

**PARK AVENUE
ARMORY**



Artist Philippe Parreno Orchestrates Monumental Multi-Sensory Installation At Park Avenue Armory this June

Featuring new and reconfigured work as well as live performances by pianist Mikhail Rudy, exhibition marks the French artist's first major New York show and largest project in the U.S. to date

New York, NY—March 5, 2015—For his largest exhibition in the U.S. to date, Philippe Parreno constructs a multi-sensory journey within the monumental interior of Park Avenue Armory's Wade Thompson Drill Hall—guiding and manipulating the audience's experience through the spectral presence of sound and light. *H {N}Y P N(Y) OSIS* transforms the traditional exhibition experience into a scripted series of rotating events, incorporating new and re-mastered films and objects with live performances by pianist Mikhail Rudy and recorded sound that respond to the Armory's expansive 55,000-square-foot space. Choreographed together, these works form an all encompassing and perpetually evolving artistic composition of operatic proportions.

On view at the Armory from June 9 through August 2, 2015, *H {N}Y P N(Y) OSIS* (pronounced hypnosis) is commissioned by Park Avenue Armory and co-curated by Hans-Ulrich Obrist and Alex Poots, with consulting curator Tom Eccles. In addition to live music, the exhibition features recorded sound by Nicholas Becker and set design by Randall Peacock.

The Armory enables contemporary artists across genres to achieve their most ambitious visions, unconstrained by traditional settings. Philippe's work in particular demands and thrives on this sort of creative freedom. His work radically redefines the exhibition ritual, transforming it from a series of individual works and experiences into a single unified event that interacts with and responds to our soaring drill hall," said Rebecca Robertson, President and Executive Producer of Park Avenue Armory. "Each day and indeed each moment of the installation will be different, revealing new connections among the objects, films, music, and architecture that constitute Philippe's vision."

For the installation, the Armory's darkened drill hall will be animated by a series of 26 marquee light sculptures by Parreno, six of which are being made especially for this exhibition, recalling old-fashioned illuminated theater canopies and billboards. At once works of sculpture, architecture, and art, the marquees are a central and defining element of *H {N}Y P N(Y) OSIS* and will be arranged in two rows within the drill hall to form an avenue that will help guide the visitor experience. Other highlighted works include:

- *The Crowd* (2015), a new film shot within the Armory's drill hall space;
- The film *Anywhere out of the world* (2000) presenting a Japanese Manga character Annlee, as well as *AnnLee* (2011), a series of constructed situations performed by Annlee incarnate as a young woman, created by Tino Sehgal and produced by Asad Raza;
- *Marilyn* (2012), a phantasmagoric séance of the deceased starlit in a suite she once occupied at the Waldorf Astoria; and
- *Invisibleboy* (2010), a portrait of an illegal Chinese immigrant boy and the spectral monsters that inhabit a child's imagination, scratched directly onto the film stock.

Animated by a cumulative soundtrack of recorded sound and live performances by Mikhail Rudy of Ligeti, Liszt, Ravel, Tchaikovsky, and Wagner among others, these works together with others create a choreographed experience exploring themes of apparitions, memory, and absence.

“Philippe is one of the very rare artistic innovators,” said Armory Artistic Director and exhibition co-curator Alex Poots. “This new exhibition will bring to life and engage with the Armory’s monumental and storied drill hall space. Through the movement of his artworks, the use of light and dark, live and recorded music, and sound, film, and memory, Philippe is creating an total art work full of metaphor, counterpoints, coincidences, and interaction.”

Added co-curator Hans Ulrich Obrist, “In Philippe’s hands, the exhibition itself becomes the work of art, a narrative and confluence of events that fold and unfold in the space. The architecture and the visitors come together as vital elements of this choreographed Gesamtkunstwerk.”

ABOUT PHILIPPE PARRENO

Philippe Parreno is a visual artist whose work spans a diversity of media, including film, sculpture, performance, drawing, and text. Based in Paris, France, Parreno has collaborated with a wide spectrum of artists and curators throughout his career and has exhibited internationally.

In presenting his work, Parreno approaches the exhibition as a medium unto itself, and explores its possibilities as a coherent “object” rather than as a collection of individual works. To this end, he conceives his shows as a scripted space where a series of events unfold. Parreno used this format for *Anywhere, Anywhere Out of the World* (2013), where he transformed the Palais de Tokyo in Paris using objects, music, lights, and films to guide the visitor’s experience, and at the Barbican, London, in *The Bride and The Bachelors* (2013), where his orchestration of live and pre-recorded sound activated the artworks of Cage, Cunningham, Johns, Rauschenberg, and Duchamp in concert with live dance performances.

Collaboration is integral to Parreno’s work. In 2006, Parreno co-directed with artist Douglas Gordon the documentary *Zidane: A 21st Century Portrait*, which follows the legendary French midfielder throughout an entire Real Madrid vs Villarreal match using 17 cameras. In 2012, Parreno collaborated with artist Liam Gillick on *To the Moon via the Beach*, which filled the Amphitheatre in Arles with sand. Over four days, the “beach” was transformed by sand sculptors into a moonscape, which formed a constantly changing backdrop to a series of artists’ projects. Most recently, Parreno was involved in a unique collaboration with a range of artists and curators—including Tino Sehgal, Liam Gillick, Hans-Ulrich Obrist, Asad Raza, and Pierre Boulez—for the exhibition *Solaris Chronicles* at the LUMA Arles Campus, which examined the creative vision of architect Frank Gehry.

Parreno’s work is represented in the collections of Centre Georges Pompidou, Paris; Kanazawa Museum of the 21st Century, Japan; MoMA New York; Musée d’art moderne de la Ville de Paris; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum, New York; Tate Modern, London; and Walker Art Center, Minneapolis. His work has also appeared in the Venice Biennale (1993, 1995, 2003, 2007, and 2009), Lyon Biennale (1997, 2003, and 2005), and Istanbul Biennial (2001). Parreno studied at the École des Beaux-Arts in Grenoble (1983–1988) and at the Institut des Hautes Etudes en arts plastiques at the Palais de Tokyo, Paris (1988–1989).

Parreno is represented by Pilar Corrias, London; Air de Paris, Paris; Esther Schipper Gallery, Berlin; Barbara Gladstone, New York; and 1301 PE, Los Angeles.

EXHIBITION CREDITS AND SPONSORSHIP

H {N}Y P N{Y} OSIS is commissioned by Park Avenue Armory and co-curated by Hans-Ulrich Obrist and Alex Poots with consulting curator Tom Eccles. The exhibition features performances by pianist Mikhail Rudy; sound design by Nicolas Becker; and set design by Randall Peacock.

Support for this installation has been provided by the LUMA Foundation.

This installation is supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Citi; Pershing Square Capital Management, LP; and Bloomberg Philanthropies are the Armory's 2015 season sponsors.

Support for Park Avenue Armory's artistic season has been generously provided by The Andrew W. Mellon Foundation, Stavros Niarchos Foundation, Booth Ferris Foundation, The Harold and Mimi Steinberg Charitable Trust, The Shubert Foundation, the Fan Fox and Leslie R. Samuels Foundation, and the Leon Levy Foundation.

HOURS AND ADMISSIONS

The exhibition will be open to the public June 9 through August 2, 2015.

Tuesday – Thursday: 12:00 p.m. – 8:00 p.m.
Friday: 12:00 p.m. – 10:00 p.m.
Saturday – Sunday: 11:00 p.m. – 7:00 p.m.

Tickets: \$15 General Admission

Tickets are available now as part of a season subscription. Single tickets for the installation go on sale May 11 (May 4 for Armory members and May 7 for subscribers).

To purchase tickets and for more information on this project and the Park Avenue Armory 2015 Season, please visit: www.armoryonpark.org or call Park Avenue Armory Ticket Services at (212) 933-5812.

ABOUT PARK AVENUE ARMORY

Part palace, part industrial shed, Park Avenue Armory fills a critical void in the cultural ecology of New York by enabling artists to create—and audiences to experience—unconventional work that cannot be mounted in traditional performance halls and museums. With its soaring 55,000-square-foot Wade Thompson Drill Hall—reminiscent of 19th-century European train stations—and array of exuberant period rooms, the Armory offers a new platform for creativity across all art forms.

Since its first production in September 2007—Aaron Young's *Greeting Card*, a 9,216-square-foot “action” painting created by the burned-out tire marks of ten choreographed motorcycles—the Armory has organized a series of immersive performances, installations, and works of art that have drawn critical and popular attention. Among the highlights of its first seven years are: Bernd Alois Zimmermann's harrowing *Die Soldaten*, in which the audience moved “through the music;” the unprecedented six-week residency of the Royal Shakespeare Company in their own theater rebuilt in the drill hall; a massive digital sound and video environment by Ryoji Ikeda; a sprawling gauzy, multisensory labyrinth created by Ernesto Neto; *the event of a thread*, a site-specific installation by Ann Hamilton; the final performances of the Merce Cunningham Dance Company across three separate stages; the New York Philharmonic performing Karlheinz Stockhausen's sonic masterpiece *Gruppen* with three orchestras surrounding the audience; *WS* by Paul McCarthy, a monumental installation of fantasy, excess, and dystopia; a sonic environment that blurred the boundaries between artist and audience created by the xx; and an immersive *Macbeth* set in a Scottish heath and henge by Rob Ashford and Kenneth Branagh.

Concurrent with the development of its artistic program, the Armory has undertaken an ongoing \$200-million revitalization of its historic building, designed by architects Herzog & de Meuron.

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