

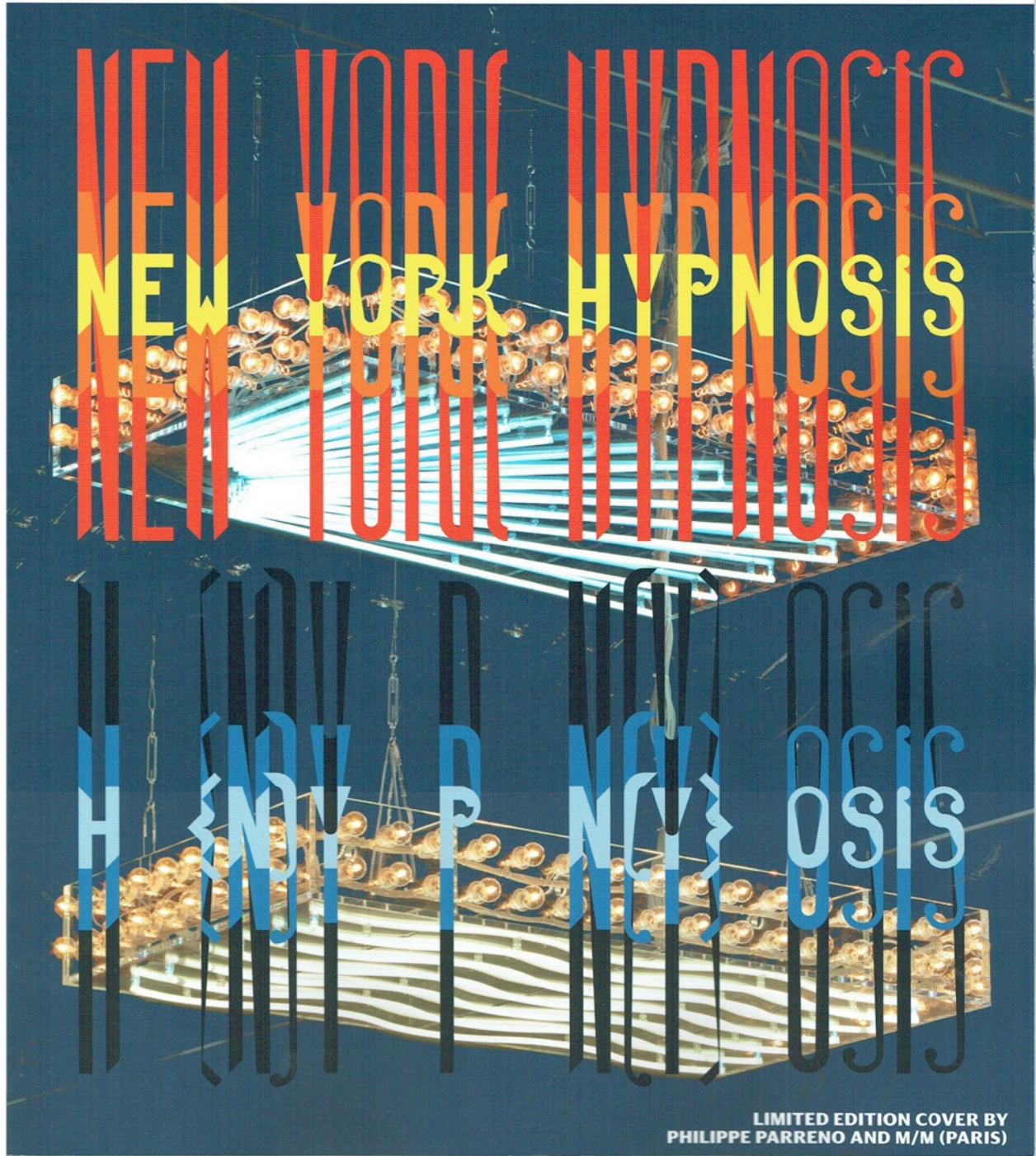
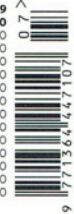
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JULY 2015

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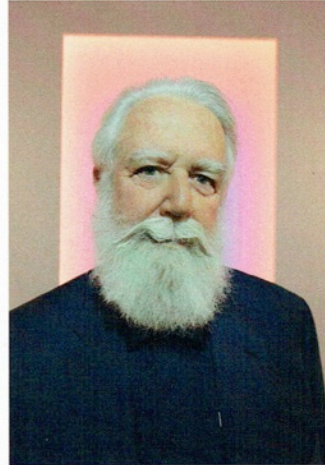
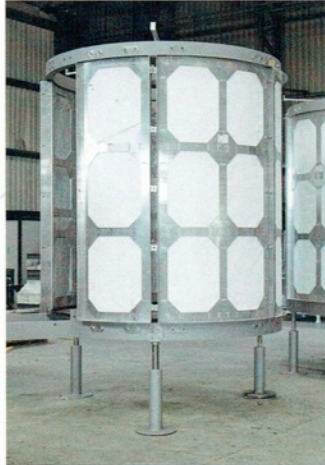
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LIMITED EDITION COVER BY
PHILIPPE PARRENO AND M/M (PARIS)

JULY

▶
RIGHT, ONE OF TWO PODS,
DESIGNED BY ROGERS
STIRK HARBOUR +
PARTNERS AS PART OF A
SCHEME TO TRANSFORM
A JEAN PROUVÉ DISASTER
RELIEF SHELTER INTO
A MODERN HOLIDAY
RETREAT, SEE PAGE 076
FAR RIGHT, ARTIST JAMES
TURRELL LIGHTS UP
NORFOLK, SEE PAGE 082



DESIGN DIRECTORY

- 068 | **Bay watch**
San Francisco MOMA's \$610m extension will open up the museum to a new generation of art lovers
- 073 | **In the round**
London's gasholders burn brightly again as evocative apartments blocks
- 076 | **Future shack**
Jean Prouvé's disaster relief shelter reimaged as a holiday home
- 082 | **Light house**
American artist James Turrell's Norfolk installation is a beacon of inspiration
- 088 | **Architects' Directory 2015**
The world's best young emerging practices

- 099 | **The W* House**
Check out the latest furniture and fittings in our annual design directory

ART

- 050 | **Moving in circles**
Mexican artist Gabriel Orozco's kimono cut-up brings the East to London's West End
- 062 | **Hypnotic eye**
Philippe Parreno's mesmerising new show in New York's Park Avenue Armory

DESIGN

- 188 | **Shadow box**
Giorgio Armani's new Milan museum, housed in a former grain store, offers fashion nourishment

GLADSTONE GALLERY

PHILIPPE PARRENO (STANDING, LEFT) IN HIS PARIS STUDIO WITH SOME OF THE COLLABORATORS ON HIS 'H (N)Y P N(Y) OSIS' EXHIBITION, FROM LEFT, SOUND DESIGNER NICOLAS BECKER, VIRTUOSO PIANIST MIKHAIL RUDY, PRODUCTION DESIGNER RANDALL PEACOCK, AND SOUND DESIGNER DJENGO HARTLAP. PLAYING BEHIND THEM IS PARRENO'S NEW FILM, *CROWD* (2015)

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he invited 300 people into the space and hypnotised them,' says the artist Philippe Parreno. He's describing a new film that's part of his vast show in New York's Park Avenue Armory this summer, shot in the venue itself before any of the other pieces were installed. 'This was last winter,' he explains. 'As the group became relaxed and receptive, I showed them the other films and works that I was planning on putting in the exhibition later, and shot. So in a way they were exposed to my future, to the exhibition as I was imagining it, before it was invented – it's kind of like science fiction, no?' He leans back in a modernist leather chair in his Paris studio, surrounded by rows of musical equipment and blinking computers. 'So you go into the actual exhibition now and see the film of these people watching something – something which doesn't yet exist – it's like you are able to share something with them across time, like communication from a parallel dimension.'

Concepts to do with sharing, with boundaries being crossed, with different timelines and realities coming together are ideas at the heart of Parreno's work. Since the 1990s, he has promoted the notion of the 'exhibition as medium' (see W'176). This is the idea that individual works function as components in a larger scheme; and that it's the exhibition in its entirety that matters most, that provides a communal space to bring people together – immersing them in a kind of totalising experience.

The Armory show, titled 'H (N)Y P N(Y) OSIS' (pronounced 'hypnosis'), is the grandest statement yet of this philosophy. While Parreno's widely praised show at Palais de Tokyo in 2013-14 may technically have been a larger affair, like most museum displays, it was broken up across different galleries. The Armory's Drill Hall, on the other hand – originally built in the 19th century for military parades – is a single, gargantuan room of 55,000 sq ft. This means the various elements in the show can play out simultaneously, the sequences and events constantly informing each other, overlapping to create near endless combinations. >>



GLADSTONE GALLERY

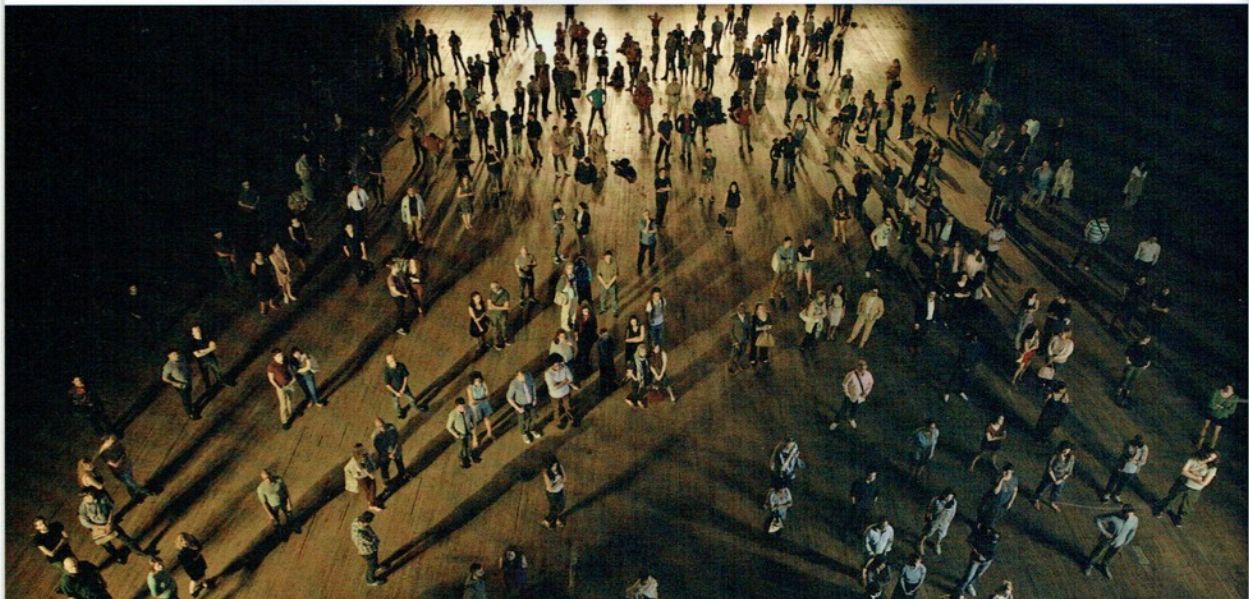
Art

Mix master

Artist Philippe Parreno synthesises talent and hits a high note in New York

PORTRAIT: JEAN-NÔEL LEBLANC-BONTEMPS WRITER: GABRIEL COXHEAD





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'I wanted to keep the space open,' explains the artist, 'to enable an architecture of attention – an architecture that is created by visitors as they make their way through the space. The Palais de Tokyo show was like a garden – that was how I described it: it progressed in a single direction. The Armory show is more like a park, where people are free to wander.'

Apart from the new film, *The Crowd* (2015), with its 300 hypnotised subjects, the other components of 'H {N}Y P N(Y) OSIS' are previous pieces and revisited formats, which have been recombined to powerful, grandiose effect – and also to impart a conscious New York flavour. 'The idea is for the space to seem animated by the city,' Parreno says, 'as if the locale is trying to communicate directly with you, to take over.'

There's his film, *Invisibleboy* (2010), in which an immigrant boy in Chinatown has visions of otherworldly aliens – the creatures scratched directly onto the film stock to give them a palpable sense of occupying a different reality; and also *Marilyn* (2012), where the camera creeps somnambulant around a vision of Monroe's suite at the Waldorf Astoria. Hanging from the Armory's vast vaulted ceiling, meanwhile, are rows of Parreno's trademark marquees, their monochrome brilliance like some heavenly version of Broadway, each of them programmed to play music across the huge space – classical pieces as well as ambient, electronic scores – while more music also emanates from ghostly pianos apparently playing themselves. And in what can

ABOVE AND OPPOSITE, STILLS FROM *CROWD*, WHICH WAS SHOT USING AN ALEXA 65. A LARGE-FORMAT 65MM DIGITAL FILM CAMERA. PARRENO FILMED 300 HYPNOTISED PARTICIPANTS AT NEW YORK'S PARK AVENUE ARMORY, AHEAD OF HIS EXHIBITION THERE

only be described as a kind of giant, mechanical dance, the massive film screens occasionally rise and fall, and roof blinds slide open and closed, seemingly opening up the venue to the amplified street and traffic sounds from Lexington Avenue outside.

The result is a shifting, spectral wonderland, where moments of thrumming noise and dazzling movement contrast spectacularly with sequences that convey a quieter, more melancholy sensibility.

Inevitably, such a multimedia extravaganza is too complex and multifaceted for any one person to produce alone – which is why Parreno's ethos of sharing extends to working with numerous collaborators. Indeed, rather than the traditional role of a single, solitary artist, Parreno has in the past likened his job to that of a producer or choreographer, bringing together disparate individuals to realise a collective creation.

Often, these collaborators are other artists. 'H {N}Y P N(Y) OSIS' brings in the conceptual artist Tino Sehgal, for instance, who works with 'constructed situations' – using actors or dancers to perform certain actions. 'An army of little girls', is how Parreno describes Sehgal's participants, all of them dressed up to resemble Ann Lee – a Japanese manga character that Parreno and fellow artist Pierre Huyghe bought the rights to years ago, and who has featured in numerous works.

But beyond artists, Parreno also works closely with specialists from all sorts of other disciplines, building



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up a stable of like-minded creatives. Randall Peacock, a New York-based production designer responsible for some of the most daring fashion shows of recent years, and who began working with Parreno on the Palais de Tokyo show, calls it 'a true collaboration - that kind of teamwork, where everyone clicks and there's mutual respect. It's extraordinarily rare to get that.' He continues, 'It's like being in a great band, or something. Philippe is highly respectful of other people's abilities. He gives you an idea and lets you run with it - he really believes the process is part of the work.'

Nicolas Becker, a French sound designer whose credits include such films as *Gravity*, affirms the central importance of process. 'Working in the film industry is usually very illustrative - you aim towards an end goal. With Philippe, it's the opposite. He'll say, "Let's concentrate on the process, the journey, and see what emerges."' Becker has been working with Parreno for nine years, ever since the footballing feature film *Zidane: A 21st Century Portrait* (which Parreno co-directed, with fellow artist Douglas Gordon). 'For one project I might meet with a renowned philosopher; recently I worked with a biochemist - it's about always trying to make unexpected connections between different fields,' explains Becker.

For Parreno's Armory show, the fruits of those connections include daily recitals by the virtuoso pianist Mikhail Rudy, graphic design by M/M (Paris), and electronic soundscapes by avant-garde musicians



TYPE-NOSIS FROM M/M PARIS
OUR LIMITED-EDITION COVER WAS CREATED BY PARRENO AND GRAPHIC DESIGN DUO M/M (PARIS). TITLED, *NEW YORK HYPNOSIS, H {N}Y P N(Y) OSIS*, IT IS A 'GRAPHYPNOTIC' INTERPRETATION OF PHILIPPE PARRENO'S MARQUEE. M/M PARIS IS BEHIND THE GRAPHICS FOR THE EXHIBITION, INCLUDING A BESPOKE TYPEFACE, SEEN ON THE COVER AND ACROSS THESE PAGES

such as Robert Aiki Aubrey Lowe - as well as a host of behind-the-scenes collaborations.

The idea is that the exhibition constantly interweaves live and recorded elements, designed and spontaneous gestures, reality and fiction - but also synthesises these experiences into a single, seamlessly unified entity. 'It's like a gamelan,' says Parreno, comparing it to the Indonesian ensemble music. 'The individual objects all have their own identity, but come together to produce a new, powerful whole.'

Ultimately, the essence of the exhibition is perhaps best summed up by another term that Parreno uses: 'synchronicity'. He means it in the obvious way, that events in the space overlap and occur together; but also to describe a special environment where time seems suspended, and visitors feel like they've temporarily stepped beyond the normal, diachronous flow of their lives. And if that sounds like a kind of supernatural thinking, then it's entirely appropriate for evoking the haunting effect of 'H {N}Y P N(Y) OSIS', with its alchemical feeling of boundaries and categories melting away. 'Modernity separates things into different media and labels, puts everything into boxes - one for sound, another for pictures, or for different disciplines, and so on. As an artist, I want to expand beyond that, to find new approaches, new rituals. An exhibition is a kind of ritual - I just want to find new ways of performing it.'
'H {N}Y P N(Y) OSIS' shows at Park Avenue Armory, New York, from 11 June to 2 August, armoryonpark.org

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