

In the past two decades, Philippe Parreno has almost single-handedly reshaped the very notion of what it means to experience art by turning the dynamics of a show into an evolving, situational process, exploring its possibilities as a singular, coherent object rather than as a collection of individual works.

In his largest installation in the U.S. to date, Parreno continues his interrogations into the radical redefinition of the exhibition ritual at the Armory, in one of the few spaces in the world in which such an epic experience could occur. Within the monumental interior of the Wade Thompson Drill Hall, he will construct a scripted space where a series of events fold and unfold onto the space itself, creating an architecture of attention on a scale of operatic proportions. This dramatic composition fuses the spectral presence of sound—both recorded and performed live by Mikhail Rudy— with film, light, collaborations, apparitions, and memory to guide and manipulate the viewer's experience and perception. This sensory journey through both remastered existing works and new projects reveals strata that while present, were previously invisible, and metamorphoses the building into a quasi-living, perpetually evolving organism.

Co-curated by Hans-Ulrich Obrist and Alex Poots, with consulting curator Tom Eccles.

*(This document was automatically generated by Contemporary Art Library.)*