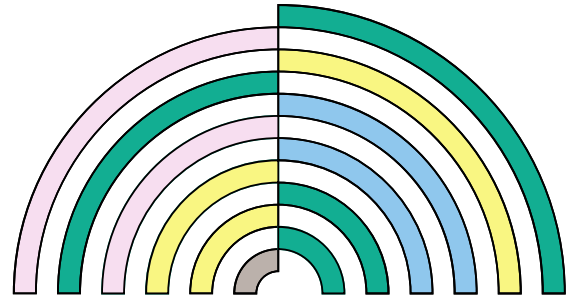
### **Exhibition Graphics**

Bureau Borsche

### **Thanks to**

K.S. Fischer Stiftung Hamburg  
Ulli und Uwe Kai-Stiftung  
Circle of Friends of Philippe Parreno. Voices

Freistaat Bayern  
Alexander Tutsek-Stiftung  
Gesellschaft der Freunde der Stiftung Haus der Kunst München e. V.  
All departments of the Haus der Kunst München



**Press Release**  
**Philippe Parreno.**  
**Voices**  
13.12.24.–25.5.25

## **PHILIPPE PARRENO TRANSFORMS GALLERIES OF HAUS DER KUNST WITH FULLY AI DRIVEN EXHIBITION**

The internationally acclaimed French artist **Philippe Parreno** has transformed the exhibition experience by turning galleries into choreographed spaces that unfold like a script. His exhibitions are immersive journeys, where parallel realities are interconnected, creating a series of unexpected, interdependent events that alter perceptions of space, time, and boundaries.

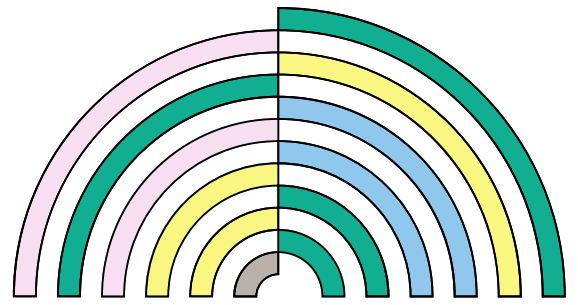
In “**Voices**” at Haus der Kunst, Philippe Parreno explores the power of language by introducing  $\partial A$ , a new language crafted through machine learning and voiced by the renowned TV speaker **Susanne Daubner**. This language, merging news authenticity with Parreno's imaginative realms, infuses the exhibition with an uncanny sense of truth.

Parreno collaborates with artist **Tino Sehgal** to develop a new component of the exhibition in which human bodies trigger ongoing dialogues with its elements, becoming fully part of it. Their vocalisations – ranging from guttural sounds to melodic phrases – interact with the environment, causing lights to flicker, objects to whirl, and surfaces to ripple. Daubner's voice, though unseen, engages with the dancers, blurring the lines between human and artificial.

The space evolves into a living environment, with Parreno's quasi-objects responding to the dancers. Museum apparatus, on loan from diverse local institutions – through an invitation to sustainability and collaboration by Haus der Kunst – are transformed into Parreno's conducting tools. They blink and reveal even more elements of his environment, while inviting visitors to reflect on traditional forms of exhibition display. “Voices” extends beyond Haus der Kunst into a parallel rural landscape, captured and broadcast in real-time, creating a film that blends reality and fiction.

“Voices” has been co-programmed with Leeum Museum of Art in Seoul. Two coordinated yet different exhibitions share co-commissioned works, a book collecting all voice related texts by Philippe Parreno, a catalogue, and an over-arching concept of cooperation across continents, cultures, and languages.

The exhibition is supported by the K.S. Fischer Stiftung Hamburg, Ulli und Uwe Kai-Stiftung, Circle of Friends of Philippe Parreno. Voices. Curated by Andrea Lissoni and Lydia Antoniou with Hanns Lennart Wiesner.



## **Text about the exhibition by Philippe Parreno**

### **A Space of Resonance**

“Voices” transforms Haus der Kunst into a resonating space, producing an active acoustic dialogue where voices control and interact with the exhibition.

### **Echoes of Transformation**

The exhibition mutates within the rigid neoclassical architecture of Haus der Kunst, overriding its symmetry by establishing triangular and helical geometries. This transformation unfolds in tandem with a distant location, where what happens “here” in Munich also occurs “there” in Spain. This mirrored dynamic links Munich to a pre-desertic land in Spain, crossed by a stream, where voices, words, and data flow between the two spaces. These twin environments live from a permanent exchange of events and information, creating a unified resonance across geographical boundaries.

### **El Almendral: The Almond Grove**

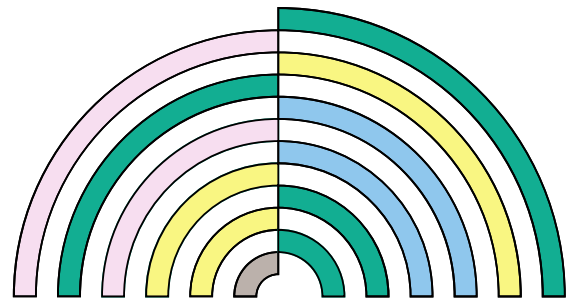
Central to “Voices” is the film *El Almendral*, which transmits spectral data from a remote property in Spain directly to Munich. This film is not merely a visual projection, but an extension of the exhibition. *El Almendral* reveals a pre-desert terrain transformed into a hybrid ecosystem where landscape and fiction merge.

*El Almendral / The Almond Grove* is a project that merges reality with cinematic art, creating a new entity that transcends traditional categories. Located in the Tabernas desert in Almería, this project transforms an almond grove into a dynamic ecosystem that integrates nature, technology, and art. The project serves as both a film set and a living landscape, where modifications to the environment are seen as extensions rather than mere additions. The production of images is rooted in local geopoetry, with visuals cultivated like the surrounding crops. *El Almendral* creates a cinematic landscape narrated through diverse cameras. The collected images and sounds and data are streamed continuously, reflecting the evolving essence of the place as it changes with the seasons. Utilising ecoacoustic technologies and biodata, the film aims to capture the often inaudible sounds of invisible specters. Ultimately, This approach prioritises process over finality, positioning *El Almendral* as an infinite image – an ongoing representation shaped by time. The project also introduces a legal framework through the establishment of the “El Almendral”, asserting the land’s right to self-ownership and proposing non-human rights

### **Three Dimensions of “Voices”**

The exhibition unfolds across three interconnected worlds:

1. The real – the physical spaces and objects in Munich.
2. The diegetic – the cinematic narrative constructed by the film.
3. The extra-diegetic – the spectral data transmitted from Spain, reshaping Munich into an imagined extension of the distant terrain.



These dimensions form a dynamic triangle, reminiscent of the Hindu tradition of Satva (harmony), Raja (activity), and Tama (darkness). Non-separability is central: the real, diegetic, and extra-diegetic worlds resonate through the dancer's voice and the responding elements of the exhibition.

### **Interactivity and Active Acoustics**

**Objects in the exhibition actively respond to the voices, creating a resonant dialogue:**

- A series of 25 blind lamps emits heat, stopping when the room reaches a specific temperature.
- Mechanical installations rise and fall, generating soundscapes from environmental data.
- Privacy glass showcases blink, alternately revealing and concealing their contents in response to electric currents.

This interactivity extends to the spectral data from *El Almendral*, as the elements in Munich respond to the unseen flows of voices and sounds from the film.

### **Introducing Tino Sehgal's "Situation"**

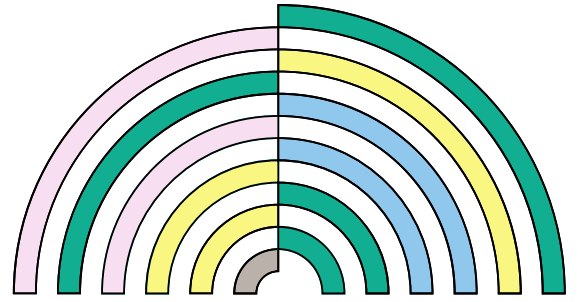
Tino Sehgal contributes "Situation", a work that introduces direct human interaction into the resonating environment of "Voices". Dancers engage visitors in minimalist, participatory encounters, transforming each interaction into a spontaneous moment of resonance. Sehgal's piece emphasises the human element in an otherwise technologically driven exhibition, adding another layer to the choreography of voices, data, and space.

A person controls the exhibition's elements with her/his voice, as if in a delusion episode. Unlike the isolating nature of a delusion, these voices forge connections. The words, fragmented yet potent, seem to arrange the world around the person, moving objects, sounds, and lights across the interconnected spaces. The voice of German TV news presenter Susanne Daubner answers the person's utterances, forming an ongoing exchange where the environment speaks back. Together, these voices create an echo that transforms the exhibition into a landscape, expanding its resonance beyond the immediate architecture of Munich.

### **Choreographing Language**

The dancer's voice traverses these three dimensions, synthesising an evolving, imaginary language. This language, inspired by the complexity of paraphrenic delusion, manifests as a multi-dimensional, post-symbolic structure. The voice is not a means of communication but a structuring force, creating resonance through its form.

Drawing on Jacques Lacan's objet petit a, the voice becomes both intimate and alien – an acousmatic presence that escapes meaning while making it possible.



This disembodied voice transforms space, merging sound with architecture to create a new resonance.

### **The Infinite Image**

Through *El Almendral*, moments in Spain are turned into eternities in Munich. The landscape becomes fiction, where its unity exists only within the film's diegetic space. Each frame of the film extends and folds the physical terrain, creating a spectral flow that binds the two spaces together. This infinite image has no beginning or end, coexisting with the terrain in real-time. The exhibition emphasises process over resolution, allowing visitors to immerse themselves in a perpetual transformation where time and space dissolve into one.

### **A Resonant Organism**

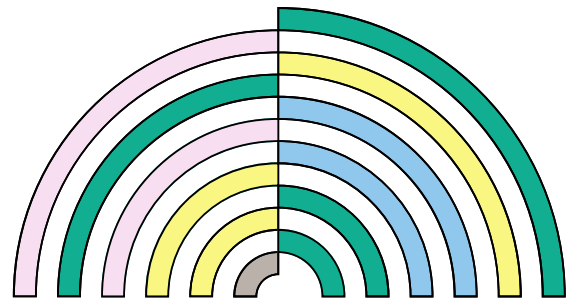
"Voices" is not confined to a single space; it is a resonating dialogue between Munich and Spain. Through the spectral presence of *El Almendral* and the human intimacy of "Situation", the exhibition invites visitors into an evolving organism where every voice, object, and landscape becomes part of an infinite resonance. Within the structure of the exhibition resides a nameless and bodiless character. The exhibition is the diegesis of the character. It is a one-plus-one dimensional fictional world. This localised fictional world reacts to a series of extradiegetic stimuli from diverse sensors around it and in it. Persistently engaging with the environment in the desert of Tabernas, *Membrane* comprehends its surroundings and processes its "affordances", the 52 sensors including anemometers, barometers, hygrometers, thermometers, spectrometers, sound arrays and more. The film functions akin to an antenna, constantly attuned to its surroundings, receiving and processing sensory data to comprehend its environment comprehensively. Self-assessment sensors enable the film to monitor its own condition, shaping its internal processes and cognitive patterns.

The character has a non-visual perception of its surrounding. A tool in evolution constantly generated by living things producing a resonant milieu. **Susanne Daubner** lent her voice to this character. The character's human semblance is juxtaposed with its cybernetic essence.

*Membrane* strives for growth and formulation, akin to a synthesiser modulating signals into sounds. Its linguistic evolution mirrors Susanne Daubner prosody and intonation, embodying a preference for harmonious patterns within its environment.

The exhibiton listens and modulates.





## About

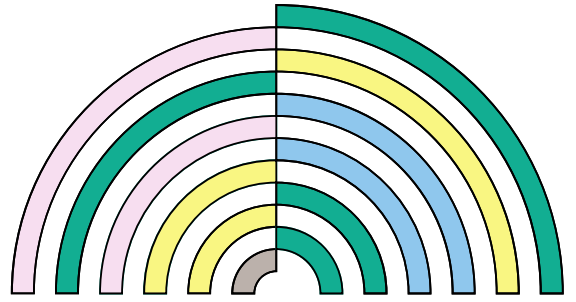
Philippe Parreno

A key artist of his generation, Philippe Parreno (b. 1964, France), works in a diverse range of media including film, sculpture, drawing, and text. He seeks to transform the exhibition visit into a singular experience that plays with spatial and temporal boundaries and the sensory experience of the visitor.

Over the course of his artistic career, Parreno has received countless honours and awards. Parreno has been honoured at the Locarno Film Festival multiple times over the years for his outstanding contribution to film. In 2014, the artist was appointed as an Officer of the Ordre des Arts et des Lettres in recognition of his significant contribution to the arts.

In 2016, Parreno was awarded the prestigious Hyundai Commission at the Tate Modern Turbine Hall in London, titled “Anywhen“, which received international acclaim. In 2013, he became the first artist to occupy the entire 22,000 square metre gallery space at the Palais de Tokyo, Paris with his monumental exhibition “Anywhere, Anywhere Out of the World“. At Cannes in 2006, the artist’s feature film “Zidane: A 78st Century Portrait“ codirected with artist Douglas Gordon premiered out of competition at the 66th film festival. In 2019, Parreno was invited to participate in the 48th International Film Festival in Rotterdam (IFFR) where he presented a new film work “No More Reality Whereabouts“ (2019). The same year, Parreno was commissioned by the MoMA in New York to create a long-term, site-specific artwork to mark the museum’s extended campus opening. In 2021, LUMA Arles Foundation opened a permanent gallery designed by Frank Gehry, dedicated to the work of Parreno. In 2022 Museo Nacional del Prado, Madrid, showed “Quinta del Sordo“, Parreno’s film of Francisco Goya’s legendary “Black Paintings” (Pinturas Negras), in a major international co-commission with Fondation Beyeler.

Born in 1964, Parreno was raised in Grenoble and has lived and worked in Paris since the early 1990s. He studied at the Ecole des Beaux-Arts in Grenoble from 1983 until 1988 and at the Institut des Hautes Etudes en arts plastiques at the Palais de Tokyo, Paris from 1988 until 1989. Based in Paris, Parreno has exhibited and published internationally. Parreno is represented by Pilar Corrias Gallery, London, Air de Paris, Paris, Esther Schipper Gallery, Berlin, Barbara Gladstone, New York, and 1301PE, Los Angeles.



## Events in the course of the exhibition

### **Storytelling-Workshop on "Philippe Parreno. Voices"**

In this five-part workshop series, we explore the stories told by the exhibition "Philippe Parreno. Voices." Together, we uncover and bring them to life on paper. Led by writer Beatrix Rinke, each workshop has its own theme, allowing participants to attend individual sessions or the entire series.

#### **Dates:**

#### **18.1.25 | Character Development | 2 pm–5 pm**

We are each the main character in our own lives, knowing our thoughts and goals best. Today, we'll create new main characters: animals, humans, avatars, or fantastical beings. What do they need to feel alive? We'll give them desires, fears, and secrets, learning storytelling techniques for character development and drawing inspiration from Parreno's exhibition before bringing our creations to life on paper.

#### **22.2.25 | Setting | 2 pm–5 pm**

The setting forms the stage of any story. Are we in an apartment, a garden, the sky, or a museum? The location defines what can happen within the story. At a rushing river or a bustling social network, we'll explore Parreno's exhibition, discovering signs and spaces that could become the backdrop for our own tales.

#### **15.3.25 | The Hero's Journey in a Tote Bag | 2 pm–5 pm**

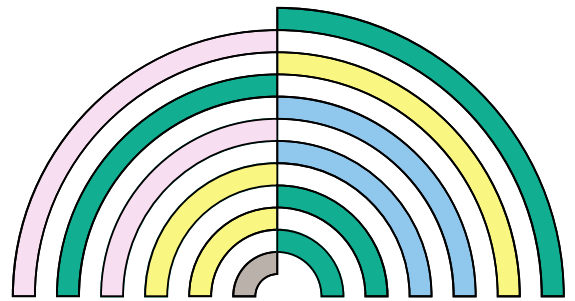
The hero's journey is the classic storytelling structure: a hero ventures into the world to find something or someone – a companion, a treasure, maybe even themselves. Along the way, they experience countless adventures and encounter new allies. We'll examine this narrative and create our own hero's journey within Parreno's exhibition.

#### **5.4.25 | Finding a Language | 2 pm–5 pm**

Language is more than a tool for communication – it is how we shape thoughts and feelings, and describe the world around us. How do we find our own voice? And what if we stretch beyond traditional limits to invent a new language altogether? Inspired by Parreno's work, we'll experiment with alphabets and bring our own language to the page.

#### **17.5.25 | The Voices of Objects | 2 pm–5 pm**

Most people and many animals have a voice with which they communicate. But what if objects, such as a wardrobe, a bus stop, or a computer mouse, also had voices? Together, we'll search Parreno's exhibition for the voices of the objects around us. What secrets do they whisper? We'll listen closely and capture their tales in writing.



## **Learning and Engagement**

Current education programme

The programmatic strand at Haus der Kunst focused on Learning and Engagement positions the house as a meeting place that invites people to experiment, exchange, and enjoy. In addition to existing art education formats, the projects are developed together with experts from various art disciplines for a public of all ages.

### **Open Haus**

On every last Friday of the month, Haus der Kunst opens its doors for "Open House". Admission is free from 4 pm until 10 pm. Open Haus offers space for encounters and creative exchange. There are free guided tours for children and adults through the exhibitions, an open workshop for all generations, activations of artworks, and other surprises.

Upcoming dates: **27.12.24 | 31.1.25**

### **Public guided tours without registration**

The current dates of the public exhibition tours can be found here:  
[hausderkunst.de/en/whats-on](https://hausderkunst.de/en/whats-on)

### **Special dates:**

- Curator's tour in German with Andrea Lissoni on 26.12.24 at 6 pm
- Guided tours for families on 11.1. | 25.1. | 8.2. | 15.2.25 each at 2 pm
- Baby listens in on 13.1. | 10.2.25 each at 2 pm

All dates can be found in our calendar:  
[hausderkunst.de/en/whats-on](https://hausderkunst.de/en/whats-on)

### **Guided tours for private groups**

Guided tours for private groups – also in English and French – can be booked at any time. Information and booking: [fuehrungen@hausderkunst.de](mailto:fuehrungen@hausderkunst.de)