Philippe Parreno Orchestrates Exhibition of Film, Sculpture, and Sound With Recitals by Pianist Mikhail Rudy In Park Avenue Armory’s Monumental Drill Hall this June

Featuring newly commissioned work, exhibition marks the French artist’s first major New York show and largest project in the U.S. to date.

New York, NY—June 10, 2015—For his largest presentation in the U.S. to date, Philippe Parreno orchestrates a scripted series of events within the monumental interior of Park Avenue Armory’s Wade Thompson Drill Hall—transforming the traditional exhibition experience through an interplay of the artist’s films, sculptures, and the spectral presence of sound and light. \( H \,(N)\,Y \,P \,N(Y) \,O S I S \) (pronounced hypnosis) features recitals by pianist Mikhail Rudy and a soundscape designed by Nicolas Becker that respond to Parreno’s work and the Armory’s expansive 55,000-square-foot space. Choreographed together by Parreno, these works form an all encompassing and continuously evolving artistic composition of operatic proportions.

On view at the Armory from June 11 through August 2, 2015, \( H \,(N)\,Y \,P \,N(Y) \,O S I S \) was commissioned by Park Avenue Armory for its 2015 season. The exhibition is co-curated by Hans-Ulrich Obrist and Alex Poots, with
consulting curator Tom Eccles, and features set design by Randall Peacock. The exhibition is presented with support from the LUMA Foundation.

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.”

The Armory’s drill hall is animated by a series of 27 marquee light sculptures by Parreno, eight of which have been made especially for this exhibition. A central and defining element of H(N)Y P(N)OSIS, the marquee light sculptures and soundscape of which enable each day and indeed each moment of the installation to transform in concert with live dance performances and pre-recorded sound activating the artwork of Cage, Cunningham, Johns, Rauschenberg, and Duchamp in concert with live dance performances.

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 LUMA Arles.


Parreno would like to personally thank Maja Hoffmann and LUMA Foundation for their support and collaboration in realizing this exhibition. The artist also thanks Marie Auvity and his studio.

**EXHIBITION CREDITS AND SPONSORS**

*H N Y P N(Y) OSIS*
Commissioned by Park Avenue Armory
Co-curated by Hans-Ulrich Obrist and Alex Poots, with consulting curator Tom Eccles
Piano recitals by Mikhail Rudy
Sound design by Nicolas Becker
Set design by Randall Peacock
Graphics by M/M Paris
In collaboration with Pilar Corrias Gallery, Barbara Gladstone Gallery, Esther Schipper Gallery

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

Additional support has been provided by The Maurice and Paul Marciano Art Foundation.

This exhibition 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.

**ARMORY 2015 SEASON SPONSORSHIP**

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, the May and Samuel Rudin Family Foundation, the Leon Levy Foundation and the Isak and Rose Weinman Foundation.

**HOURS AND ADMISSIONS**
The exhibition will be open to the public June 11 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.

For more information or to request images, please contact Resnicow + Associates:

Chelsea Bruck, cbruck@resnicow.com or (212) 671-5164
Juliet Sorce, jsorce@resnicow.com or (212) 671-5158
Emily Viemeister, eviemeister@resnicow.com or (212) 671-5177