



**Park Avenue Armory Presents North American Premiere of  
Heiner Goebbels' *Everything that happened and would happen*,  
An Armory Commission that Re-enacts 100 Years of History Through a  
Hypnotic Production Blending Performance, Live Music, and Moving Image**

**Heiner Goebbels Returns to Park Avenue Armory's Wade Thompson Drill Hall  
Following His Critically-Acclaimed Opera *De Materie* in 2016 and *Stifter's Dinge* in 2009**

**June 3–9, 2019**



Heiner Goebbels, *Everything that happened and would happen* (2018). Photo:  
Thanasis Deligiannis

**New York, NY** – April 2, 2019 – Transforming Park Avenue Armory's Wade Thompson Drill Hall into an apocalyptic wasteland, visionary director and composer **Heiner Goebbels** returns to Park Avenue Armory with the North American premiere of *Everything that happened and would happen*, marking Goebbels' third collaboration with the institution over the last 10 years. Reconstructing 100 years of global history in the Drill Hall, *Everything that happened and would happen* is a multimedia production that combines live music, choreography, and moving image to overturn dominant historical narratives and invite alternative ways of thinking. As with many of Goebbels' works, he asks the audience to make sense of the visual and aural pictures that unfold—leaving the

audience to answer the questions that arise through the performance. **This Park Avenue Armory commission**, which adapts the original Artangel and 14-18 NOW production, **will occupy the Wade Thompson Drill Hall June 3–9**. The production was created in Manchester in 2018 and presented in a former railway depot.

“We are thrilled to welcome Heiner Goebbels back to the Park Avenue Armory. *Everything that happened and would happen* embodies the Armory’s artistic vision, offering an immersive, genre-defying, bold, and unforgettable experience,” said **Rebecca Robertson, Founding President and Executive Producer of Park Avenue Armory**. “We are excited to provide a canvas for Heiner to transform the Drill Hall in realization of his artistic vision, and to add his newest work to the rich tapestry of productions that have engaged audiences at the Armory.”

Taking the First World War as a starting point, *Everything that happened and would happen* employs five musicians and 12 performers and dancers, who drag industrial and theatrical props around the stage to construct and deconstruct world history. The work is inspired by source materials that document society from the First World War to present day: Goebbels draws from Patrik Ouředník’s book *Europeana*, a brief history of the 20<sup>th</sup> century, that deconstructs dominant historical narratives; John Cage’s opera *Europæras 1&2*; and the Euronews show, “No Comment,” which depicts events around the world without commentary. Goebbels combines these sources—along with his fascination with literature, politics, and anthropology—for rich visual compositions accompanied by a live score of classical, jazz, and contemporary music.

The musical compositions reflect a broad sonic repertoire, created through the rehearsal process by musicians Camille Emaile, Gianni Gebbia, Cécile Lartigau, Léo Maurel, Nicolas Perrin, and Heiner Goebbels, himself—including a composition by Olivier Messiaen. The score includes dissonant, intricate melodies and a soundscape of nontraditional acoustics and instruments such as an Ondes Martenot, and narration from *Europeana*.

Curated daily, recent world news events from the Euronews show “No Comment” are projected in the space, providing a topical backdrop as a counterpoint to the performance, with just the date of recording and location as indicators. Goebbels thus invites the audience to serve as co-collaborators, connecting the visuals with their own experiences to construct an alternative history of the 20<sup>th</sup> century and how it has brought us to the world of today.

“Heiner Goebbels is an artist who defies classification. Composer, visual artist, theatrical pioneer, philosopher, and poet of the stage, he has for decades created compelling productions using a wide variety of performers: from charismatic actors to youth choirs, from kinetic machines to a herd of sheep, symphony orchestras, and dancers. His oeuvre so far—sometimes very intimate, sometimes epic and large in scale—has moved the goal posts of the performing arts and acted as a powerful inspiration to a new generation of makers in several fields,” said **Pierre Audi**, the Marina Kellen French Artistic Director of Park Avenue Armory. “The Drill Hall thrives on art forms flirting with each other, teasing us, provoking us, challenging us. Goebbels is the ring master par excellence who offers us a production especially inspired by the Armory space. The result is an immersive experience that leaves each of us, the spectators, with our own experience and interpretation.”

*Everything that happened and would happen* is part of Park Avenue Armory’s 2019 season that includes: German filmmaker and visual artist **Hito Steyerl’s** site-specific film installation commissioned by the Armory; the North American premiere of acclaimed director **Satoshi Miyagi’s** adaptation of

*Antigone*, which reimagines Sophocles' canonical and timeless play within a large river of water; Theaster Gates' renowned **Black Artists Retreat**, a multi-day convening of black artists, which will include public events such as a celebration in the Wade Thompson Drill Hall with roller skating, DJs, and performers, along with keynote conversations as part of the weekend's event; and the world premiere of a new adaptation by Obie Award-winning Pulitzer Prize finalist **Christopher Shinn** of the gripping moral parable *Judgment Day*, in a new production commissioned by the Armory and staged by award-winning director **Richard Jones**.

Previous engagements at the Armory include Nick Cave's *The Let Go*, a complete transformation of the Wade Thompson Drill Hall into a multi-sensory, dance-based town hall; Simon Stone's critically acclaimed, Obie Award-winning, and four-time Drama Desk-nominated production *Yerma*, starring Billie Piper and performed within glass walls; Obie Award-winning and eight-time Drama Desk-nominated play *The Hairy Ape*, directed by Richard Jones and starring Bobby Cannavale in a production where the audience was surrounded by a massive revolving stage; Obie Award-winning *A Room in India* (*Une chambre en Inde*) with Le Théâtre du Soleil under the direction of Ariane Mnouchkine; *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 *Macbeth*, directed by Rob Ashford and Kenneth Branagh, and starring Branagh and Alex Kingston, for which the Wade Thompson Drill Hall was transformed into a bloody, rainy Scottish heath; and the unprecedented residency of the Royal Shakespeare Company of five productions in repertory over six weeks in association with Lincoln Center Festival.

**Everything that happened and would happen**

Performances: June 3–9

Monday, Thursday at 7:00 p.m.

Friday – Saturday at 8:00 p.m.

Sunday at 3:00 p.m.

North American Premiere

Concept and Direction by Heiner Goebbels

Lighting Design by John Brown, Heiner Goebbels

Willi Bopp, Sound Designer

René Liebert, Video Designer

Matthias Mohr, Dramaturg

With Juan Felipe Amaya Gonzalez, Sandhya Daemgen, Antoine Effroy, Ismeni Espejel, Montserrat Gardó Castillo, Freddy Houndekindo, Tuan Ly, Thanh Nguyễn Duy, John Rowley, Annegret Schalke, Ildikó Tóth, Tyra Wigg

Co-commissioned by Park Avenue Armory, 14-18 NOW, Artangel, and Ruhrtriennale

## **TICKETS**

Tickets start at \$40 and may be purchased at [armoryonpark.org](http://armoryonpark.org) / (212) 933-5812.

Thompson Arts Center at Park Avenue Armory  
643 Park Avenue at 67<sup>th</sup> Street, New York, NY

## **SPONSORSHIP**

Citi and Bloomberg Philanthropies are the Armory's season sponsors.

Support for Park Avenue Armory's 2019 artistic season has been generously provided by the Charina Endowment Fund, The Harold and Mimi Steinberg Charitable Trust, the Fan Fox and Leslie R. Samuels Foundation, the Howard Gilman Foundation, the Horace W. Goldsmith Foundation, The Shubert Foundation, The Emma and Georgina Bloomberg Foundation, the Marc Haas Foundation, the Juliet Lea Hillman Simonds Foundation, the Leon Levy Foundation, the May and Samuel Rudin Family Foundation, the Richenthal Foundation, and the Isak and Rose Weinman Foundation. The artistic season 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. Additional support has been provided by the Armory's Artistic Council.

## **ABOUT HEINER GOEBBELS**

Heiner Goebbels (b. 1952, Neustadt an der Weinstrasse) is a German composer and director whose fascination with literature, politics, and anthropology informs richly textured visual compositions that integrate classical, pop, jazz, and traditional indigenous music.

Since the beginning of the 1990s, Goebbels has composed and directed unique and celebrated music theater works, which have been presented at the most important festivals around the world. His first New York production was *The Man in the Elevator* at the BAM Next Wave Festival 1989 and was followed by several productions at Lincoln Center Festival. In 2009, *Stifter's Dinge* was presented at Park Avenue Armory in association with Lincoln Center as part of its Great Performers season, and in 2016, Goebbels directed the North American premiere of the opera *De Materie* at the Armory. Goebbels has created installation works for the Centre Pompidou Paris, Musee d'Art Contemporain Lyon, Mathildenhöhe Darmstadt, Documenta Kassel, and recently for the Albertinum in Dresden and New Space, Moscow. From 2006 until 2018 he was President of the Theatre Academy Hessen. After being a Professor at the Institute for Applied Theatre Studies for about 20 years he was appointed as the first Georg Büchner Professor by the president of Justus Liebig Universität Gießen in 2018. From 2012-2014, he served as the Artistic Director of the Ruhrtriennale—International Festival of the Arts.

## **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 19<sup>th</sup>-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 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; Julian Rosefeldt’s *Manifesto*, a multi-channel cinematic installation featuring Cate Blanchett; eight-time Drama Desk-nominated play *The Hairy Ape*, directed by Richard Jones and starring Bobby Cannavale; *Hansel & Gretel*, a new commission by Jacques Herzog, Pierre de Meuron, and Ai Weiwei that transformed and activated the Drill Hall to explore the meaning of publicly shared space in the era of surveillance; and Simon Stone’s heralded production of *Yerma* starring Billie Piper in her North American debut.

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](http://www.armoryonpark.org).

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#### Media Contacts

*For more information or to request images, please contact Resnicow and Associates:*

Caroline Shadle, [cshadle@resnicow.com](mailto:cshadle@resnicow.com) or (212) 671-5172

Sarah Palay, [spalay@resnicow.com](mailto:spalay@resnicow.com) or (212) 671-5163

Josh Balber, [jbalker@resnicow.com](mailto:jbalker@resnicow.com) or (212) 671-5175