



**LEONARDO'S LAST SUPPER: A VISION BY PETER GREENAWAY  
OPENS AT PARK AVENUE ARMORY ON DECEMBER 3, 2010**

**Marking First U.S. Presentation of Greenaway's Multimedia Work,  
Immersive Installation Features Full-Size "Clone" of *Last Supper* by Leonardo da Vinci  
Within Full-Scale Replica of Refectory of Santa Maria delle Grazie**



*Leonardo's Last Supper: A Vision by Peter Greenaway*  
at Park Avenue Armory. Photo by James Ewing.

New York, NY - December 1, 2010 - Visionary artist and filmmaker Peter Greenaway premieres an epic and immersive multimedia work based on Leonardo da Vinci's *The Last Supper* on December 3, 2010, at Park Avenue Armory, marking the first U.S. presentation of the artist's installation work. Through his incisive manipulation of light, sound, and theatrical illusion, Greenaway creates a series of dynamic audio-visual environments that provoke new ways of seeing Leonardo's masterpiece. Organized and presented by Park Avenue Armory, the installation includes a meticulously detailed "clone" of the painting set within a full-scale replica of the nearly 4,000-square-foot apse and cupola of the Refectory of Santa Maria delle Grazie in Milan, home to the original work. On view through January 6, 2011, *Leonardo's Last Supper: A Vision by Peter Greenaway* brings new insight to one of the world's most celebrated masterpieces. A special Artist Talk with Peter Greenaway is scheduled for December 4.

"Peter Greenaway leads the visitor through a sequence of choreographed experiences that deconstruct and then reconstruct Leonardo's masterwork in an incredible multimedia reverie," stated Rebecca Robertson, President

and Executive Producer of Park Avenue Armory. "As with our recent installations by Ernesto Neto and Christian Boltanski, this work provides a transformative experience for our visitors. Our soaring drill hall offers an unparalleled environment to experience Greenaway's spectacular tour de force and we are thrilled to be bringing his installation work to North American audiences for the first time."

Using groundbreaking technology to painstakingly replicate the painting's image, texture, and original setting, *Leonardo's Last Supper: A Vision by Peter Greenaway* illuminates the work through light and sound, bringing to life its dramatic storyline and historical context. In an intimate experience lasting approximately forty-five minutes, visitors first encounter a visual and aural collage of classical and Renaissance painting and Italian architecture designed to highlight the formal pictorial elements integral to

*The Last Supper.* Visitors next move into a detailed recreation of the Refectory of Santa Maria delle Grazie for a contemplative viewing of *The Last Supper* “clone,” followed by Greenaway’s masterful reworking of the painting. Departing from the Refectory, visitors encounter a third multimedia exploration based on Paolo Veronese’s monumental late-Renaissance painting *The Wedding at Cana* that concludes the experience of Greenaway’s work.

“Greenaway’s pioneering use of digital media and new technologies creates a dynamic encounter of old and new forms of visual communication and explores the concept of visual literacy for audiences today,” stated Kristy Edmunds, Consulting Artistic Director. “*Leonardo’s Last Supper* pushes the boundaries between painting and film, and challenges the notion of what is real through the meticulously recreated painting and its environs. A masterful original in its own right, the work provokes new ways of interpreting this iconic painting in a highly contemporary context.”

*Leonardo’s Last Supper: A Vision by Peter Greenaway* is part of the artist’s ambitious ongoing series *Ten Classic Paintings Revisited*, an exploration of works from around the world that encourages viewers to retrain their gaze when experiencing classical and Renaissance painting, and that creates dialogue between this age-old medium and modern technology. Greenaway launched the series in 2006 with an evocative multimedia exploration of Rembrandt’s *Nightwatch* in the Rijksmuseum in Amsterdam. In June 2008, he staged a one-night-only event with the original *Last Supper* in the refectory of Santa Maria delle Grazie in Milan. In June 2009, Greenaway exhibited his digital exploration of *The Wedding at Cana* by Paolo Veronese during the 2009 Biennale di Venezia and the film *The Marriage* about the same painting and installation at the Venice Biennial Film Festival. *Leonardo’s Last Supper: A Vision by Peter Greenaway* builds on the artist’s previous presentations based on *The Last Supper*, fusing elements from his extensive study of thousands of years of painting to create a spectacular and unforgettable encounter.

## ABOUT PETER GREENAWAY

Born in Wales and based in Amsterdam, Peter Greenaway is an acclaimed filmmaker and multimedia artist. Greenaway trained as a painter at Walthamstow College of Art in London before moving into film in 1966. He has made twelve feature films and some 50 short-films and documentaries, and has been nominated for the film festival competitions of Cannes, Venice, and Berlin. His first narrative feature film, *The Draughtsman’s Contract*, completed in 1982, received great critical acclaim and established him internationally as an original film maker—a reputation consolidated by his subsequent films *The Cook, the Thief, his Wife & her Lover* and *The Pillow-book, The Tulse Luper Suitcases*, and most recently by *Nightwatching*.

Greenaway’s work in film has informed his installation work as well as his work as a curator at venues ranging from the Palazzo Fortuny in Venice and the Joan Miro Gallery in Barcelona, to the Boymans van Beuningen Gallery in Rotterdam and the Louvre in Paris. He has also written opera librettos and collaborated with composers such as Michael Nyman, Philip Glass, Louis Andriessen, and David Lang.

## PUBLIC PROGRAMS

In conjunction with the installation, Park Avenue Armory has organized a series of special lectures, programs, and family activities, including:

- **“Duplicating da Vinci: The Art of Cloning a Masterpiece”** – Wednesday, December 1, 6:30 p.m.  
*Tickets: \$15 General; \$12 Seniors, Students, Armory Members*

Adam Lowe, founder and director of Factum Arte, discusses the groundbreaking fusion of cutting-edge technology and traditional restoration techniques that enabled his workshop to create a perfect facsimile of *The Last Supper* in conjunction with Peter Greenaway.

- **“Artist Talk: A Conversation with Peter Greenaway”** – Saturday, December 4, 10:30 a.m.  
*Tickets: \$15 General; \$12 Seniors, Students, Armory Members*  
Visionary artist and filmmaker Peter Greenaway discusses his multimedia exploration of Leonardo da Vinci’s *The Last Supper* and reflects upon the influences on his extensive body of work and his singular artistic process. Admission to the installation purchased separately.
- **Family Programming** – Saturday, December 11 and Sunday, December 12, 10:30 a.m. – 12 p.m.  
*\$5 Material fee per participant (adults and children); Free for Armory Members.*  
Teaching artists from the Armory Artists Corps lead two interactive family workshops where children can create their own work in response to *Leonardo’s Last Supper: A Vision by Peter Greenaway*. These workshops offer a special opportunity for parents and children to work both individually and collaboratively to create a tangible record of the installation and to reflect on how Greenaway’s work impacts how they look at art. The programs include:
  - **“About Looking”** – All Ages  
Explore the process of creating a “clone” or copy of a masterwork painting, using mixed media art materials and the clone of da Vinci’s *The Last Supper* as inspiration.
  - **“Light Wall”** – Ages 8 and Up  
Heighten your family’s exploration of Leonardo da Vinci’s iconic painting with this workshop that asks participants to draw details of *The Last Supper*, focusing on how Peter Greenaway uses light to bring attention to certain elements of the painting.
- **Historic Room Tours** – Ongoing throughout duration of installation  
The Armory is one of America’s finest landmarks, combining a rich social and military history with an extraordinary ensemble of 19th-century period rooms. During exhibition hours, the period rooms on the first floor are open to the public to view in a self-guided tour. Printed guides are also available and information in each room.

For a complete schedule of programs please visit [www.armoryonpark.org](http://www.armoryonpark.org).

## LOCATION, HOURS, AND ADMISSION

*Leonardo’s Last Supper: A Vision by Peter Greenaway*

December 3, 2010 – January 6, 2011

Park Avenue Armory  
643 Park Avenue (at 67th Street)  
New York, New York 10065  
P (212) 616-3930  
F (212) 249 5518  
[www.armoryonpark.org](http://www.armoryonpark.org)

## Hours

Showings on the hour, every hour, starting at 12 noon and lasting approximately 45 minutes.

Last showing of the day is at 7:00 pm.

Tuesdays - Sundays: 11:00 a.m. – 8:00 p.m.

Closed Mondays, except Monday, December 27.

## Holiday Hours

Showings on the hour, every hour, starting at 12 noon and lasting approximately 45 minutes. Last showing of the day is 3:00 p.m. except on New Years Day.

December 24 (Christmas Eve): 11:00am – 4:00pm

December 25 (Christmas Day): Closed

December 31 (New Years Eve): 11:00am – 4:00pm

January 1, 2011 (New Years Day): 11:00am – 8:00pm (last showing at 7:00pm)

## Admission

\$15 General Admission

\$12 [Park Avenue Armory Members](#), Students (with ID), Seniors, Groups (12 or more)

FREE Children 10 and under

Armory members may call (212) 616-3958 to obtain their discount code for online ordering.

Group discounts will be automatically applied when 12 or more tickets are purchased via online ordering.

Tickets may be purchased online tickets at [www.armoryonpark.org](http://www.armoryonpark.org) or by calling the Park Avenue Armory Ticket Hotline at (212) 933-5812 from 11:00 a.m. through 8:00 p.m. daily.

## ORGANIZATION AND CREDITS

*Leonardo's Last Supper: A Vision* by Peter Greenaway is organized and presented by Park Avenue Armory. Portions of the work were first produced by Change Performing Arts in Milan in 2008 as an initiative supported by I SALONI MILANO, in collaboration with the Italian Ministry of Cultural Heritage and Activities, the Superintendency for Architectural and Environmental Heritage of Milan and the Comune di Milano/Cultura, Italian Trade Commission, and supported by Italian Ministry of Economic Development.

Additional support for the Park Avenue Armory presentation is provided by the New York City Department of Cultural Affairs, in partnership with the City Council, The Robert Lehman Foundation and New York State Council on the Arts, A State Agency.

## 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, and the public to experience, unconventional work that could not otherwise 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 array of exuberant period rooms, the Armory invites artists to draw upon its grand scale and distinctive character to both inspire and inform their work.

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 presented with Art Production Fund—the Armory has organized a series of immersive performances, installations, and

works of art that have drawn critical and popular attention, among them: Bernd Zimmermann's opera *Die Soldaten*, Ariane Mnouchkine's *les Éphémères* and Declan Donnellan's *Boris Godunov*, as part of the 2008 and 2009 Lincoln Center Festivals; the 2008 Whitney Biennial with site-specific installations and performances by 37 artists; and an evening of Stravinsky's *Sacred Masterpieces* presented in association with Columbia University's Miller Theatre. In 2009, the Armory launched its annual visual art commission with Ernesto Neto's *anthropodino*, which transformed the drill hall into a multi-sensory labyrinth of fabric and spice. In 2010, the Armory's second epic commission, *No Man's Land* by Christian Boltanski, filled the drill hall with thousands of pieces of discarded clothing and a soundtrack of reverberating heartbeats. In summer 2011, the Armory and Lincoln Center Festival will welcome the Royal Shakespeare Company for a six-week residency where a troop of 45 actors will perform five of Shakespeare's plays in repertory on a full-scale replica of the Courtyard Theatre constructed in the Armory's drill hall.

###

**For more information or for images, please contact:**

Juliet Sorce, Resnicow Schroeder Associates  
212-671-5158  
[jsorce@resnicowschroeder.com](mailto:jsorce@resnicowschroeder.com)

Molly Kurzius, Resnicow Schroeder Associates  
212-671-5163  
[mkurzius@resnicowschroeder.com](mailto:mkurzius@resnicowschroeder.com)

Isabel Sinistore, Resnicow Schroeder Associates  
212-671-5175  
[isinistore@resnicowschroeder.com](mailto:isinistore@resnicowschroeder.com)