

BLOUIN ARTINFO

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Aude Pariset, Untitled, 2011

After a bit of travel-induced silence on my part, I've decided to round off the summer by posting images of notable exhibitions I've seen throughout the past few months. Along with these photos, I hope to post some capsule-commentary to complement the work seen during most of my stops (Glasgow, London, Basel, Venice, Berlin, etc.). These images will be based on their merit rather than topicality.

First off is [Aude Pariset's](#) solo exhibition "Len Jyan" at KWADRAT in Berlin. I was drawn to Pariset's exhibition due to its idiosyncratic nature: rarely do I ever come across work in the western world utilizing digitally printed rice paper, or work appearing akin to an oversized shell or beach tchotchke. While undoubtedly Pariset's choice of material initially drew me to her work, it continued to unfold conceptually upon closer investigation. Somewhat brazenly, Pariset takes images from the now-defunct all-male collective Paint FX, prints them upon rice paper, which she then adheres to the oversized clam shells--an action, to me, not without feminist undertones. Further work in the exhibition seems to grasp toward repackaging the idyllic if exotic digital terrains oft found in advertising. Pariset presents a series of screenshots taken from interactive virtual tours of hotels on a monitor, appearing slightly stretched and hyper-saturated, emphasizing their hyperreality. Nearby lay a collection of beautiful yet useless tubes of cut linoleum flooring resembling bamboo, if bamboo were produced in a factory, or a didjeridu, if didjeridus were sold in Ikea.

Side view, Untitled 2011 Installation view, Aude Pariset, "Len Jyan" at KWADRAT, Berlin Installation view, "Untitled (sand print lino)" at KWADRAT, Berlin Detail, "Untitled (sand print lino)" Installation view

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