



**Julian Rosefeldt's *Manifesto*
Makes North American Premiere at Park Avenue Armory**

**Cate Blanchett Dramatizes More than 50 Artist Manifestos in a 13-Screen Film Installation,
Reimagined for Armory's Drill Hall**



Installation of Julian Rosefeldt's *Manifesto* at Park Avenue Armory. Photo by James Ewing.

New York, NY – December 7, 2016 –Park Avenue Armory mounts the North American premiere of *Manifesto*—a work by Julian Rosefeldt that stars Academy Award-winner Cate Blanchett. Inspired by the tradition of artist manifestos, *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. Rosefeldt adapts the installation in a site-specific presentation for the Armory's Wade Thompson Drill Hall, where it is on view December 7, 2016 – January 8, 2017. *Manifesto* is the first engagement of the institution's 2017 season, the 10th anniversary of artistic programming for the pionerring organization.

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 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, 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.

"As an institution dedicated to pushing the boundaries of artistic convention, the Armory is an ideal setting for a work like *Manifesto* that takes up artistic iconoclasm as its very subject," said Rebecca Robertson, President and Executive Producer of Park Avenue Armory. "We are thrilled to be working with Julian Rosefeldt on an immersive installation of this daring work, and to offer our audiences the opportunity to experience Cate Blanchett's astonishingly diverse and affecting performances."

"*Manifesto* is a singular work of creative vision, which furthers the Armory's tradition of mounting multidisciplinary projects that defy categorization," said Pierre Audi, Artistic Director of Park Avenue Armory. "We are pleased to bring this soaring tribute to the artist manifesto, the result of an ambitious collaboration between two world-class artists, to our majestic drill hall in a site-specific installation."

Though manifestos are most commonly associated with political movements, the 20th century saw the appropriation of the form in an artistic context, beginning with Filippo Tommaso Marinetti's "Futurist Manifesto" in 1909. The texts quoted in *Manifesto* survey major artistic revolutions of the past 100 years, from influential movements like Dadaism, Surrealism, and Minimalism to insurgent artist collectives like The Blue Rider. By reconstituting historical manifestos by a mostly male authorship as monologues delivered by a female performer in contemporary settings, Rosefeldt invites viewers to consider the gendered, social, and political contexts that shape artistic disruption.

An artist and filmmaker whose work often explores the boundaries of historical and artistic representation, Rosefeldt has described *Manifesto* as an homage to the artist manifesto as a literary form. The installation's textual collage quotes some of the most notable artists and theorists of the past century at very early stages in their careers, including Tristan Tzara, Kazimir Malevich, André Breton, Claes Oldenburg, Yvonne Rainer, Sturtevant, Sol LeWitt, Jim Jarmusch, Mierle Laderman Ukeles, and many others. In a nod to the political origins of the manifesto tradition, *Manifesto* also includes a "Prologue" segment, in which Blanchett's voice recites words by Tristan Tzara and the first line from Marx's and Engels' "Manifesto of the Communist Party" set against the metaphorically charged image of a burning fuse.

Manifesto received its world premiere in December 2015 at the Australian Centre for the Moving Image in Melbourne, which co-commissioned the work with Nationalgalerie Berlin, Art Gallery of New South Wales Sydney, Sprengel Museum Hannover, and Ruhrtriennale Festival of the Arts. The work was further generously supported by Bayerischer Rundfunk, Medienboard Berlin Brandenburg, and Burger Collection Hong Kong. Rosefeldt presented *Manifesto* at the Ruhrtriennale this summer, before the Armory's North American premiere.

INSTALLATION DATES AND SCHEDULE

Manifesto is on view at Park Avenue Armory December 7, 2016 through January 8, 2017.

Monday - Wednesday: 12pm - 8pm
Thursday-Sunday: 12pm - 12am
Sunday: 12pm - 7pm
Christmas Eve and New Year's Eve: 12pm - 4pm
Closed Christmas Day

Admission to *Manifesto* is \$20; free for Armory members. Tickets and subscriptions may be purchased at armoryonpark.org or by calling (212) 933-5812.

Thompson Arts Center at Park Avenue Armory
643 Park Avenue at 67th Street, New York, NY

ARTIST TALK

Wednesday, December 7, 2016 at 8pm
Tickets: \$15

Artist and filmmaker Julian Rosefeldt and artist Ralph Lemon discuss the creation of *Manifesto* and, in particular, how its source material relates to the social and political issues of today.

Ralph Lemon is a choreographer, writer, visual artist and curator, and the Artistic Director of Cross Performance, a company dedicated to the creation of cross-cultural and cross-disciplinary performance and presentation. He is a Board Member of the Park Avenue Armory and former Artist-in-Residence. Lemon's most recent works

include *Scaffold Room* (2015), *Four Walls* (2012), and *How Can You Stay in The House All Day And Not Go Anywhere?* (2008–2010), works with live performance, film and visual art that toured throughout the U.S. In 2012, Mr. Lemon was honored with one of the first Doris Duke Performing Artist Awards; he was also one of the first artists to receive the United States Artists Fellowship (2006). He is recipient of three “Bessie” Awards (1986, 2005, 2016); two Foundation for Contemporary Art Awards (1986, 2012); two New York Foundation for the Arts Fellowships (2004, 2009); a 2009 Guggenheim Fellowship; a 2004 Bellagio Study Center Fellowship; and the 1999 CalArts Alpert Award. Among his many teaching positions, Mr. Lemon has been an IDA Fellow at Stanford University (2009); artist-in-residence at Temple University (2005–06); Miller Endowment Visiting Artist at the Krannert Center (2004); Fellow of the Humanities Council and Program in Theater & Dance at Princeton University (2002); and Associate Artist at Yale Repertory Theatre (1996–2000). He received a 2015 National Medal of Arts from President Barack Obama. The first monograph of his work was published by The Museum of Modern Art (part of their new Modern Dance Series) in 2016. Lemon is currently a Visual Arts Mentor at Columbia University School of the Arts.

ARMORY 2016 SEASON SPONSORSHIP

Manifesto is supported in part by Ken Kuchin and Tyler Morgan, Mimi Klein Sternlicht, Jill and Peter Kraus, and by public funds from the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Citi; Pershing Square Capital Management, LP; and Bloomberg Philanthropies are the Armory’s 2016 season sponsors.

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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 into 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).

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. Programmatic highlights 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; and Louis Andriessen’s *De Materie* in a highly imaginative staging by director Heiner Goebbels that included floating zeppelins and a flock of 100 sheep. The Armory also presents small-scale performances and programs in its historic period rooms, 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 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.

Concurrent with its artistic program, the Armory has undertaken an ongoing \$210-million revitalization of its historic building, designed by architects Herzog & de Meuron. www.armoryonpark.org.

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