



**U.S. PREMIERE OF *THE LIFE AND DEATH OF MARINA ABRAMOVIĆ*  
BEGINS PERFORMANCES AT PARK AVENUE ARMORY  
DECEMBER 12**

**Staged for the Armory's Soaring Wade Thompson Drill Hall by Robert Wilson and  
Starring Marina Abramović, Antony, and Willem Dafoe**

**10 Performances Only, December 12-21**

New York, NY – October 30, 2013 – Robert Wilson's *The Life and Death of Marina Abramović* will have its U.S. premiere and its only New York performances in Park Avenue Armory's soaring Wade Thompson Drill Hall December 12 – December 21, 2013. The production reimagines the extraordinary life and work of Marina Abramović, from her challenging childhood in the former Yugoslavia to her present day work as a performance artist. The work straddles multiple artistic disciplines—incorporating elements of theater, music, design, and visual art. Wilson's dynamic staging will be realized in the Armory's soaring 55,000-square-foot drill hall.

Marina Abramović will star in the title role, playing herself as well as her imposing mother. She will be joined by actor Willem Dafoe, and singer Antony (of Antony and the Johnsons), performing original music and songs.

*The Life and Death of Marina Abramović* premiered at the Manchester International Festival in 2011, and has since played to sold-out audiences and rave reviews in Madrid, Basel, Antwerp, Amsterdam, and Toronto.

The final production of the Armory's 2013 season, *The Life and Death of Marina Abramović* exemplifies the Armory's mission of providing artists with the means to break the mold of traditional presentation, expanding their creative practices through collaboration and use of the Armory's dynamic platforms. The season also included Karlheinz Stockhausen's trailblazing score *OKTOPHONIE* with a lunar environment designed by Rirkrit Tiravanija; Paul McCarthy's monumental installation *WS*; the dramatic staging of British playwright Matt Charman's *The Machine*, in which Garry Kasparov battles IBM's Deep Blue computer; *Massive Attack V Adam Curtis*, a film and music experience exploring 30 years of politics; and the introduction of a new, intimate recital series held in the newly revitalized Board of Officers Room.

More information on Park Avenue Armory's 2013 artistic season may be found at [www.armoryonpark.org](http://www.armoryonpark.org).

***THE LIFE AND DEATH OF MARINA ABRAMOVIĆ***

Robert Wilson, Marina Abramović, Antony, Willem Dafoe

U.S. Premiere

Commissioned by Manchester International Festival, and Teatro Real Madrid with Theater Basel, Art Basel, Holland Festival, Salford City Council and deSingel, Antwerp.

Thursday, December 12 at 7:00 p.m. (Preview, Limited Availability)

Friday, December 13 at 8:00 p.m. (Limited Availability)

Saturday, December 14 at 8:00 p.m. (Limited Availability)

Sunday, December 15 at 3:00 p.m.

Tuesday, December 17 at 7:00 p.m.

Wednesday, December 18 at 7:00 p.m.

Thursday, December 19 at 7:00 p.m.

Friday, December 20 at 8:00 p.m.

Saturday, December 21 at 2:00 p.m. and 8:00 p.m.

Tickets start at \$45

[www.armoryonpark.org](http://www.armoryonpark.org) / (212) 933-5812

Artist Talk

Sunday, December 15 at 6:15 p.m. (Sold Out)

A discussion with Marina Abramović and Willem Dafoe.

Tickets: \$15/\$12 Armory members

[www.armoryonpark.org](http://www.armoryonpark.org) / (212) 933-5812

Opening Night Benefit

Celebrate the opening of *The Life and Death of Marina Abramović* with a special event benefitting Park Avenue Armory and The Watermill Center. The evening includes cocktails and dinner, prime seating for the performance, dessert during intermission, and a cast party with the artists.

More information at [www.armoryonpark.org](http://www.armoryonpark.org)

*Many thanks go to the Armory's 2013 season sponsors, Citi and Bloomberg.*

*Support for Park Avenue Armory's artistic season has been generously provided by The Andrew W. Mellon Foundation, Booth Ferris Foundation, The Shubert Foundation, the Fan Fox and Leslie R. Samuels Foundation, the Marc Haas Foundation, the Leon Levy Foundation, the May and Samuel Rudin Family Foundation, the Juliet Lea Hillman Simonds Foundation, and the Isak and Rose Weinman Foundation. This production is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.*

## About Robert Wilson

*The New York Times* described Robert Wilson as “a towering figure in the world of experimental theater and an explorer in the uses of time and space on stage.” Born in Waco, Texas, Wilson is among the world’s foremost theater and visual artists. His works for the stage unconventionally integrate a wide variety of artistic media, including dance, movement, lighting, sculpture, music, and text. His images are aesthetically striking and emotionally charged, and his productions have earned the acclaim of audiences and critics worldwide.

After being educated at the University of Texas and Brooklyn’s Pratt Institute, Wilson founded the New York-based performance collective “The Byrd Hoffman School of Byrds” in the mid-1960s, and developed his first signature works, including *Deafman Glance* (1970) and *A Letter for Queen Victoria* (1974-1975). With Philip Glass he wrote the seminal opera *Einstein on the Beach* (1976).

Wilson’s artistic collaborators include many writers and musicians such as Heiner Müller, Tom Waits, Susan Sontag, Laurie Anderson, William Burroughs, Lou Reed, and Jessye Norman. He has also left his imprint on masterworks such as Beckett’s *Krapp’s Last Tape*, Puccini’s *Madama Butterfly*, Debussy’s *Pelléas et Mélisande*, Brecht/Weill’s *Threepenny Opera*, Büchner’s *Woyzeck*, Jean de la Fontaine’s *Fables*, and Homer’s *Odyssey*.

Wilson’s drawings, paintings, and sculptures have been presented around the world in hundreds of solo and group showings, and his works are held in private collections and museums throughout the world.

Wilson has been honored with numerous awards for excellence, including a Pulitzer Prize nomination, two Premio Ubu awards, the Golden Lion of the Venice Biennale, and an Olivier Award. He was elected to the American Academy of Arts and Letters and France pronounced him Commandeur des Arts et des Lettres.

Wilson is the founder and Artistic Director of The Watermill Center, a laboratory for performing arts in Watermill, New York.

## About Marina Abramović

Since the beginning of her career in Belgrade during the early 1970s, Marina Abramović has pioneered performance as a visual art form, creating some of the most important early works. The body has always been both her subject and medium. Exploring her physical and mental limits in works that ritualize the simple actions of everyday life, she has withstood pain, exhaustion, and danger in her quest for emotional and spiritual transformation. From 1975–88, Abramović and the German artist Ulay performed together, dealing with relations of duality. Abramović returned to solo performances in 1989. She has presented her work at major institutions in the US and Europe, including the Stedelijk Van Abbemuseum, Eindhoven, 1985; Centre Georges Pompidou, Paris, 1990; Neue National Galerie, Berlin, 1993; and the Museum of Modern Art, Oxford, 1995. She has also participated in many large-scale international exhibitions including the Venice Biennale (1976 and 1997) and Documenta VI, VII, and IX, Kassel (1977, 1982 and 1992). Recent performances include *The House with the Ocean View* at Sean Kelly Gallery, New York in 2002, and the Performance *7 Easy Pieces* at Guggenheim Museum, New York in 2005. In 2010, Abramović had her first major U.S. retrospective and simultaneously performed for over 700 hours in *The Artist is Present* at the Museum of Modern Art, New York.

She was awarded the Golden Lion for Best Artist at the 1997 Venice Biennale for the video installation and performance *Balkan Baroque*. In 2008 she was decorated with the Austrian Commander Cross for her contribution to Art History. In addition to these and other awards, Abramović also holds multiple honorary doctorates from institutions around the world.

Ongoing and upcoming projects include the theater piece *The Life and Death of Marina Abramović* directed by Robert Wilson, which premiered and toured Europe beginning in 2011, and which will be performed in 2013 at the Luminato Festival in Toronto and at the Park Avenue Armory in New York City. Her collaboration with the Paris Opera for the restaging of *Bolero* premiered in May 2013. Abramović is also planning to open the Marina Abramović Institute for the Preservation of Performance Art (MAI) in Hudson, New York in 2014.

### **About Antony**

Born in Sussex, England, Antony spent his childhood in England, Amsterdam, and the San Francisco Bay Area before moving to NYC at the age of 19. In 1992, he founded the performance collective Blacklips, and spent the next several years developing his voice and ideas on late night stages around NYC.

Antony emerged with his musical ensemble Antony and The Johnsons in 1998. The group have released four albums (*self-titled*, *I am a Bird Now*, *The Crying Light*, *Swanlights*) and have collaborated with artists including Lou Reed, Björk, Boy George, Devendra Banhart, Laurie Anderson, and Marc Almond. Antony and the Johnsons won the UK's Mercury Prize in 2005 and have performed with orchestras and symphonies throughout the world. Their presentation of "The Crying Light" at the Manchester Festival 2009 was included in PS1's presentation of 100 important performance art pieces. This event was restaged as *Swanlights* in NYC at Radio City Music Hall in collaboration with the Museum of Modern Art in January 2012, then Melbourne in October 2012, and at London's Royal Opera House in July of 2013.

In 2008 Antony began to exhibit his visual artwork at Palais Des Beaux Arts in Belgium, Isis Gallery in London, Accademia Albertina in Turin, the Triennale in Milan, the Hammer Museum in Los Angeles, and most recently at Sikema Jenkins in NYC. He curated a group show entitled "Six Eyes" at Agnès B. Galerie Du Jour in Paris, which included work by Peter Hujar, Kiki Smith, James Elaine, and William Basinski.

### **About Willem Dafoe**

In 1979, Willem Dafoe was given a small role in Michael Cimino's *Heaven's Gate* from which he was fired. His first feature role came shortly after in Kathryn Bigelow's *The Loveless*. From there, he went on to perform in over 80 films - in Hollywood (*John Carter*, *Spider-Man*, *The English Patient*, *Finding Nemo*, *Once Upon A Time In Mexico*, *Clear And Present Danger*, *White Sands*, *Mississippi Burning*, *Streets Of Fire*, *American Dreamz*) and in independent cinema in the U.S. (*The Clearing*, *Animal Factory*, *The Boondock Saints*, *American Psycho*) and abroad (Theo Angelopoulos' *The Dust Of Time*, Yim Ho's *Pavillion Of Women*, Yurek Bogayevicz's *Edges Of The Lord*, Wim Wenders' *Faraway, So Close*, Nobuhiro Suwa's segment of *Paris Je t'aime*, Brian Gilbert's *Tom & Viv*, Christian Carion's *Farewell, Mr. Bean's Holiday*, The Spierig Brothers' *Daybreakers*, and Daniel Nettheim's *The Hunter*).

He has chosen projects for diversity of roles and opportunities to work with strong directors. He has worked in the films of Wes Anderson (*The Life Aquatic*, *The Fantastic Mr. Fox*), Martin Scorsese (*The Aviator*, *The Last Temptation Of Christ*), Spike Lee (*Inside Man*), Julian Schnabel (*Miral*, *Basquiat*), Paul Schrader (*Auto Focus*, *Affliction*, *Light Sleeper*, *The Walker*, *Adam Resurrected*), David Cronenberg

(*Existenz*), Abel Ferrara (*444: The Last Day On Earth, Go Go Tales, New Rose Hotel*), David Lynch (*Wild At Heart*), William Friedkin (*To Live And Die In LA*), Werner Herzog (*My Son My Son What Have Ye Done*), Oliver Stone (*Born On The Fourth Of July, Platoon*), Giada Colagrande (*A Woman and Before It Had A Name*), and Lars von Trier (*Antichrist* and *Manderlay*).

He was nominated twice for the Academy Award (*Platoon* and *Shadow Of The Vampire*) and once for the Golden Globe. Among other nominations and awards, he received an LA Film Critics Award and an Independent Spirit Award.

Upcoming films include Wes Anderson's *Grand Budapest Hotel*, David Leitch and Chad Stahelski's *John Wick*, Josh Boone's *The Fault In Our Stars*, Anton Corbijn's *A Most Wanted Man*, Lars von Trier's *Nymphomaniac*, Scott Cooper's *Out of the Furnace*, and Chris Brinker's *Bad Country*.

Dafoe is one of the founding members of The Wooster Group, the New York based experimental theatre collective. He created and performed in all of the group's work from 1977 thru 2005, both in the U.S. and internationally. Since then, he worked with Richard Foreman in *Idiot Savant* at The Public Theatre (NYC) and most recently a second international production with Robert Wilson: *The Old Woman* opposite Mikhail Baryshnikov.

### **About Park Avenue Armory**

Part palace, part industrial shed, Park Avenue Armory fills a critical void in the cultural ecology of New York city 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 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 working independently or with other cultural institutions. Among the highlights are major installations by Ernesto Neto, Ryoji Ikeda, Christian Boltanski, Tom Sachs, and Ann Hamilton; dance performances by Shen Wei Dance Arts, Tricia Brown, and the final performances of the Merce Cunningham Dance Company across three separate stages; Bernd Zimmermann's harrowing *Die Soldaten* and Karlheinz Stockhausen's *Gruppen* with the New York Philharmonic and performances of his electronic masterpiece *OKTOPHONIE*, and a six-week residency of the Royal Shakespeare Company, in their Stratford-upon-Avon home rebuilt to scale in the drill hall.

The Armory is currently undergoing an ongoing \$200-million revitalization of its historic building, named among the “100 Most Endangered Historic Sites in the World” by the World Monuments Fund in 2000. The renovation and restoration, designed by Herzog & de Meuron, will stabilize and preserve the building and create new resources and state-of-the-art spaces for exhibitions, installations, and performances, as well as Artist-in-Residence studios, rehearsal rooms, and back-of-house amenities—offering dynamic environments for artists and audiences alike.

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