



Park Avenue Armory Announces 2017 Season
Marking 10th Year of Programming and First Full Season
Curated by Artistic Director Pierre Audi
Highlights Include:

- North American premiere of Julian Rosefeldt's *Manifesto*, a multi-channel cinematic installation featuring Cate Blanchett assuming numerous personas who recite iconic artist declarations in contemporary situations
- An epic and resonant staging of Eugene O'Neill's classic expressionist play, *The Hairy Ape*, directed by Richard Jones in a reimagining of the Old Vic production for the Wade Thompson Drill Hall and starring Bobby Cannavale
- Reggie (Regg Roc) Gray, Peter Sellars, and members of the FLEXN community return to the Armory with *FLEXN Evolution*, in which dance and conversations are used to express and talk about critical issues of social justice
- *Hansel & Gretel*, a new commission by Jacques Herzog, Pierre de Meuron, and Ai Weiwei that transforms and activates the drill hall to explore the meaning of publicly shared space in the era of surveillance
- *Blank Out*, a 3D chamber opera based on the life and work of poet Ingrid Jonker by composer/director Michel van der Aa, featuring Miah Persson and Roderick Williams on film in its North American premiere
- Pierre Boulez's rarely performed spatial masterpiece *Répons* with Ensemble intercontemporain, IRCAM, and six soloists, all led by Matthias Pintscher, in a staging that allows audience to experience the work from multiple locations
- North American premiere of *A Room in India (Une chambre en Inde)*, a new work by Théâtre du Soleil and director Ariane Mnouchkine that spans both Western and Eastern drama traditions and explores global issues of terrorism, climate change, and gender equity
- Eclectic, intimate concerts from lieder and art songs to jazz and American spirituals with the continuation of the acclaimed **Recital Series** in the exquisitely restored Board of Officers Room and **Artists Studio**, curated by Jason Moran in the newly revitalized Veterans Room
- *Interrogations of Form*, a series of conversations and talks that provide commentary and insight into Armory productions and related issues of our times

New York, NY - November 21, 2016 (Updated July 14, 2017) - Park Avenue Armory today announced its 2017 season, deepening the institution's commitment to presenting groundbreaking unconventional programs that take full advantage of its soaring Wade Thompson Drill Hall and intimate historic rooms. Marking the first full season at the Armory programmed by Artistic Director Pierre Audi, and the 10th

anniversary of programming for the pioneering nonprofit arts organization, the year features a range of immersive and thought-provoking theater, street dance, visual art and installation, and a mix of classical and contemporary music from jazz and lieder to contemporary Chinese compositions, American spirituals, and beyond. With a world-class roster of artists, the Armory will offer a new commission, several world and North American premieres, North American and U.S. recital debuts, and major new projects that utilize both the visual and sonic elements of the Armory's spaces like never before.

"Our 2017 season brings together an eclectic mix of internationally celebrated visionaries and rising talent in the creation of works that promise to be bold, unexpected, and thought-provoking. The season marks a decade of supporting artists in the creation of new work within the unique architectural setting of our building, and we are thrilled to have some of the most inventive creative minds with us this year," said Rebecca Robertson, President and Executive Producer of Park Avenue Armory. "Our historic spaces act as a transformative agent for these daring artists and our intrepid audiences, who have come to expect to be challenged and moved by our provocative cross-disciplinary programs."

The North American premiere of Julian Rosefeldt's cinematic installation, *Manifesto*, will kick off the season in the Armory's drill hall in December 2016. The highly theatrical work features more than 50 artist manifestos reimagined as dramatic soliloquies and brought to life by Cate Blanchett in a kaleidoscopic series of characterizations. In March 2017, Olivier Award-winning director Richard Jones will helm Eugene O'Neill's classic tale of industrialization and classism, *The Hairy Ape*, starring Tony nominee Bobby Cannavale. The production reimagines Jones' acclaimed staging at the Old Vic in London, and places the audience in the center of the action, which unfolds on a stage rotating like the conveyor belt of a large machine. In June, the Armory's visual art commission brings together collaborators **Jacques Herzog**, **Pierre de Meuron**, and **Ai Weiwei** for the creation of a new, large-scale installation, immersing visitors in an intriguing and disquieting rumination on issues of modern-day surveillance.

Fall 2017 will bring contemporary composer **Michel van der Aa** to the Armory for the North American premiere of his latest work, *Blank Out*, a chamber opera for soprano and 3D film that combines traditional musical elements with live action and innovative film techniques in an exploration of the life and work of poet Ingrid Jonker. The Armory's commitment to presenting spatial music will continue in October with **Pierre Boulez's Répons**, a 45-minute work that is rarely performed due to the demands of its non-conventional configuration. Marking the first New York performance of a major work by the composer since his passing earlier this year, the composition will be played twice in succession each evening with audience members switching seats to hear the work from different locations, thus changing the sonic dimensions of their experience. The season will conclude with the North American premiere of a new work by **Théâtre du Soleil** and director Ariane Mnouchkine, *A Room in India (Une chambre en Inde)*. Following the adventures of a touring French theater company stranded in India without a director, the work touches on the meaning of theater in a time of tumult and explores pressing issues that societies are currently facing around the globe, ranging from terrorism, and religious extremism, to climate change and gender equity.

Throughout the year, in the Armory's historic head house, audiences will have opportunities to experience intimate engagements and performances featuring artists and art forms from around the globe as part of the ongoing **Recital Series** and **Artists Studio**. Established and emerging vocalists, some in their recital debuts, offer concerts as part of the Recital Series in the Board of Officers Room. The Artists Studio,

curated by Jason Moran, draws inspiration from the variety of cultural and ethnic influences in the design of the Veterans Room, one of the most important historic interiors in the country, to explore cultures of sound from around the globe. In addition, the Armory will host five **artists in residence** in the building's historic period rooms: playwright and screenwriter **Lynn Nottage**, Cuban installation and performance artist **Tania Bruguera**, composer and guitarist **Marvin Sewell**, choreographer and flexn dance pioneer **Reggie "Regg Roc" Gray and his company the D.R.E.A.M. Ring**, and photographer and visual artist **Carrie Mae Weems**. Periodically throughout the year, these artists will open what can often be an insular process by sharing their studios and practice with the public.

"The Armory provides once-in-a-lifetime experiences for artists and audiences, offering almost limitless opportunities to realize artworks that transcend convention and that engage with the power of the Armory building, classic and interdisciplinary art forms, and contemporary cultural dialogues all at once," said Pierre Audi, the Armory's Artistic Director. "It has been a tremendous pleasure to curate the 2017 season—my first full season as Artistic Director—with programs and commissions guided by the institution's rich creative history, its inspiring physical spaces, and the imaginations of bold artists from around the world."

Alongside its visual and performing arts programs, the Armory will expand its public programming through a new series of conversations, *Interrogations of Form*. The series features artists, scholars, cultural leaders, and social trailblazers leading public conversations, encouraging discourse beyond conventional interpretations and perspectives on themes addressed in Armory programming and the cultural world more broadly. The institution's Malkin Lecture series will also continue, focused on illuminating the Armory's rich history and its role in the civic, cultural, and aesthetic evolution of New York in the 19th and early 20th centuries, as will the organization's robust education initiatives, which serve public school students from throughout the five boroughs and offer production-based programs and ongoing engagement through in-school residencies.

Subscriptions for the 2017 season go on sale Monday, November 21, at www.armoryonpark.org / (212) 933-5812. See page 18 for additional ticketing information.

PARK AVENUE ARMORY 2017 SEASON

Manifesto

December 7, 2016 - January 8, 2017

Monday - Wednesday: 12:00pm - 8:00pm

Thursday - Sunday: 12:00pm - 12:00am

Sunday: 12:00pm - 7:00pm

Christmas Eve and New Year's Eve: 12:00pm - 4:00pm

Closed Christmas Day

Inspired by the tradition of artist manifestos, Julian Rosefeldt's *Manifesto* is a collage of artistic declarations of the 20th century, reinterpreted as poetic monologues that provoke timeless questions about the artist's role in society. The 13 scenes that comprise *Manifesto* draw on more than 50 milestones of artist

manifestos from the past century, woven together into dramatic soliloquies that highlight specific movements or schools of thought. The texts are brought to life by Cate Blanchett, who creates 13 different roles in a kaleidoscopic series of characterizations ranging from a funeral orator to a TV anchorwoman to a corporate CEO to a homeless man. Presented simultaneously on adjacent screens in a site-specific presentation for the Armory's drill hall, the text and images blend together into a highly theatrical cinematic installation that recaptures the defiant spirit of its source material for a contemporary audience.

About Julian Rosefeldt

Julian Rosefeldt is a German film and video artist who lives and works in Berlin. Since 2001 he has held a professorship for Digital and Time-based Media at the Academy of Fine Arts in Munich. Showing extensively in museums and film festivals worldwide, his work is included in renowned collections such as Neue Nationalgalerie, Berlin; Saatchi Collection, London; and the Museum of Modern Art, New York.

Rosefeldt's film works possess a complex visual quality. The viewer is immersed in lavishly staged sets, which are projected in cinematographic style onto several screens. Caught in a continuous loop, his protagonists often follow a Sisyphean task, moving in heavy rhythms, matched by the action of the camera gliding slowly forwards and backwards. Rosefeldt treats everyday rituals and clichés analytically and ironically, subverting them by shifting the action into the absurd.

Recent works include *Manifesto* (2015), *Deep Gold* (2013/2014), *My home is a dark and cloud-hung land* (2011), *American Night* (2009), and *The Shift* (2008). Recent solo exhibitions were held at Sprengel Museum, Hanover (2016); Hamburger Bahnhof - Museum für Gegenwart, Berlin (2016); ACMI - Australian Centre for the Moving Image, Melbourne (2015); and many others. Selected group shows include *Wolfsburg Unlimited*, Kunstmuseum Wolfsburg (2016); *Zeitgeist: The Art of New Berlin*, CCBB Rio de Janeiro (2016); *Moving Time: Video Art at 50, 1965 - 2015*, The Eli and Edythe Broad Museum, Michigan (2015); *TELE-GEN. Art and TV*, Kunstmuseum Bonn (2015); *Conflict, Time, Photography*, Tate Modern, London (2014).

The Hairy Ape

March 25 - April 22, 2017

By Eugene O'Neill

Directed by Richard Jones

Stewart Laing, Designer

Aletta Collins, Choreographer

Mimi Jordan Sherin, Lighting Designer

Sarah Angliss, Composer and Sound Designer

Starring Bobby Cannavale

Chris Bannow, Tommy Bracco, Emmanuel Brown, Nicholas Bruder, Catherine Combs, Phil Hill, Cosmo Jarvis,

Mark Junek, Henry Stram, Jamar Williams, Isadora Wolfe, Amos Wolff

With Becky Ann Baker and David Costabile

Previews:

March 25 – March 29

Saturday at 8:00pm

Sunday at 5:00pm

Tuesday – Wednesday at 7:30pm

Performances:

March 30 – April 22

Opening Night: Thursday, March 30 at 7:00pm

Tuesday – Thursday at 7:30pm

Friday at 8:00pm

Saturday at 2:00pm and 8:00pm

Sunday at 3:00pm

Wednesday at 2:00pm and 7:30pm (April 12 and 19)

A Park Avenue Armory and Old Vic London Production

Written in 1922 by Nobel Prize-winning playwright Eugene O’Neill, this iconic American drama is a searing social commentary of the divide and friction between the rich and poor in the Gilded Age. The timeless story of class and identity is directed by Olivier Award-winner Richard Jones, whose acclaimed staging for The Old Vic has been radically reimagined for the Wade Thompson Drill Hall.

Tony nominee Bobby Cannavale stars as Yank, the laborer who revels in his status as the strongest stoker on a transatlantic ocean liner. When Yank is deemed a “filthy beast” by the daughter of a rich steel merchant, he experiences an awakening of consciousness that leads him on a journey through the worlds of both the disenfranchised working class and wealthy society of New York. The design by Stewart Laing places the action on a stage that revolves around the audience like the conveyor belt of a large machine, serving as a metaphor for the struggle between the working man and the industrial complex found at the heart of the play.

About Richard Jones

Richard Jones is an acclaimed director of the stage, both of theatrical and operatic works, and has won numerous Olivier Awards. His theatre credits include *Too Clever By Half*, *The Illusion*, *A Flea in Her Ear*, *The Hairy Ape* (The Old Vic); *Six Characters Looking for an Author*, *Hobson’s Choice*, *The Good Soul of Szechuan*, *Annie Get Your Gun*, *The Government Inspector*, *Public Enemy – a version of The Enemy of the People*, *The Trial* (Young Vic Theatre); *Into The Woods* (Phoenix Theatre West End); *Black Snow* (American Repertory Theatre); *All’s Well that Ends Well* (Public Theater); David Hirson’s *La Bête* and *Wrong Mountain* (Eugene O’Neill Theater); *Titanic* (Lunt Fontaine Theater); *Holy Mothers* (Ambassadors Theatre / Royal Court London); *Le Bourgeois Gentilhomme*, *Tales from the Vienna Woods* (National Theatre London); *A Midsummer Night’s Dream* (Royal Shakespeare Company, Yale and Salamanca Festival); *Rumpelstiltskin – David Sawer* (Birmingham Contemporary Music Group, Spitalfields Festival London).

His opera credits include *Hansel and Gretel* (Metropolitan Opera New York); *Boris Godunov*, *Der Ring des Nibelungen*, *Lady Macbeth of Mtsensk*, *L'heure Espagnole* and *Gianni Schicchi*, *The Gambler*, *Anna Nicole*, *Il Trittico*, *Gloriana* (Royal Opera House, London); *The Plumber's Gift*, *The Love for Three Oranges*, *Die Fledermaus*, *Pelleas and Melisande*, *From Morning to Midnight*, *Lulu*, *The Trojans*, *Cavalleria Rusticana* and *Pagliacci*, *The Bitter Tears of Petra von Kant*, *The Tales of Hoffmann*, *Julietta*, *Rodelinda*, *The girl of the golden West*, *Don Giovanni* (English National Opera, London); *Hansel and Gretel*, *The Queen of Spades*, *Wozzeck*, *Die Meistersinger von Nuremberg* (WNO and ENO), *Skin Deep* (Opera North Leeds); *Flight*, *Macbeth*, *Falstaff*, *Der Rosenkavalier* (Glyndebourne); *Ariodante* (Aix-en-Provence Festival, Dutch National Opera); *L'enfant et les Sortilèges*, *Der Zwerg*, *Julietta* (Paris Opera); *Peter Grimes* (La Scala Milan).

He was awarded Commander of the Order of the British Empire (CBE) in the 2015 New Year Honours.

About Bobby Cannavale

Bobby Cannavale is an award-winning stage, television, and film actor. His stage credits include *The Big Knife* (Roundabout), *Glengarry Glen Ross* (Broadway), *The Motherfucker with the Hat* (Broadway; Tony nominee for Best Actor; Drama Desk Award for Outstanding Actor), *Trust* (Second Stage Theatre), *Mauritius* (Broadway; Tony nominee for Best Featured Actor), *Hurlyburly* (Acorn Theater), *Fucking A* (Public Theatre), and *The Most Fabulous Story Ever Told* (Williamstown).

His film credits include *The Fundamentals of Caring*, *Daddy's Home*, *Ant-Man*, *Spy*, *Danny Collins*, *Annie*, *Adult Beginners*, *Chef*, *Blue Jasmine*, *Lovelace*, *Parker*, *Movie 43*, *Roadie*, *Win Win*, *Weakness*, *The Other Guys*, *The Merry Gentleman*, *Paul Blart: Mall Cop*, *100 Feet*, *The Promotion*, *Diminished Capacity*, *The Take*, *Dedication*, *The Ten*, *10 Items or Less*, *Snakes on a Plane*, *Fast Food Nation*, *The Night Listener*, *Romance & Cigarettes*, *Happy Endings*, *The Breakup Artist*, *Shall We Dance?*, *Haven*, *Fresh Cut Grass*, and *The Station Agent*.

His television credits include *Vinyl*, *Robot Chicken*, *Nurse Jackie*, *Boardwalk Empire* (Primetime Emmy Award for Outstanding Supporting Actor), *Modern Family*, *Blue Bloods*, *Marry Me*, *Louie*, *American Dad!*, *Cupid*, *Lipstick Jungle*, *Cold Case*, *The Knights of Prosperity*, *Will & Grace* (Primetime Emmy Award for Outstanding Guest Actor), *Six Feet Under*, *Oz*, *Law & Order*, *Kingpin*, *Ally McBeal*, *100 Centre Street*, *Sex and the City*, and *Third Watch*.

FLEXN Evolution **May 18 - 21, 2017**

A Collaboration of Reggie (Regg Roc) Gray, Peter Sellars, and Members of the D.R.E.A.M. Ring
Ben Zamora, Light Sculpture & Lighting Designer
Gabriel Berry, Costume Designer
Epic B, Music Mix

Commissioned and produced by Park Avenue Armory

Thursday - Saturday at 8:00pm
Sunday at 3:00pm

After dazzling audiences in 2015, this thrilling group of dance innovators returns to the Armory to launch their third international tour with the unquenchable energy and blazing focus of a new art form coming into the world. *FLEXN Evolution* epitomizes the Brooklyn-born street dance flex, transformed from its individual, combative style into a collaborative work of bone-breaking and boundary-breaking social activism, human exchange, and sheer artistic daring. Re-envisioned with newly created scenes since the Armory's premiere of *FLEXN* in 2015, *FLEXN Evolution* is newly intimate, emotionally focused, personal, virtuosic, and transcendent, while embodying the next steps in a form that breaks news from the artistic and political front lines.

Each performance begins with an onstage conversation organized in collaboration with Common Justice, which develops and advances solutions to violence that meet the needs of crime survivors and fosters racial equity without relying on incarceration. Entitled "A New Vision for Justice in America," the series represents new coalitions, insights, and ways of understanding questions of justice and injustice in communities that are demanding and actively shaping new futures. Moderated by Reggie Gray and Peter Sellars; special guests include public figures, social justice advocates, community leaders, and youth.

About Reggie (Regg Roc) Gray

Choreographer and dancer Reggie (Regg Roc) Gray has been a pioneer of flex dance for more than a decade, performing around the globe with his award-winning crew HyperActive. Born in East New York, Brooklyn, Gray began his journey in dance at the age of three, inspired by the legendary Michael Jackson. First introduced to the bruk-up style of dance, flex's precursor, at a block party as a teenager, Gray later formed elite dance teams which competed on the television series "Flex in Brooklyn" and elsewhere in the borough. Gray and his teams would go on to evolve the flex form, win numerous competitions, and help spread the style's popularity throughout New York and beyond.

In 2011, Gray founded the community-oriented performance and competition company The D.R.E.A.M. Ring (Dance Rules Everything Around Me), which has become an important launching pad for young flex dancers, or "flexors." The D.R.E.A.M. Ring has broadened the genre while protecting the essence of flex culture, focusing on collaborative teamwork to build community amongst the dancers. It provides youth with a safe environment to express their artistry and a wealth of opportunities for sharing their creativity with the community—such as performing in schools and teaching in after-school programs—and professional development opportunities in an effort to show that flex dance will not only be known as a distinguished and genuine mode of expression, but a creative engine that will unite communities for social change around the world.

Gray has made several appearances on American television and in commercials, and has been featured in music videos with Wayne Wonder, Sean Paul, Nicki Minaj, and others.

Gray and the D.R.E.A.M. Ring dancers have been artists-in-residence at the Armory since May 2015, where they have continued to develop the flex movement and teach classes on the form.

About Peter Sellars

Opera, theater, and festival director Peter Sellars has gained international renown for his groundbreaking and transformative interpretations of artistic masterpieces and collaborative projects with an extraordinary range of creative artists. Sellars has staged operas at the Glyndebourne Festival, Lyric Opera of Chicago, Netherlands Opera, Opéra national de Paris, Salzburg Festival, and San Francisco Opera, among others, and has established a reputation for bringing 20th-century and contemporary operas to the stage. Sellars has been a driving force in the creation of many new works with longtime collaborator composer John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, and *Doctor Atomic*.

Sellars staged Johann Sebastian Bach's *Saint Matthew Passion* with the Berliner Philharmoniker at Park Avenue Armory in October 2014. Other projects have included a double bill of Tchaikovsky's *Iolanta* and Stravinsky's *Persephone* for Teatro Real in Madrid; critically acclaimed concert stagings of Bach's *Saint Matthew Passion* and *St John Passion* with the Berlin Philharmoniker; and *The Indian Queen*, combining Purcell music, text, and dance at the Perm Opera and Ballet Theatre. Theater projects have included a production of Euripides' *The Children of Herakles*, focusing on contemporary immigration and refugee issues and experience; *Desdemona*, a collaboration with the Nobel Prize-winning novelist Toni Morrison and Malian composer and singer Rokia Traoré, which was performed in major cities in Europe and the U.S. and presented in London as part of the Cultural Olympiad; and a radical four-person distillation and exploration of *A Midsummer Night's Dream* for Canada's Stratford Festival.

Sellars has led several major arts festivals, including the 1990 and 1993 Los Angeles Festivals and the 2002 Adelaide Arts Festival in Australia. In 2006, he was Artistic Director of New Crowned Hope, a month-long festival in Vienna for which he invited international artists from diverse cultural backgrounds to create new work in the fields of music, theater, dance, film, the visual arts, and architecture for the city's celebration of Mozart's 250th birth anniversary. He also served as the Music Director of the 2016 Ojai Music Festival. Sellars is a professor in the Department of World Arts and Cultures/Dance at UCLA and Resident Curator of the Telluride Film Festival. He is the recipient of a MacArthur Fellowship, the Erasmus Prize, the Gish Prize, and the Polar Music Prize, and is a member of the American Academy of Arts and Sciences.

About Common Justice

Common Justice develops and advances solutions to violence that transform the lives of those harmed and foster racial equity, without relying on incarceration. In New York, Common Justice operates the first alternative-to-incarceration and victim-service program in the United States that focuses on violent felonies in the adult courts. Nationally, the organization leverages the lessons from its direct service to transform the justice system through partnerships, advocacy, and elevating the experience and power of those most impacted. Rigorous and hopeful, Common Justice builds practical strategies to hold people accountable for harm, break cycles of violence, and secure safety, healing, and justice for survivors and their communities.

vera.org/project/common-justice.

Hansel & Gretel

June 7 - August 6, 2017

Tuesday - Thursday: 12:00pm - 8:00pm

Friday: 12:00pm - 10:00pm

Saturday - Sunday: 12:00pm - 7:00pm

Curated by Tom Eccles and Hans Ulrich Obrist

Commissioned by Park Avenue Armory

Creating a world permeated by modern-day surveillance, Jacques Herzog, Pierre de Meuron and Ai Weiwei collaborate on an immersive, interactive installation that will fill the Armory's Drill Hall and extend into the first floor of the Head House. Placing visitors in the position of the observed and the observer, the multilayered work will submerge audiences in an environment where their every movement is tracked and monitored. The experience inverts the fairytale of Hansel and Gretel—instead of purposely leaving a trail to avoid getting lost, the surreptitious tracking of visitors makes it impossible to hide their location.

The project builds on a legacy of over 15 years of collaboration between Weiwei and Herzog & de Meuron, who have worked together on such projects as the 2012 Serpentine Gallery Pavilion and the National Stadium in Beijing, created for the 2008 Summer Olympics and coined the "Bird's Nest" for its exterior façade of interwoven steel.

About Ai Weiwei

Ai Weiwei is renowned for making strong aesthetic statements that resonate with timely phenomena across today's geopolitical world. From architecture to installations, social media to documentaries, Ai uses a wide range of mediums as expressions of new ways for his audiences to examine society and its values. Recent exhibitions include: *Ai Weiwei. Libero* at Palazzo Strozzi in Florence, *#SafePassage* at Foam in Amsterdam, *translocation - transformation* at 21er Haus in Vienna, *Andy Warhol / Ai Weiwei* at the National Gallery of Victoria in Melbourne, *Ai Weiwei* at the Royal Academy of Arts in London, and *@Large: Ai Weiwei* on Alcatraz in San Francisco.

Ai was born in Beijing in 1957 and currently resides and works in both Beijing and Berlin. Ai is the current Einstein Visiting Professor at the Berlin University of the Arts (UdK), and he is the recipient of the 2015 Ambassador of Conscience Award from Amnesty International and the 2012 Václav Havel Prize for Creative Dissent from the Human Rights Foundation.

About Jacques Herzog and Pierre de Meuron

Pritzker Prize-winning architects Jacques Herzog and Pierre de Meuron were born in Basel in 1950, and studied architecture at the Swiss Federal Institute of Technology Zurich (ETH) from 1970 to 1975 with Aldo Rossi and Dolf Schnebli. They received their degree in architecture in 1975 and established Herzog & de Meuron in Basel in 1978, a firm known for designs that are at once highly inventive and sensitive to the site, geography, and culture of the region for which they are planned.

Herzog & de Meuron's projects range from highly recognized public facilities, such as their stadiums and museums, to distinguished private projects such as apartment buildings, offices, and factories. A selection of their most recognized buildings to date include the Elbphilharmonie Hamburg, Hamburg, Germany, 2016; the Tate Modern and its extension, the Switch House, London, England, 2016; 1111 Lincoln Road, a mixed-use parking facility, Miami, Florida, 2010; and Prada Aoyama, Tokyo, Japan, 2003.

In many projects Herzog & de Meuron have worked with artists, an eminent example of that practice

being the collaboration with Rémy Zaugg (Roche Pharma-Research Building 92, Basel, 2000; and many more); with Thomas Ruff (Eberswalde Technical School Library, Germany, 1999, among others); and with Michael Craig-Martin (Laban Dance Centre, London, 2003).

Blank Out

September 21 – 27, 2017

Miah Persson, Soprano
Roderick Williams, Baritone (film)
Nederlands Kamerkoor, Choir (film)

Michel van der Aa, Composer, Film, and Stage Director
Sophie Motley, Dramaturg
Floriaan Ganzevoort, Lighting Designer

A production of Dutch National Opera
Adapted by Park Avenue Armory

Thursday – Friday, Monday, Wednesday at 8:00pm
Sunday at 3:00pm

Composer Michel van der Aa combines classical instruments, voice, electronics, actors, video, apps, and even web browsers in his multidisciplinary work. His broad musical vocabulary embraces these elements alongside film, stage direction, and the written word, allowing him to create works that are as visual as they are aural.

This dynamic young creative voice comes to the Armory for the North American premiere of his latest creation, a chamber opera for soprano and 3D film based on the life and work of South African poet Ingrid Jonker. Soprano Miah Persson sings live, combined with replayed loops of herself and the voice of Baritone Roderick Williams on film to create haunting musical passages and ensembles. This groundbreaking work combines live action, innovative techniques of interactive film, and inventive music to consider human memory, the ways in which we reconstruct and deal with traumatic life events, and notions of individual realities.

About Michel van der Aa

Michel van der Aa, winner of the 2015 Johannes Vermeer Award and 2013 Grawemeyer Award, is one of today's most sought-after composers and stage directors. A pioneer in the realms of new music and technology, his staged works—incorporating film and sampled soundtrack—are a seamless hybrid of musical theater and multimedia.

Van der Aa's imaginative music theatre works *Sunken Garden* (2011-12), *The Book of Disquiet* (2008), *After Life* (2005-06) and *One* (2002) have received critical and public acclaim internationally. His repertoire also includes concert works and chamber music for small ensemble, soloists, and soundtrack. He collaborated with Sol Gabetta on the cross-media cello concerto *Up-close* (2010),

which has been performed in 15 countries. His 3D film opera, *Sunken Garden* (2013), an 'occult-mystery film-opera,' was created in partnership with the English novelist David Mitchell, the author of *Cloud Atlas*.

Van der Aa's music has been featured at many leading international festivals and is performed regularly by orchestras and ensembles worldwide. Central to Van der Aa's practice is collaboration and interdisciplinarity. He has worked with classical performers such as Sol Gabetta, Barbara Hannigan, Janine Jansen, Christianne Stotijn, and Roderick Williams, as well as the Portuguese fado singer Ana Moura, pop acts Kate Miller-Heidke and These New Puritans, and well-known European actors like Klaus Maria Brandauer, Samuel West, and João Reis.

Since 2011 Van der Aa has been a 'house composer' with the Royal Concertgebouw Orchestra. This position led to the creation of several major works including a new violin concerto written for Janine Jansen.

He will be composer-in-residence at the 2017 Lucerne Summer Festival, and featured composer at the 2017 Musica nova Helsinki Festival.

Michel van der Aa's music is published by Boosey & Hawkes.

Répons

October 6 - 7, 2017

Pierre Boulez, Composer
Andrew Gerzso, IRCAM Computer Music Design
Ensemble intercontemporain
Samuel Favre, Gilles Durot, Percussion
Dimitri Vassilakis, Hidéki Nagano, Piano
Frédérique Cambreling, Harp
Luigi Gaggero, Cymbalum
Matthias Pintscher, Conductor
Gilbert Nouno, IRCAM Computer Music Production
Jérémy Henrot, IRCAM Sound Engineer
Anaëlle Marsolliere, IRCAM Sound Technician
Pierre Audi, Mise-en-espace
Urs Schönebaum, Lighting Designer

Friday - Saturday at 8:00pm

French composer and conductor Pierre Boulez helped blaze a radical new trail in classical music during the 20th century, composing audacious, innovative scores that challenged convention. His bold creativity is epitomized in *Répons*, a work constructed upon calls and responses between an acoustic ensemble and soloists whose sounds are digitally transformed and regenerated live.

Rarely staged in concert halls given its need for an unconventional configuration, this spatial masterwork is realized at the Armory with the ensemble positioned in the center of the audience, who are surrounded by soloists and amplification producing waves of sound circling throughout the drill hall. The world-renowned Ensemble intercontemporain, under the baton of conductor Matthias Pintscher, performs this emblematic work twice in succession each evening, with the audience changing seats for each performance to gain a new sonic perspective. This remarkable presentation marks the first performance of one of Boulez's major works in New York since his death in 2016.

About Ensemble intercontemporain

In 1976, Pierre Boulez founded the Ensemble intercontemporain with the support of Michel Guy, Minister of Culture at the time, and collaborator Nicholas Snowman. The Ensemble's 31 soloists share a passion for 20th - 21st-century music. They are employed on permanent contract, enabling them to fulfill the major aims of the Ensemble: performance, creation, and education for young musicians and the general public.

Under the artistic direction of Matthias Pintscher, the musicians work in close collaboration with composers, exploring instrumental techniques and developing projects that interweave music, dance, theater, film, video, and visual arts. In collaboration with IRCAM (Institut de Recherche et Coordination Acoustique/Musique), the Ensemble intercontemporain is also active in the field of synthetic sound generation. New pieces are commissioned and performed on a regular basis.

The Ensemble is renowned for its strong emphasis on music education: concerts for kids, creative workshops for students, training programs for future performers, conductors, composers, etc. Since 2004, the Ensemble soloists have been tutoring young instrumentalists, conductors, and composers in the field of contemporary repertoire at the Lucerne Festival Academy, a several-week educational project held by the Lucerne Festival.

Resident of the Philharmonie de Paris, the Ensemble performs and records in France and abroad, taking part in major festivals worldwide. The Ensemble is financed by the Ministry of Culture and Communication and receives additional support from the Paris City Council.

About Matthias Pintscher

Matthias Pintscher is the Music Director of the Ensemble intercontemporain. Beginning in the 2016 -17 season he also took up post as Principal Conductor of the Lucerne Festival Academy Orchestra. He continues his partnerships with the BBC Scottish Symphony Orchestra as its artist-in-association, and with the Danish National Symphony Orchestra as artist-in-residence. Pintscher was also named as the first composer-in-residence and artist-in-focus at Hamburg's new Elbphilharmonie concert hall, which opened in autumn 2016, and will be featured in a series of portrait concerts in its inaugural season. Equally accomplished as conductor and composer, Pintscher has created significant works for the world's leading orchestras and regularly conducts throughout Europe, the U.S., and Australia.

Highlights of the 2016 - 17 season include guest conducting appearances with the Cleveland Orchestra; National Arts Centre Orchestra (Ottawa); the symphony orchestras of Cincinnati, Dallas, Indianapolis, and San Diego; Bayerischer Rundfunk; and Radio Symphonie Orchester Wien. He also takes the Ensemble intercontemporain on tour to Asia, and will celebrate the orchestra's 40th anniversary. Recent

conducting debuts include the Berlin Philharmonic, Los Angeles Philharmonic, National Symphony Orchestra (Washington, D.C.), and Toronto Symphony.

A prolific and successful composer, Pintscher's music is championed by some of today's finest performing artists, orchestras, and conductors. His works have been performed by such orchestras as the Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Berlin Philharmonic, London Symphony Orchestra, and the Orchestre de Paris. His works are published exclusively by Bärenreiter, and recordings of his compositions can be found on Kairos, EMI, Teldec, Wergo, and Winter & Winter.

Pintscher works regularly with leading contemporary music ensembles such as the Scharoun Ensemble, Klangforum Wien, Ensemble Modern, and Avanti! Chamber Orchestra (Helsinki). He has curated the music segment of the Impuls Romantik Festival in Frankfurt since 2011. In September 2014, he joined the composition faculty at the Juilliard School.

About IRCAM

IRCAM, the Institute for Research and Coordination in Acoustics/Music directed by Frank Madlener, is one of the world's largest public research centers dedicated to both musical expression and scientific research. This unique location where artistic sensibilities collide with scientific and technological innovation brings together over 160 collaborators.

IRCAM's three principal activities—creation, research, transmission—are visible in IRCAM's Parisian concert season; in productions throughout France and abroad; and in a new initiative created in June 2012, ManiFeste, that combines an international festival with a multidisciplinary academy.

Founded by Pierre Boulez, IRCAM is associated with the Centre Pompidou, under the tutelage of the French Ministry of Culture and Communication. The mixed STMS research lab (Sciences and Technologies for Music and Sound), housed by IRCAM, also benefits from the support of the CNRS and the University Pierre and Marie Curie, as well as Inria (team-project MuTant).

A Room in India (Une chambre en Inde)

December 5 - 20, 2017

A collective creation by Théâtre du Soleil

Directed by Ariane Mnouchkine

Music by Jean-Jacques Lemêtre

Together with Hélène Cixous

With the exceptional participation of Kalaimamani Purisai Kannappa Sambandan Thambiran

A production of Théâtre du Soleil, adapted by Park Avenue Armory.

Tuesday, December 5 at 7:00pm

Wednesday, December 6 at 7:00pm

Friday, December 8 at 7:00pm

Saturday, December 9 at 7:00pm

Tuesday, December 12 at 7:00pm
Wednesday, December 13 at 7:00pm
Thursday, December 14 at 7:00pm
Friday, December 15 at 7:00pm
Saturday, December 16 at 7:00pm

Monday, December 18 at 7:00pm
Tuesday, December 19 at 7:00pm
Wednesday, December 20 at 7:00pm

Théâtre du Soleil and its founder, theater icon Ariane Mnouchkine, come to Park Avenue Armory in the North American Premiere of their new work *A Room in India (Une chambre en Inde)*. Performed by 35 multinational actors of Théâtre du Soleil's company, the work touches on the meaning of theater in a time of tumult and explores pressing issues that societies are currently facing around the globe.

A Room in India follows a Parisian theater company stranded in India after a terror attack leaves them unable to travel home. Feeling helpless and weak, the director quits. His assistant, now alone to lead the company, must create a new commissioned work that is set to premiere within days. As the director struggles under fear and creative pressure, she has a series of dreams featuring visits from Shakespeare, Chekhov, Ghandi, members of the Taliban, and a Terrukuttu ensemble performing a traditional form of theater practiced in South India. The end result is a manifesto of the power of theater to heal a community, as well as an exploration of how to talk about the chaos of a world that has become incomprehensible.

A Room in India replaces *KANATA*, an Armory commission directed by Robert Lepage that had previously been planned for December 2017 and that will be mounted in a future season.

About Ariane Mnouchkine and Theatre Du Soleil

Ariane Mnouchkine is the director of theatre company the Théâtre du Soleil, which she founded in 1964 with her fellows of the ATEP (The Theatre Association of the Students of Paris). In 1970, the Théâtre du Soleil created *1789* at the Piccolo Teatro in Milan, where Giorgio Strehler warmly welcomed the young company and gave them his support. The company then went on to choose its home at the Cartoucherie, a former bullet-making factory, in the Bois de Vincennes on the outskirts of Paris. The Cartoucherie enabled the troupe to expand on the notion of the theatre simply as architectural institution and allowed them to focus on the concept of the theatre being a place of haven rather than just complying with the traditional architectural notions of a theatre building, and all this at a time when urban change and development in France was transforming the place of man in the city and the place of theatre in the city. In the Cartoucherie, the Théâtre du Soleil found the necessary tool to create and present the type of popular yet high-quality theatre dreamed of by Jean Vilar. The troupe invented new ways of working and privileged collectively devised work, with the dual aim of establishing a new relationship with its audience and distinguishing itself from bourgeois theatre in order to create a high-quality theatre for the people.

From the 1970s onwards, the troupe became one of France's major theatre companies, both because of the number of artists working in it (more than seventy people a year) and because of its glowing international reputation. Attached to the notion of the theatre troupe as tribe or family, Ariane

Mnouchkine established the ethics of the group on certain basic foundations: everyone working at all levels, everyone on the same wage, and on stage, the definitive casting only decided upon once many different actors have tried out many different roles. Today, the Théâtre du Soleil is one of the last theatre companies in Europe to continue to function in such a way.

The adventure of the Théâtre du Soleil has been continuing for more than 50 years, thanks to the faithfulness and affection of a large audience both in France and abroad. Its development is marked by a ceaseless questioning of the role it has to play, of the place of theatre in society and of its capacity to represent its own times. The Théâtre du Soleil's commitment in treating the great political and human questions from a universal angle goes hand in hand with its research on the great theatrical forms and the convergence of Asian and Western arts.

Recital Series

Presented in the Belle Époque salon setting of the Board of Officers Room, the Armory's celebrated Recital Series provides a home for some of the most dynamic chamber music concerts in the city. The 2017 series presents opera greats alongside emerging musicians from around the globe in a range of programs reflective of their individual artistry.

Lindemann Young Artists Concert

Wednesday, February 1 at 7:30pm

Thursday, February 2 at 7:30pm

Tickets: \$35

The Metropolitan Opera's Lindemann Young Artist Development Program has trained a new generation of celebrated American and international opera singers who perform at the highest standards in productions at the Met and opera houses around the world, with a roster of alumni that includes Paul Appleby, Stephanie Blythe, Nathan Gunn, Mariusz Kwiecień, Sondra Radvanovsky, and Dawn Upshaw. The program will feature current participants—including soprano Michelle Bradley and mezzo-soprano Virginie Verrez—for an evening of opera arias and duets, lieder, and art song.

Sarah Connolly, mezzo-soprano

Joseph Middleton, piano

Wednesday, March 15 at 7:30pm

Friday, March 17 at 8:00pm

Tickets: \$75

Program to include works by Copland, Berlioz, Schuman, and Poulenc

Sarah Connolly is celebrated for her performances in some of the world's most renowned opera houses including English National Opera, Glyndebourne Festival, Covent Garden, Bayreuther Festspiele, and the Metropolitan Opera. The celebrated British mezzo-soprano moves from the vast opera stage to the intimate Board of Officers Room for a recital that showcases her communicative power through lieder and art song.

Wu Man and the Shanghai Quartet

Tuesday, June 20 at 7:30pm

Wednesday, June 21 at 7:30pm

Tickets: \$45

Program to include works by Yi-Wen Jiang, Zhou Long, and Tan Dun

The acclaimed Shanghai Quartet and *pipa* (Chinese lute) virtuoso Wu Man unite to perform new works by contemporary Chinese composers. The Quartet is internationally recognized for their fluency in both Eastern folk and Western Classical idioms. Wu Man is a leading ambassador of Chinese music throughout the world, performing and recording with musicians across a range of musical genres.

Lawrence Brownlee, tenor

Myra Huang and Jason Moran, piano

Wednesday, August 9 at 7:30pm

Friday, August 11 at 8:00pm

Tickets: \$60

Program to be announced

One of the world's leading bel canto tenors, American-born Lawrence Brownlee has garnered acclaim singing a wide range of roles from opera to contemporary music and jazz to spirituals. Brownlee comes to the Armory for a progressive concert performed in multiple historic period rooms. The evening begins in the Board of Officers Room with a recital of lieder and art songs and continues in the Veterans Room with jazz standards and American spirituals. Joined by Myra Huang and Jason Moran on piano, the program showcases the singer's vocal artistry and explores spiritual and jazz influences from the American South in contemporary music.

Sabine Devielhe, soprano

Anna le Bozec, piano

Sunday, October 1 at 3:00pm
Tuesday, October 3 at 7:30pm
Tickets: \$45

Program to be announced

Rising coloratura soprano Sabine Devieille makes her North American recital debut following lauded engagements at opera houses throughout Europe including Dutch National Opera, Opéra national de Paris, Aix-en-Provence Festival, and the Glyndebourne Festival. Her Armory program features French art songs that showcase the beauty of her voice in the elegant and intimate Board of Officers Room.

Patricia Kopatchinskaja, violin

Jay Campbell, cello

Monday, October 9 at 7:30pm
Tuesday, October 10 at 7:30pm
Tickets: \$45

Program to include works by Widmann, Gibbons, Ravel, Xenakis, Ligeti, Kodály, and a world premiere by Michael Hersch

Born into a Moldavian family of musicians, violinist Patricia Kopatchinskaja is known as much for the passion and virtuosity of her playing as for the fact that she often performs barefoot. Dubbed the “wild child” of the violin, she performs around the world and is celebrated for her charm, charisma, and an expressiveness likened to that of a stage actor. The natural phenomenon comes to the Board of Officers Room with cellist Jay Campbell to perform duos from a wide-ranging repertoire that showcases the pair’s extreme styles of music-making, from the early music of Gibbons to classical works by Ravel and contemporary compositions by Xenakis, Ligeti, and a world premiere by Michael Hersch.

Barbara Hannigan, soprano

Reinbert de Leeuw, piano

Thursday, November 16 at 7:30 pm
Saturday, November 18 at 8:00 pm
Tickets: \$75

Second Viennese School (November 16): Program to include works by Schoenberg, Webern, Berg, Zemlinsky, Alma Mahler, Wolf

All Erik Satie (November 18): Program to include art songs, solo piano works, and *Socrate*

Barbara Hannigan has made a name for herself creating roles on leading opera stages as a muse and collaborator with a number of legendary composers, including György Ligeti, Henri Dutilleux, and George Benjamin. In her U.S. recital debut, the soprano begins with an exploration of the Second Viennese School, where new musical language was developed through the extraordinary collaboration between composers, painters, writers, and other artists in the city’s salons and cafés at the turn of the

century. She then looks to Paris to and the work of Erik Satie, from art songs written in his early career to his magnum opus *Socrate*, in a program performed with renowned Satie interpreter Reinbert de Leeuw.

The Artists Studio

Presented in the Veterans Room and curated by MacArthur “Genius” Jason Moran, The Artists Studio’s performance series reflects the eclectic design of the room and inventive spirit of the designers who conceived it. Drawing inspiration from the variety of cultures and styles visible in the design of the newly restored and reopened space, this season explores global influences in contemporary music with performances by musicians, composers, and artists who infuse their work with references and source material from around the world—from Japan, India, and West Africa to the American South and Harlem.

Dawn of Midi

Saturday, February 18 at 7:00pm and 9:00pm

Tickets: \$45

Dawn of Midi may share the instrumental makeup of a traditional jazz piano trio, but the Brooklyn-based acoustic ensemble has distinguished itself by exploring new avenues of sound. Subverting conventional jazz forms and employing sophisticated rhythmic structures from North and West African folk traditions, Dawn of Midi comes to the Veterans Room to play sets based upon their acclaimed album, *Dysnomia*.

Ryuichi Sakamoto

Tuesday, April 25 at 7:30pm

Wednesday, April 26 at 7:30pm

Tickets: \$60

Japanese composer Ryuichi Sakamoto has received accolades for his film scores, including for *The Last Emperor*, *Little Buddha*, and *The Revenant*. A renaissance man who collaborates with international artists, working also as a musician, producer, pianist, activist, writer, actor, dancer, and electronic music pioneer, for the Artists Studio he presents a work that mixes both sound installation and musical performance for the first time in his career. Sakamoto and his longtime collaborator and visual artist, Shiro Takatani, are currently developing unique visuals and a brand-new instrument specially created for this show, which features music drawn from Sakamoto’s first album in eight years.

Lawrence Brownlee, tenor

Myra Huang and Jason Moran, piano

Wednesday, August 9 at 7:30pm

Friday, August 11 at 8:00pm

Tickets: \$60

One of the world’s leading bel canto tenors, American-born Lawrence Brownlee has garnered acclaim singing a wide variety of roles from opera to contemporary music and jazz to spirituals. Brownlee comes to the Armory for a progressive concert performed in multiple historic rooms. The evening begins in the Board of Officers Room with a recital of lieder and art songs and continues in the Veterans Room with jazz standards and American spirituals. Joined by Myra Huang and Jason Moran on piano, the program

showcases the singer's vocal artistry and explores spiritual and jazz influences from the American South in contemporary music.

Rashaad Newsome

Tuesday, November 7 at 7:00pm and 9:00pm

Tickets: \$45

Rashaad Newsome is a multidisciplinary artist whose practice is deeply invested in how images used in media and popular culture communicate distorted notions of power and status. From his series of compositions created by "throwing shade" or his various works documenting the dance form known as vogue, his works critiques the popular appropriation of dance, music, and vernacular expression developed in Harlem's queer ballroom scene of the 1970s. He brings these cultural sensibilities to the Veterans Room for a site-specific work that brings together video installation, collage, sculpture, and live performance to create an interdisciplinary experience in his ongoing exploration of questions around pedigree, gender, and race.

Jo Lawry & Kavita Shah

Tuesday, November 21 at 7:00pm and 9:00pm

Tickets: \$45

The influences and improvisational fluidity of jazz are central to this double-bill of vocalists Jo Lawry and Kavita Shah. The Australian-born Lawry blends jazz and folk influences in her original compositions and performances, while Shah's weaving of Indian tabla, West African kora, and African and Brazilian rhythms alongside her jazz-based repertoire defies categorization. Together, these artists infuse their sets with vocals steeped in unique musical cultures and perspectives.

Interrogations of Form: Conversation Series

Held in the Armory's historic period rooms, these insightful conversations feature artists, scholars, cultural leaders, and social trailblazers who gather to offer new points of view and unique perspectives on Armory productions, explore a range of themes and relevant topics, and encourage audiences to think beyond conventional interpretations and perspectives of art.

Series Launch: Culture in a Changing America

Sunday, February 19 at 1:00pm, 4:00pm, 7:00pm

Artists, thinkers, activists, academics, and community leaders gather to engage in a series of conversations, performances, and exhibitions focused on the role of culture in a changing America.

The afternoon culminates in a special edition of the live interview show *Person Place Thing*, hosted by **Randy Cohen**, in conversation with author Ta-Nehishi Coates and poet **Sonia Sanchez**, and featuring music by members of the **Ebony Hillbillies**.

In partnership with the Aspen Institute Arts Program.

A 'Hairy Ape' for the 21st Century: Artist Talk

Friday, March 31 at 6:00pm

The Hairy Ape director Richard Jones and Bobby Cannavale discuss with prominent Eugene O'Neill scholar and Professor Robert M. Dowling the challenges of presenting Eugene O'Neill's play nearly 100 years after its first production by the Provincetown Players in 1922.

The Hairy Ape & New York City: Class vs. Identity

Friday, April 14 at 6:00pm

Catherine Combs, Chief Historian at the New York Historical Society Valerie Paley, Annan Professor in English and Professor of Theater at Princeton University Jill S. Doland discuss *The Hairy Ape's* opposing forces of class and identity, issues that continue to entangle the social fabric of New York City today.

Confrontational Comedy

Monday, May 22 at 7:00pm

An afternoon of comedy sets performed by challenging and relevant comedians and a conversation highlighting the power of humor to confront stereotypes and engage audiences around uncomfortable topics.

Hansel and Gretel: The Courage of Art

Wednesday - Saturday, June 7 - 10

Jacques Herzog, Pierre de Meuron, and Ai Weiwei discuss the inspirations, ideas, and creative process behind their latest collaboration in an Artist Talk on Wednesday, June 7 at 6:00pm.

The symposium continues with artists, activists, academics, and journalists responding to the artistic collaboration by engaging in a series of debates about the role of artists as catalysts for change. Participants and timing to be announced.

Artists-in-Residence: Open Studio

Saturday, September 16 at 1:00pm

Armory artists-in-residence host a series of work-in-progress performances, presentations, and conversations in their studio spaces housed in the Armory's historic rooms. 2017 artists-in-residence include: Tania Bruguera, Reggie Gray, Lynn Nottage, and Marvin Sewell.

Blank Out: Artist Talk

Friday, September 22 at 6:00pm

Composer and director Michel van der Aa and collaborators discuss the creation of chamber opera and 3D film, *Blank Out*.

Répons: Artist Talk

Saturday, October 7 at 6:00pm

Conductor Matthias Pintscher and Armory Artistic Director Pierre Audi lead a conversation on the composer Pierre Boulez and the process of realizing his spatial work in a live-performance setting.

Person Place Thing

Friday, November 17 at 7:00pm

Person Place Thing is an interview radio program based on the idea that people are particularly engaging when they speak not directly about themselves but about something they care about. Guests talk about one person, one place, and one thing that are important to them. Participants to be announced.

TICKETS

Subscriptions go on sale Monday, November 21, 2016.

Single tickets for *The Hairy Ape*, *FLEXN Evolution*, recitals by Lindemann Young Artists and Sarah Connolly, and Artists Studio engagements with Dawn of Midi and Ryuichi Sakamoto go on sale November 30 (November 21 for Armory members).

Single tickets for the remainder of performances go on sale May 1, 2017 (April 24 for Armory members and April 27 for subscribers).

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

SPONSORSHIP

Citi; Pershing Square Capital Management, LP; and Bloomberg Philanthropies are the Armory's 2017 season sponsors.

Support for Park Avenue Armory's artistic season has been generously provided by The Andrew W. Mellon Foundation, the Altman Foundation, The Harold and Mimi Steinberg Charitable Trust, the Howard Gilman Foundation, the Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, the Marc Haas Foundation, The Kaplen Brothers Fund, the Juliet Lea Hillman Simonds Foundation, the Leon Levy Foundation, the May and Samuel Rudin Family Foundation, and the Isak and Rose Weinman Foundation.

The Recital Series is supported in part by The Reed Foundation. The Recital Series is also made possible by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

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, students to explore, 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 an array of exuberant period rooms, the Armory offers a platform for creativity across all art forms. Together, these and other spaces within the historic building utilized for arts programming comprise the Thompson Arts Center, named in recognition of the Thompson family's ongoing support of the institution.

Since its first production in September 2007, the Armory has organized and commissioned immersive performances, installations, and cross-disciplinary collaborations in its vast drill hall that defy traditional categorization and challenge artists to push the boundaries of their practice. In its historic period rooms, the Armory presents small-scale performances and programs, including its acclaimed Recital Series, which showcases musical talent from across the globe within the intimate salon setting of the Board of Officers Room; and the new Artists Studio series in the newly restored Veterans Room, which features innovative artists and artistic pairings that harken back to the imaginative collaboration and improvisation of the original group of designers who conceived the space. The Armory also offers robust arts education programs at no cost to underserved New York City public school students, engaging them with the institution's artistic programming and the building's history and architecture.

Programmatic highlights from the Armory's first 10 years include Bernd Alois Zimmermann's harrowing *Die Soldaten*, in which the audience moved "through the music"; *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; *WS* by Paul McCarthy, a monumental installation of fantasy, excess, and dystopia; an immersive *Macbeth* set in a Scottish heath and henge by Rob Ashford and Kenneth Branagh; a profound and radically inclusive staging of Bach's *St. Matthew Passion* staged by Peter Sellars and performed by Sir Simon Rattle and the Berliner Philharmoniker; Louis Andriessen's *De Materie* in a highly imaginative staging by director Heiner Goebbels that included floating zeppelins and a flock of 100 sheep; *Circle Map*, two evenings of immersive spatial works by internationally acclaimed composer Kaija Saariaho performed by the New York Philharmonic with mise-en-espace by Armory Artistic Director Pierre Audi; and Taryn Simon's *An Occupation of Loss*, a monumental work with 30 professional mourners from around the world that blended sculpture, sound, architecture, and performance in an exploration of the boundaries of grief between living and dead, past and present, performer and viewer.

Concurrent with its artistic program, the Armory has undertaken an ongoing \$215-million revitalization of its historic building, designed by architects Herzog & de Meuron. www.armoryonpark.org.

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