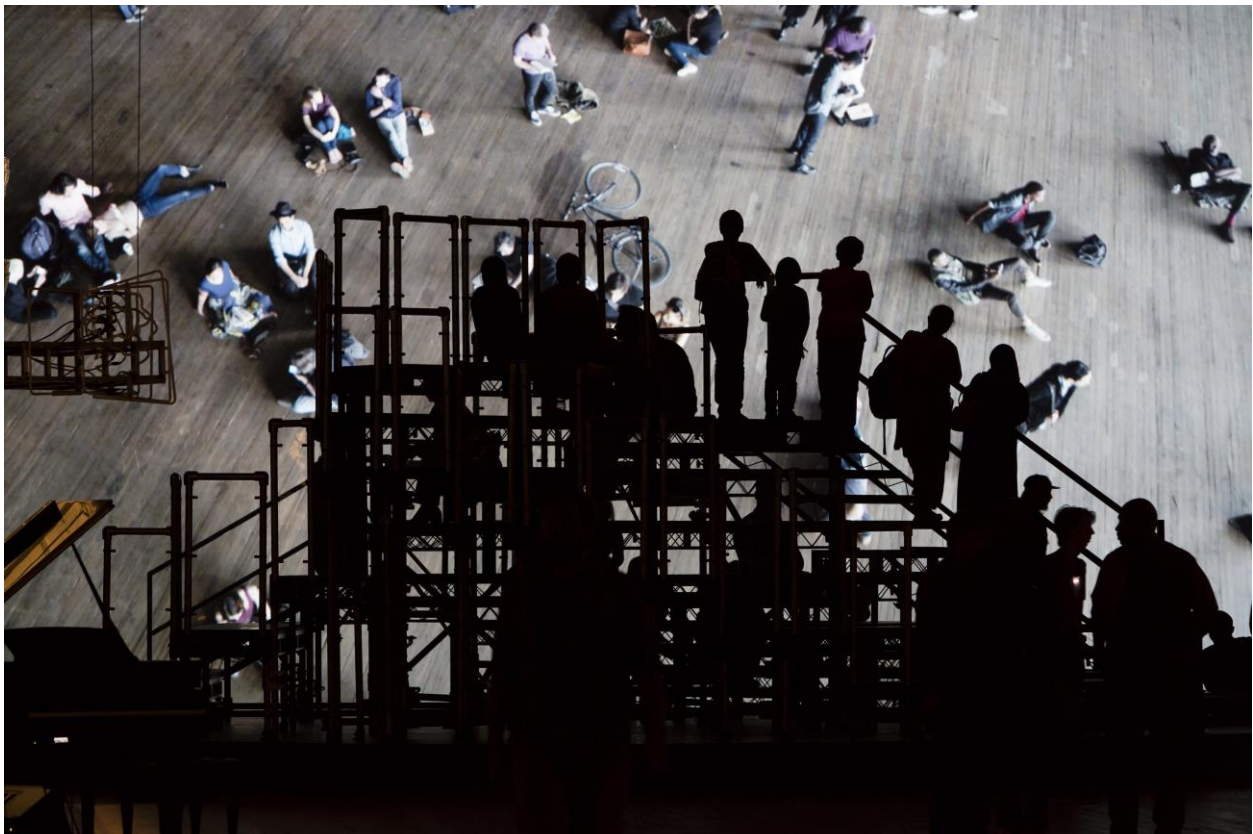


**PARK AVENUE
ARMORY**



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



Installation view of *H {N}Y P N(Y) OSIS* at Park Avenue Armory, by Philippe Parreno. Photo by James Ewing.

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) OSIS* (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) OSIS* 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(Y) OSIS*, the marquees come together as an ensemble piece of visual objects and sound producing instruments in their own right, arranged in order to form an avenue of light responding to the soundscape and other works on view. This polyphonic exhibition includes:

- *The Crowd* (2015), a new film shot within the Armory's drill hall space;
- *Marilyn* (2012), a phantasmagoric séance of the deceased starlet in a suite she once occupied at the Waldorf Astoria in New York;
- *Invisibleboy* (2010), a portrait of an illegal Chinese immigrant boy and his mother living in Chinatown in New York, and the spectral monsters that inhabit the child's imagination;
- *June 8, 1968* (2009), a re-enactment of the train voyage famously recorded by photographer Paul Fusco that transported assassinated senator and presidential candidate Robert Kennedy's body from New York to Washington D.C.;
- A cumulative soundtrack of recorded sound and daily live performances by Mikhail Rudy of Ligeti, Feldman, Ravel, and Scriabin among others, along with new music and sound works by Nicolas Becker, Ranjana Leyendecker, Mirwais, Agoria, Benoit Delbecq and Robert AA Lowe;
- *Anywhere out of the world* (2000) presenting a Japanese Manga character Annlee, as well as *Ann Lee* (2011), a series of constructed situations created by Tino Sehgal and produced by Asad Raza.

"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 a 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 Gamelan Gesamtkunstwerk. The exhibition will appeal to all senses."

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 LUMA Arles.

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 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)YPN(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.

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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.

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