

Aléa

Patrik Pion

25.04. – 05.06.2025

HALLWAYS

1. 24 09 19 20:54 2019, black matter on grained paper, 2400 × 1500 mm
2. 23 08 19 14:51 2019, black stone, grey chalk, highest of, white on textured paper, 1500 × 3330 mm
3. 12 08 19 10:33 2019, black stone, grey chalk on textured, paper, 1500 × 3580 mm
4. *L'enveloppe verticale*, 2024, blank newspaper, staples, plexiglass, 208 × 75 × 15 cm
5. 25 01 20 00:20 2020, black stone on textured paper, 1500 × 2890 mm

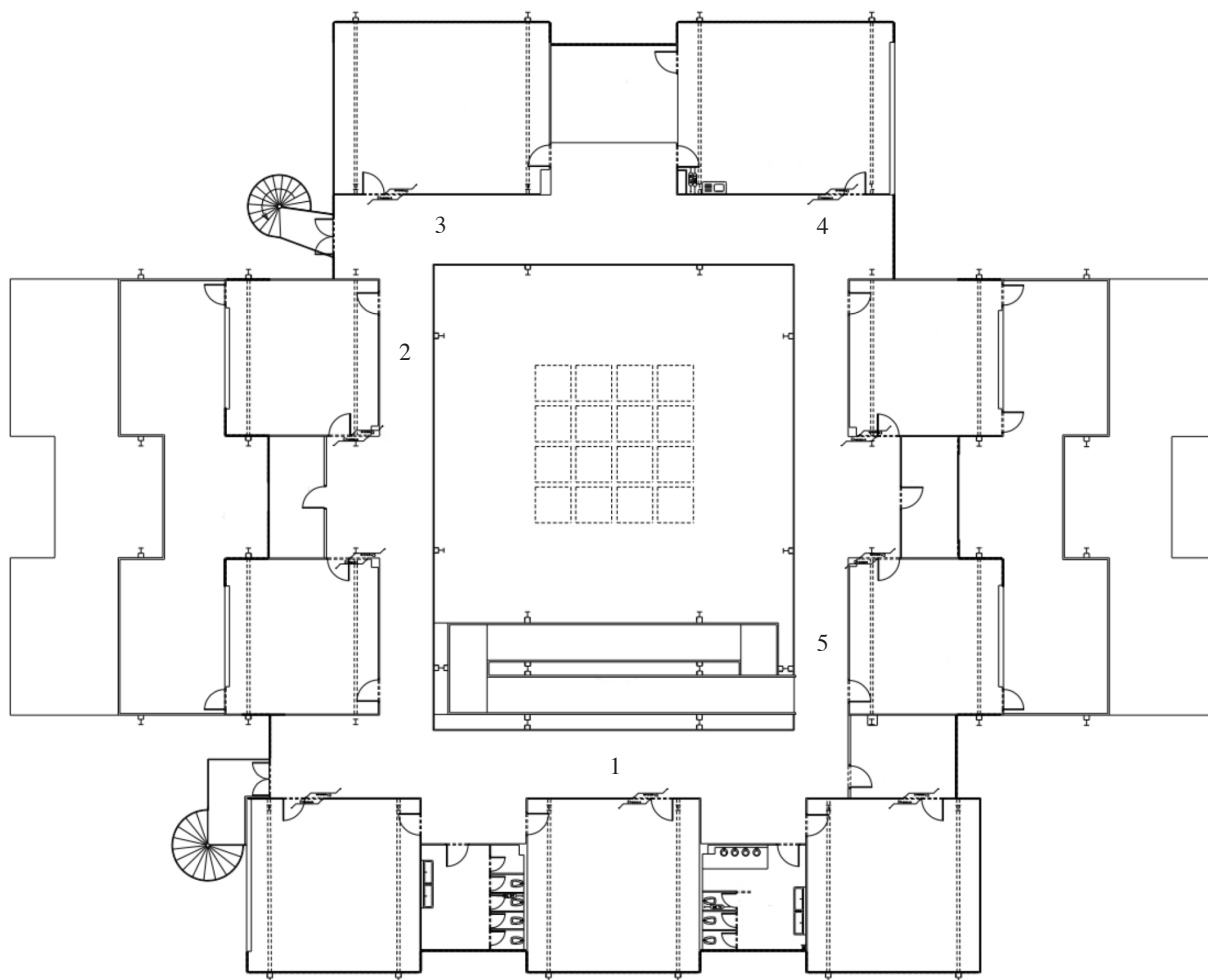
SCREENING ROOM

(RIGHT SCREEN)

145. *Les affects n'apparaissent pas*, 2013
02:40 min. Supermarket TV department. Excerpt from "Figures de cire" by Maurice Tourneur, 1914
149. "Les maux ne sont pas lettres", 2015/2018
02:51 min. Store window. Excerpt from "Der Schatz" by Georg Wilhelm Pabst, 1923
211. *La techné n'est pas une connaissance théorique*, 2021
02:37 min. View of a seawall. Excerpt from "La nouvelle Babylone" by Grigory Kosintsev, 1929
212. *La norme n'est pas naturelle*, 2021
02:17 min. Waterfall. Excerpt from "The Last Performance" by Paul Fejos, 1927
230. *Le langage supplée au vide de l'absence-présence*, 2019/2021
02:56 min. Former water pump. Excerpt from "Grock" by Georg Méliès, 1908
213. *La langue n'est pas un inventaire*, 2021
02:28 min. Magazine found on a sidewalk. Excerpt from "The Scarlett Car" by Joseph de Grasse, 1917
201. *Les objets ne sont que des silences qui nous regardent*, 2019
04:39 min. Photocopier. Excerpt from "Haxan" by Benjamin Christensen, 1922
202. *La désaliénation est individuelle*, 2019
03:02 min. Memorial to the Murdered Jews of Europe, Berlin. Excerpt from "Westfront" by Georg Wilhelm Pabst, 1918
215. *Administrer n'est pas penser*, 2021
02:28 min. Wagon bellows. Excerpt from "The Last Performance" by Paul Fejos 1927

(LEFT SCREEN)

53. *La force de l'indétermination se joue dans l'écart*, 2009/2016
02:21 min. Merry-go-round. Excerpt from "Arsenal" by Alexander Dovjenko, 1929
55. *La vérité n'est pas la matière première*, 2009
02:13 min. Shoe store. Excerpt from "Intolérance" by David Wack Griffith, 1916
75. *Le silence soustrait du son ce que l'on entend pas*, 2010
02:29 min. Cymbals. Excerpt from "Le fantôme qui ne revient pas" by Abram Room, 1929
83. *L'affect n'est pas un mode de représentation*, 2010
03:13 min. Interior elevators. Excerpt from "The Lodger" by Alfred Hitchcock, 1927
97. *Il n'y a pas d'opposition entre le temps et l'instant*, 2011
04:18 min. Fire escapes. Excerpt from "Métropolis" by Fritz Lang, 1927
127. *L'instantané n'est pas de l'ordre du temps*, 2013
04:52 min. Inside a wine-making vat. Excerpt from "Polizeibericht überfallen" by Ernö Metzner, 1928
131. *L'espoir n'est pas toujours devant nous*, 2014
04:17 min. Door handle. Excerpt from "La rue sans joie" by Georg Wilhelm Pabst, 1925
134. *L'inconnu n'est pas la négation du connu*, 2014
06:00 min. Cathedral frontispiece. Excerpt from "Underworld" by Joseph von Sternberg, 1927
136. *Le passé est toujours du présent*, 2014
04:40 min. Bulk forks. Excerpt from "The Blue Bird" by Maurice Tourneur, 1928
139. *Le passé est du temps qui ne passe pas*, 2014
04:40 min. Agricultural machinery. Excerpt from "Nibelungen" by Fritz Lang, 1924
200. *Les choses s'effacent devant leurs représentations*, 2019
03:10 min. Sculpture by Thomas Schütte. Excerpt from "Sparrows" by William Beaudine, 1926
233. *Exister c'est s'apparaître*, 2023
03:08 min. Mirador de Potsdamer Platz. Excerpt from "The Trespasser" by Edmund Goulding 1929



Patrik Pion (b. 1954, Valigny) lives and works in Paris. He studied at Villa Arson in Nice, ENSA Bourges, Conservatoire de Musique de Bourges, Département Cinéma de Paris VIII and Département psychologie de Paris V. Patrik Pion's work has given rise to numerous solo exhibitions, including *Confort Moderne* (2009); CRAC, Centre régional d'art contemporain de Sète (2010); CCC Centre de Création Contemporaine de Tours (2015); Centre d'art contemporain – La Synagogue de Delme (2022); Galerie Valeria Cetraro, Paris (2023). He has also taken part in several group exhibitions, including *In Extenso*, Clermont-Ferrand (2018); CNEAI, Paris; Tonus, Paris; Galerie Valeria Cetraro, Paris (2021); Palais de Tokyo, Paris (2024).

Aléa is an exhibition program initiated by Pierre Allain and Antoine Dochniak in 2025 at Artagon Pantin, a former school repurposed into artist studios. Conceived in dialogue with the building's history and the atmospheric conditions that may affect it, the program explores a sensitive reflection on the affective and emotional relationships between the artworks and their environment. Over the course of the year, international artists are invited to develop site-responsive proposals across varied timeframes. Each project will unfold in different parts of the building: a rooftop terrace, a meeting room, a screening room, and the corridors.