



Park Avenue Armory Announces 2018 Season

Featuring roster of site-specific commissions
and North American premieres across disciplines, the season includes:

- North American premiere of director **Simon Stone's** adaptation of *Yerma* by Spanish playwright **Federico García Lorca**, starring Olivier Award-winner **Billie Piper** in her New York stage debut in a tragic tale staged within a glass box
- Debut of *myRiad*, a concertscape imagined from the perspective of an alien intelligence exploring disorienting relationships between space and sound, created by **Oneohtrix Point Never** presented by Park Avenue Armory and Red Bull Music Festival New York City
- *The Let Go*, an ambitious new Armory commission by contemporary artist **Nick Cave**, who will create a dance-based town hall to which disparate communities of New Yorkers are invited to come together and “let go”
- North American premiere of director **Ivo van Hove's** acclaimed stage adaptation of *The Damned*, a chilling and topical rumination on moral corruption in politics and society, performed by the **Comédie-Française** in their first New York appearance in more than a decade
- North American premiere of a new evening-length dance work by choreographer **Anne Teresa De Keersmaeker** for her company **Rosas**, set to **Bach's** *Brandenburg Concertos*, performed live by the baroque musical ensemble **B'Rock Orchestra** in their North American debut
- **William Kentridge's** *The Head and the Load*, a new Armory commission that will activate the full expanse of the Wade Thompson Drill Hall with an installation and musical theater performance that examines the more than two million Africans that served in the First World War
- A new line-up of intimate performances in the Armory's historic period rooms as part of the ongoing **Artists Studio** and **Recital Series** programs, featuring **Isabel Leonard**, **Nadine Sierra**, **Matana Roberts**, and **Juliana Huxtable**, among many others
- **Interrogations of Form**, a series of conversations and salons that bring together thought leaders and artists across the cultural spectrum to lead multifaceted explorations of issues of our time

New York, NY – November 15, 2017 – Park Avenue Armory announced its 2018 season featuring cross-disciplinary work by some of the most inventive artistic voices working today—from visionary

directors making their U.S. debuts, to artists making cutting-edge productions that propel their practice in radical new directions. The new season mines the possibilities of the Armory's unconventional setting and includes the North American premieres of two acclaimed award-winning theater productions, adapted for the Wade Thompson Drill Hall and directed by directorial wunderkinds Simon Stone and Ivo van Hove respectively; two major site-specific works by multidisciplinary artists Nick Cave and William Kentridge; and the North America premiere of a new dance set to Bach's *Brandenburg Concertos*, choreographed by Anne Teresa de Keersmaecker and performed by B'Rock Orchestra. Alongside its drill hall productions, the season also includes intimate performances of everything from jazz and lieder, to musical theater and contemporary rhythms that are in direct dialogue with the Armory's historic interiors.

"The 2018 season offers some of our most complex programming to date, including world-class theater productions, new commissions from multi-disciplinary artists that re-imagine the audience experience and expand the definition of traditional art forms, as well as a new production that continues the Armory's tradition of illuminating musical masterpieces through immersive stagings," said Rebecca Robertson, President and Executive Producer of Park Avenue Armory, "With 2018 marking the beginning of the Armory's second decade of programming, we are proud to expand our strong commitment to reach diverse audiences with a line-up of thought-provoking works that explore the endless potential of our building as a space for artistic experimentation."

The North American premiere of *Yerma* will kick off the Armory's drill hall programming in March 2018, marking the New York debuts of director Simon Stone and Olivier Award-winning actress Billie Piper in a radical reinterpretation of Federico García Lorca's 1934 tragedy about a woman's desperate pursuit to bear children. Set in the present day, *Yerma* exposes the perils of a life lived online and transforms the audience into voyeurs as they scrutinize the action taking place on stage through a glass encasement. In May, Oneohtrix Point Never will fill the Drill Hall with a new site-specific "concertscape" that posits a hyper-future world conceived by alien intelligence. The multimedia installation gives form to the music itself, exploring the relationship between space and sound in deliberate exchange with the audience.

In June, visual artist Nick Cave takes over the Armory's Wade Thompson Drill Hall and head house with a new commission that invites the public and organizations, ranging from church groups to business interns, to participate in a collective act of catharsis. Featuring a series of DJs and performers, *The Let Go* engages visitors in a daytime dance celebration in an installation created for the Armory's historic building. The festivities will continue in the evening with *Up Right* performances and artistic responses that empower the community to do away with negativity and uplift one another. July marks the North American premiere of *The Damned* by Tony Award-winning director Ivo van Hove, whose timely adaptation of Luchino Visconti's 1969 screenplay examines the formation of vicious alliances between financial interests and extremist political actors. Marking the first New York performance by the Comédie-Française in over a decade, the production will be presented in the Armory's vast industrial drill hall, whose military history will provide a powerful backdrop to this dark tale of moral corruption.

Fall 2018 will bring choreographer Anne Teresa De Keersmaecker to the Armory for the North American premiere of *The Six Brandenburg Concertos*, an evening-length work set to Bach's concertos performed by conductor Amandine Beyer and the baroque musical ensemble B'Rock Orchestra in their North American debut. The season concludes with the North American premiere of the most ambitious work to date by artist William Kentridge. Co-commissioned by the Armory

and 14-18 NOW, the UK's arts program for the First World War centenary, *The Head and the Load* fills the Armory's Wade Thompson Drill Hall with a continuous musical procession composed by Philip Miller and musical director Thutuka Sibisi that mixes high modernism with traditional African choral styles and American jazz, in a monumental landscape environment by Kentridge that gives voice to more than two million African porters and carriers serving the British, French, and German military forces during the First World War.

"We are excited to build on our history of forging partnerships with leading artists across a spectrum of creative fields to realize unprecedented works that defy audience expectations," said Pierre Audi, the Armory's Artistic Director. "From jubilant artistic expressions that celebrate our shared humanity, to deep ruminations on challenging narratives, the 2018 season is filled with unconventional productions and installations that will invigorate the New York cultural landscape."

Throughout the year, the Armory will present a roster of intimate performances, lectures, artist talks, and educational programs in the jewel-like interiors of its historic Head House. The Board of Officers Room provides a home for chamber music concerts through the Armory's **Recital Series**, while the Veterans Room hosts a contemporary, eclectic mix of music and performance by experimental artists as part of the **Artists Studio**, curated by Jason Moran. The 2018 **Artists in Residence**—including playwright Branden Jacobs-Jenkins and performance artist Carmelita Tropicana; set designer and director Christine Jones; performance artists Malik Gaines and Alexandro Segade; choreographer Reggie Gray and his company the D.R.E.A.M. Ring; playwright Lynn Nottage; and installation and performance artist Tania Bruguera—will utilize the Armory's period rooms to develop their practice through the creation of new works.

Additionally, in February, the Armory will launch the 2018 **Interrogations of Form** conversation series, convening artists, community, and thought-leaders to engage in a vigorous, multi-dimensional exploration of today's social and cultural landscape. Dedicated to the year 1968, the symposium will explore through multiple lenses the monumental events that took place and their impact on society and politics over the past 50 years, as well as the promise of the next 50 years.

As part of its educational programming, the Armory will premiere its second commission for young audiences from *The Electric Doyenne* and the Trusty Sidekick Theater Company, dedicated to boldly reimagining theater and performance-based works for young audiences. Advancing the Armory's role as an incubator of new works and a leader in arts education, *The Mendelssohn Electric* represents the second installment in a trilogy of performances highlighting different, prominent yet overlooked women in music history. The project is inspired by the Armory's building and will be presented to the public in December as well as to students from underserved New York City public schools and their families.

Subscriptions for the 2018 season go on sale Wednesday, November 15, at www.armoryonpark.org / (212) 933-5812. See page 15 for additional ticketing information.

**PARK AVENUE ARMORY
2018 SEASON
WADE THOMPSON DRILL HALL PROGRAMS**

Yerma

March 23 – April 21, 2018
North American Premiere
A Park Avenue Armory and Young Vic Production
By Simon Stone after Federico García Lorca

Simon Stone, Director
Lizzie Clachan, Set Designer
Alice Babidge, Costume Designer
James Farncombe, Lighting Designer
Stefan Gregory, Music and Sound Director
Julia Horan, CDG Casting
With Billie Piper

Previews:
March 23 – 26, 2018
Friday – Saturday: 8:00pm
Monday: 7:30pm

Performances:
March 27 – April 21, 2018
Monday – Thursday: 7:30pm
Friday: 8:00pm
Saturday: 2:00pm and 8:00pm

Federico García Lorca's 1934 devastating drama is radically reimagined by Australian director and dramatist Simon Stone, who transforms the achingly powerful tale of a provincial Spanish woman's desperate desire to have a child into a parable of modern life. Making her New York stage debut, Billie Piper delivers a fearless performance as the woman—now a blogger and journalist—driven to the unthinkable by her obsession with her own infertility while brutally documenting her trauma amidst the internet-surfing blogosphere of today.

In his U.S. directorial debut, Simon Stone stages this requiem for lost hope in a glass tank that transforms from luxurious apartment to garden to wild music festival at an electrifying pace. Intersecting the audience, this highly unusual staging serves as a striking visual metaphor to imitate life under a microscope and lived online while heightening our sense of voyeurism. Winner of the 2017 Olivier Awards for Best Revival and Best Actress for Billie Piper when staged at the Young Vic in London, this production will make its North American premiere when it opens at the Armory in spring 2018.

About Simon Stone

Simon Stone is an Australian actor, director, and writer. In 2007, he founded the independent theater company The Hayloft Project and was previously Resident Director of the Belvoir St

Theater in Australia. Stone's work reinterprets traditional repertoire, delivering intimate performances that border on the cinematic.

His theatre credits include: *Ibsenbuis* (Toneelgroep Amsterdam, Festival d'Avignon); *Husbands and Wives* (Toneelgroep Amsterdam); *Peer Gynt* (Neue Schauspielhaus, Hamburg); *Rocco und seine Brüder* (Munich Kammerspiele); *John Gabriel Borkman* (Burgtheater Vienna); *Thyestes* (Théâtre Nanterre-Amandiers, Paris, Belvoir Sydney & Malthouse Theatre Melbourne); *Drei Schwestern* (Theater Basel, Théâtre de l'Odéon, Paris); *Angels in America* (Theater Basel); *Medea* (Toneelgroep Amsterdam); *Die Orestie* (Theater Oberhausen); *The Government Inspector* (Belvoir Sydney & Malthouse Theatre Melbourne); *The Wild Duck* (winner of Helpmann and Sydney Theatre Awards 2010, Wiener Festwochen, Holland Festival, Barbican London, Perth Festival, Belvoir Sydney & Malthouse Theatre Melbourne); *Neighbourhood Watch* (Belvoir Sydney & Melbourne Theatre Company); *Miss Julie* (writer; Belvoir Sydney); *Hamlet* (Belvoir Sydney); *Cat on a Hot Tin Roof* (Belvoir Sydney); *The Cherry Orchard* (Melbourne Theatre Company); *Face to Face* (Sydney Theatre Company); *Death of a Salesman* (Belvoir Sydney); *Strange Interlude* (Belvoir Sydney); *Baal* (Sydney Theatre Company & Malthouse Theatre Melbourne). Founder & Artistic Director of The Hayloft Project, productions include *The Promise*, *The Only Child*, *The Suicide*, *Spring Awakening*, *B.C.*, and *Chekhov recut – Platonov*

His opera credits include *Lear* (Salzburg Festival) and *Die Tote Stadt* (Theater Basel). Simon also wrote and directed the films *The Daughter* and *Reunion*.

About Billie Piper

Billie Piper won Best Actress at the Olivier Awards 2017 and the Natasha Richardson Award for Best Actress at the Evening Standard Theatre Awards 2016 for her performance in *Yerma*. Previous theatre credits include: *Great Britain*, *The Effect* (Olivier nomination for Best Actress; National Theatre); *Reasons To Be Pretty* (Almeida) and *Treats* (Evening Standard Theatre Awards nomination for Best Actress; Garrick).

Her film credits include: *City of Tiny Lights*, *Animals United*, *Things to Do Before You're 30*, *The Calcium Kid*, and *Spirit Trap*.

Her television credits include Showtime's *Penny Dreadful*, *Doctor Who*, *A Passionate Woman*, *The Shadow in the North*, *The Ruby in the Smoke*, *Much Ado About Nothing*, *True Love*, *Canterbury Tales: The Miller's Tale*, *Secret Diary of a Call Girl*, and *Mansfield Park*.

About the Young Vic

Based in London, the Young Vic produces new plays, classics, musicals, and opera., as well as co-producing and touring widely in the UK and internationally. Recent shows include *A Doll's House* and *A Man of Good Hope*, Arthur Miller's *A View From the Bridge* directed by Ivo Van Hove, *Kafka's Monkey*, the European premiere of *The Scottsboro Boys*, Gillian Anderson in *A Streetcar Named Desire*, *Cat on a Hot Tin Roof* directed by Benedict Andrews as well as *Horizons*, part of an ongoing series exploring the lives of refugees. The Young Vic is led by Executive Director Lucy Woollatt and Artistic Director David Lan.

myRiad

May 22 – 24, 2018

World Premiere

Presented by Park Avenue Armory and Red Bull Music Festival New York City

Tuesday, Thursday at 8:00pm

Musician, composer, and Mercury Prize nominated-producer Oneohtrix Point Never's approach to creating works spans across the mediums of film, poetry, and visual art. Having just won the best Soundtrack Award at the 2017 Cannes Film Festival for the film *Good Time*, Oneohtrix Point Never comes to the Armory with a project of unprecedented scope: a hyperstitional "concertscape" imagined from the perspective of an alien intelligence. *myRiad* is Oneohtrix Point Never's most ambitious project to date, and builds on a practice of site-specific concertscapes presented at the Museum of Modern Art (2011), Tate Britain and MoMA PS1 (2013), and Edinburgh International Festival (2015), amongst many others.

Pulling from long-standing fascinations with film and television tropes, abstract sculpture, game ephemera, poetry, apocryphal histories, internet esoterica, and philosophies of being, *myRiad* generates a conceptual spectrum that is as much a speculation on the unthinkable future as it is an allegory for the current disquiet of a civilization out of balance with its environment. Oriented around behaviorally choreographed set pieces and lighting, the theatrical installation takes a directly formal approach to themes latent in the work by placing the audience inside the architecture of the music itself. Using the scale of the Wade Thompson Drill Hall to explore disorienting relationships between space and sound, *myRiad* mutates forms of live musical performance. The world premiere of *myRiad* is presented as a four-part epochal song cycle by the Park Avenue Armory and the Red Bull Music Festival New York City.

About Oneohtrix Point Never

Daniel Lopatin (b. 1982) known as Oneohtrix Point Never is a musician, composer, Mercury Prize-nominated producer, and label founder of Software Recording Company based in Brooklyn, New York. He has released numerous albums—most recently the critically acclaimed "Garden of Delete" (2015) on Warp Records. The Hammer Museum in Los Angeles organized a film exhibition *Ecco: The Videos of Oneohtrix Point Never and Related Works* around his work (2016). His latest original film score for *Good Time* (dir. Josh and Benny Safdie) premiered in official competition at 2017 Cannes Film Festival where he received the Best Soundtrack Award.

He has been commissioned by Frieze Projects New York (2017); Hammer Museum, Los Angeles (2016); Holland Festival (2014); Tate Britain, London and MoMA PS1, New York (both 2013); Hirshhorn Museum and Sculpture Garden, Washington, D.C. and Saatchi & Saatchi, London (both 2012); and The Museum of Modern Art, New York (2011) among others. His film scores include Josh and Benny Safdie *Good Time* (2017), Ariel Kleiman *Partisan* (2015), and Sofia Coppola *Bling Ring* (2013) and his production credits include Anohni, FKA Twigs, David Byrne and Nine Inch Nails among others.

The Let Go

June 7 – July 1, 2018

A New Commission by Park Avenue Armory

By Nick Cave

Tom Eccles, Curator

Challenging conventions of what it means to be a visual artist, performer, crafter, and educator, Nick Cave works between a wide range of mediums including sculpture, installation, video, sound, and performance to serve as an agent for change and ultimately heal through his art. Commissioned by the Armory, this interdisciplinary artist is creating a dance-based town hall to which the community of New York is invited to “let go.” This ambitious new work—a hybrid installation, performance, gathering and dancing environment—acts as an alternative platform for viewers to speak their minds through movement, work out frustrations, and celebrate independence as well as community.

Nick Cave will activate the Wade Thompson Drill Hall with social gatherings and a massive, multi-colored mylar curtain, a series of live performances and soundtracks curated by some of New York’s best DJs, and dance-based encounters. Also on display in the Armory’s historic rooms will be a collection of Cave’s “Up Right” soundsuits, wearable sculptures that create a second skin to conceal race, gender, and class to force the viewer to observe without judgment.

Nick Cave and the Armory will invite community-based groups citywide to “let go”—from dance groups to business people, hula hoopers to yoga and Tai Chi practitioners, as well as schools from across all boroughs. Additional evening performances and community engagement activities include artistic responses from prominent performers in other fields as well as a series of Cave’s own “Up Right” performances, a call to arms where the soundsuits are engaged in a transformative journey to face the forces that stand in the way of selfhood.

About Nick Cave

Nick Cave is an artist and educator working between the visual and performing arts through a wide range of mediums inclusive of sculpture, installation, video, sound, and performance. His solo exhibitions have toured globally from the United States through France, Africa, Denmark, Asia, South America, and the Caribbean. Cave also works as a professor at The School of the Art Institute of Chicago and received his MFA from Cranbrook Academy of Art and his BFA from the Kansas City Art Institute. Recent exhibition and projects include *Nick Cave* (Telfair Museums, 2017); *Spotted by Nick Cave*, (artspace 2016); *Nick Cave: Here Hear* (Cranbrook Art Museum, 2015); *Currents 109: Nick Cave* (Saint Louis Art Museum, 2014); *Nick Cave: Sojourn* (Denver Art Museum, 2013), and *HEARD•NY* in New York's Grand Central Terminal (2013).

The Damned

July 17 – 28, 2018

North American Premiere

Based on Luchino Visconti, Nicola Badalucco and Enrico Medioli’s Work

Ivo van Hove, Director

Jan Versweyveld, Scenography and Lighting Designer

An D’Huys, Costume Designer

Tal Yarden, Video Designer
Eric Sleichim, Original Sound Designer and Sound Concept
Bart Van den Eynde, Dramaturgy
A Comédie-Française Production in collaboration with Park Avenue Armory

Performances:

Monday – Thursday: 7:30pm

Friday – Saturday: 8:00pm

Tony Award-winning director Ivo van Hove unleashes his visionary creativity at the Armory with the Comédie-Française for the North American premiere of his adaptation of Luchino Visconti's dark drama *The Damned*. Using the screenplay as a starting point, van Hove traces the disintegration of the wealthy von Essenbeck family and their steel dynasty during the seizure of power of the Nazis in 1933 in Germany, reflecting the ideological debauchery of this family ready to make venomous alliances for the benefit of its economic interests.

The historic walls of the Wade Thompson Drill Hall form the backdrop for the production, which employs cameramen prowling amongst the actors. Images are projected on massive screens amongst the minimalist scenography that borders on installation art. This chronicle combines intrigue and ambition with betrayal and murder in the insidious struggle for power, and the corruption of relationships echoes the cruelty and brutality of the political context. Visconti's *Macbeth* inspiration and van Hove's eye on ancient tragedies reunite in perfect symbiosis of a demonic ritual and evil celebration.

About Ivo van Hove

Ivo van Hove has been director of Toneelgroep Amsterdam since 2001. He began his career as a theatre director in 1981 with his own productions including *Germes* and *Rumours*. He was director of Het Zuidelijk Toneel from 1990 to 2000. From 1998 to 2004, he managed the Holland Festival, annually presenting his selection of international theatre, music, opera, and dance. Until 2010 he was one of the artistic leaders of the Dramatic Arts department in Antwerp.

Van Hove is the recipient of two Olivier Awards and two Tony Awards for *A View from the Bridge*; two Obie Awards for *More Stately Mansions* and *Hedda Gabler*; the Archangel Award at the Edinburgh Festival; the Critic's Circle Award in the Netherlands; and the Dutch oeuvre award, together with Jan Versweyveld. He received an honorary doctorate for general merit from the University of Antwerp, the Flemish Culture Prize for Overall Cultural Merit from the Flemish Government. He is Chevalier dans l'Ordre des Arts et des Lettres in France and King Filip of Belgium awarded him Commander of the Order of the Crown.

Theatrical productions by Ivo van Hove have been performed all over the world from New York to Moscow, Buenos Aires to Sydney. Recent international productions include *A View from the Bridge* at Young Vic/West End/Broadway, *The Crucible* on Broadway, *Lazarus* in New York and London, *The Damned* (Visconti) at the Comédie-Française, and *Hedda Gabler* at National Theater London. At Toneelgroep Amsterdam, van Hove directed among other things *Angels in America*, *Roman Tragedies*, *Kings of War*, *Opening Night*, *Obsession*, *Antonioni*, *Taming of the Shrew*, *Scenes from a Marriage*, *After the Rehearsal / Persona*, *The Human Voice*, *Othello*, *Children of the Sun*, *The Miser*, *Mourning Becomes Electra*, *Long Day's Journey into Night*, *The Fountainhead*.

His musical credits include: *Rent* and *Lazarus* by David Bowie and Enda Walsh.

His opera credits include: *Lulu* (Alban Berg) and the entire *Ring des Nibelungen*. At the Dutch National Opera in Amsterdam Janacek's *The Makropulos Affair* and Strauss' *Salome*. In 2014 he directed the world premiere of the opera *Brokeback Mountain* in Madrid.

His film credits include: *Home Front* (Dutch TV) and *Amsterdam*.

About Comédie-Française

Also commonly known as the *Maison de Molière* (House of Molière), the Comédie-Française was founded in 1680 and since then, has been perpetuating the work and heritage of Molière, the playwright, actor, and troupe leader. For more than three centuries, the Comédie-Française has earned renown as an exceptional, thriving, and creative “theatre factory.” More information on www.comedie-francaise.fr/en

The Six Brandenburg Concertos

October 1 – 7, 2018

North American Premiere

By Anne Teresa De Keersmaeker

Rosas

B'Rock Orchestra

Amandine Beyer, conductor

Performances:

Monday, Wednesday – Thursday: 7:30pm

Friday – Saturday: 8:00pm

Sunday: 3:00pm

Taking J.S. Bach's iconic masterpiece—the *Brandenburg Concertos*—as a ready-made score, Belgian choreographer Anne Teresa De Keersmaeker explores the movement, dance, and transcendental dimension found in this celebrated music in a new, evening-length work. Making its North American premiere, the piece embodies Bach's polyphonic mastery by setting 16 dancers originating from different generations of her company Rosas in direct dialogue with musicians from the baroque ensemble B'Rock, who perform the concertos live under the baton of Amandine Beyer in their North American debut. This production continues a rich lineage of exploring Bach's enduring legacy at the Armory, including *St. Matthew Passion* (Peter Sellars, Berliner Philharmoniker, Sir Simon Rattle in 2014) and the *Goldberg Variations* (Igor Levit and Marina Abramović in 2015).

About Anne Teresa De Keersmaeker

In 1980, after studying dance at Mudra School in Brussels and Tisch School of the Arts in New York, Anne Teresa De Keersmaeker (b. 1960) created *Asch*, her first choreographic work. Two years later came the premiere of *Fase, Four Movements to the Music of Steve Reich*. De Keersmaeker established the dance company Rosas in Brussels in 1983, while creating the work *Rosas danst Rosas*. Since these breakthrough pieces, her choreography has been grounded in a rigorous and prolific exploration of the relationship between dance and music. She has created with Rosas a wide-ranging body of work engaging the musical structures and scores of several periods, from early music to contemporary and popular idioms. Her choreographic practice also draws formal principles from geometry, numerical patterns, the natural world, and social structures to offer a unique perspective on the body's

articulation in space and time. In 1995 De Keersmaeker established the school P.A.R.T.S. (Performing Arts Research and Training Studios) in Brussels in association with De Munt/La Monnaie.

The Head and the Load

December 4 – 15, 2018

North American Premiere

By William Kentridge

A New Commission by Park Avenue Armory

William Kentridge, Concept & Director

Phillip Miller, Composer

Thuthuka Sibisi, Music Director

Catherine Meyburgh, Video Designer

Gregory Maqoma, Choreographer

Greta Goiris, Costume Designer

Sabine Theunissen, Set Designer

Urs Schönebaum, Lighting Design

Luc De Wit, Assistant Director

Mark Grey, Sound Designer

The Knights, Musical Ensemble

Commissioned by Park Avenue Armory and 14-18 NOW

Performances:

Tuesday – Friday: 8:00pm

Saturday: 2:00pm and 8:00pm

Sunday: 2:00pm and 7:00pm

Artist William Kentridge’s evocative vision combines the political with the poetic through artistic media as diverse as printmaking, drawing, painting, sculpting, and filmmaking. Dealing with such subjects as apartheid, colonialism, and totalitarianism, Kentridge’s highly personal work is often imbued with lyrical undertones in his critical examination of aspects of his native South African society and the aftermath of apartheid.

Kentridge synthesizes elements of his practice to conjure his most ambitious production to date, commissioned by the Armory. He works alongside long-time collaborator, Philip Miller, one of South Africa’s leading composers, whose powerful compositions offer a perfect complement to Kentridge’s imaginative work.

A play on the Ghanaian proverb, “the head and the load are the troubles of the neck,” the large-scale work expressively speaks to the nearly two million African porters and carriers used by the British, French, and Germans who bore the brunt of the casualties during the First World War in Africa and the historical significance of this story as yet left largely untold. This processional musical journey—as much an installation as a performance piece—melds performances by orchestra collective The Knights, and an international ensemble cast of singers, dancers, and performers accompanied by a chorus of mechanized gramophones alongside multiple film projections and

shadow play to create a landscape of immense proportion and imagination that utilizes the vast sweep of the Wade Thompson Drill to upend standard notions of scale.

About William Kentridge

William Kentridge (born Johannesburg, South Africa, 1955) is internationally acclaimed for his drawings, films, theater, and opera productions. His practice is born out of a cross-fertilization between mediums and genres. His work responds to the legacies of colonialism and apartheid, within the context of South Africa's socio-political landscape. His aesthetics are drawn from the medium of film's own history, from stop-motion animation to early special effects. Kentridge's drawing, specifically the dynamism of an erased and redrawn mark, is an integral part of his expanded animation and filmmaking practice, where the meanings of his films are developed during the process of their making. Kentridge's practice also incorporates his theatre training.

Kentridge's work has been seen in museums and galleries around the world since the 1990s, including Documenta in Kassel, the Museum of Modern Art in New York, the Albertina Museum in Vienna, Musée du Louvre in Paris, Whitechapel Gallery in London, and Louisiana Museum in Copenhagen.

Opera productions include Mozart's *The Magic Flute*, Shostakovich's *The Nose*, and Alban Berg's *Lulu*, and have been seen at opera houses including the Metropolitan Opera in New York, La Scala in Milan, English National Opera in London, Opera de Lyon, Dutch National Opera, and others. This summer he directs Berg's *Wozzeck* for the Salzburg Festival.

The 5-channel video and sound installation *The Refusal of Time* was made for Documenta (13) in 2012; since then it has been seen in cities around the world. *More Sweetly Play the Dance*, an 8-channel video projection first seen in Amsterdam in April 2015, and *Notes Toward a Model Opera*, a three-screen projection looking at the Chinese Cultural Revolution, made for an exhibition in Beijing in 2015; both have been presented in many other cities since. Kentridge's public art project for Rome, *Triumphs & Laments* (a 500m frieze of a figure power-washed from pollution and bacterial growth on the walls of the Tiber River) opened in April 2016 with a performance of live music composed by Philip Miller and a procession of shadow figures.

Kentridge is the recipient of honorary doctorates from several universities including Yale and the University of London, and in 2012 he presented the Charles Eliot Norton Lectures at Harvard University. In 2010, he received the Kyoto Prize. In 2015 he was appointed an Honorary Academician of the Royal Academy in London. In October 2017, he will receive the Princesa de Asturias Award for the 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 2018 series presents opera greats alongside emerging musicians from around the globe in a range of programs reflective of their individual artistry.

Isabel Leonard, mezzo-soprano

Ted Sperling, piano

Friday, January 5 at 8:00pm

Sunday, January 7 at 3:00pm

Tickets: \$60

All-Bernstein Program

Grammy Award-winning mezzo-soprano Isabel Leonard is celebrated worldwide for her performances both in the opera house and on concert stages, from the Metropolitan Opera, Vienna State Opera, and Paris Opera, to the Salzburg and Glyndebourne Festivals. The renowned vocalist moves to the more intimate Board of Officers Room for an all-Leonard Bernstein program in celebration of the centenary of his birth.

Nadine Sierra, soprano

Bryan Wagorn, piano

Friday, February 16 at 8:00pm

Sunday, February 18 at 3:00pm

Tickets: \$60

Program to be announced

The youngest winner ever of both the Metropolitan Opera National Council Auditions and the Marilyn Horne Foundation Vocal Competition, Nadine Sierra is recognized as one of the most promising new talents in opera today. After heralded debuts at the Metropolitan Opera, La Scala, Paris Opera, and San Francisco Opera, she comes to the Board of Officers Room for a program of art songs and arias.

Lindemann Young Artist Concert

Tuesday, March 6 at 7:30pm

Wednesday, March 7 at 7:30pm

Tickets: \$40

Program to be announced

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 include Stephanie Blythe, Christine Goerke, Nathan Gunn, Mariusz Kwiecien, Sondra Radvanovsky, and Dawn Upshaw. The program will feature current program participants—mezzo soprano Emily

D'Angelo, bass David Leigh, and pianists Valeria Polunina and Nate Raskin—for an evening of song in the Board of Officers Room.

The Crossing

Wednesday, September 19 at 7:30pm

Thursday, September 20 at 7:30pm

Tickets: \$65

Program to include works by David Lang, Louis Andriessen, Ingram Marshall, Ted Hearne, Suzanne Giraud, David Shapiro, Toivo Tulev, and Gabriel Jackson

New music choir The Crossing traverses the corridors and historic rooms of the Armory to perform an ambulatory concert of world and New York premieres by David Lang, Louis Andriessen, and a new Armory co-commissioned work by Ted Hearne. The Crossing is dedicated to expanding the contemporary choral music experience through commissions, collaborations, community, and performances that are characterized by a distinctive unity of sound and spirit.

Severin von Eckardstein, piano

Tuesday, November 13 at 7:30pm

Wednesday, November 14 at 7:30pm

Tickets: \$60

Performance 1 (November 13): Program to include works by Schumann and Medtner

Performance 2 (November 14): Program to include works by Schumann, Wagner, Liszt, and Martin Herchenröder

Making his New York recital debut with a residency that includes two distinct programs, pianist Severin von Eckardstein captures the creative expression and unrestricted imagination of Schumann's fantasy works, exploring the connection between Schumann and Russian composer Nikolai Medtner through their use of fantastical elements, and then turns to darker myths in a program that pairs the composer's works with those of Wagner, Liszt, and others.

Thomas Oliemans, baritone

Malcolm Martineau, piano

Monday, December 17 at 7:30pm

Wednesday, December 19 at 7:30pm

Tickets: \$60

Program to include works by Mahler and Duparc

Thomas Oliemans makes his U.S. recital debut after heralded engagements at major opera houses and festivals throughout Europe, including the Dutch National Opera, Royal Opera House Covent Garden, Teatro Real, and the Festival d'Aix-en-Provence and Salzburg Festival. His Board of Officers Room program will consist of lieder and arts songs from the late Romantic period.

ARTISTS STUDIO

Presented in dialogue with the eclectic design of the Veterans Room and curated by MacArthur “Genius” Jason Moran, The Artists Studio’s features a range of contemporary performances across genres by artists who have a visual dimension to their practice and blur the lines between installation and performance.

Alvin Curran

Wednesday, March 14 at 7:00pm and 9:00pm

Tickets: \$45

A founding member of the radical collective Musica Elettronica Viva, experimental composer Alvin Curran uses synthesizers, instruments, natural sounds, and non-musical objects to challenge notions of form and performance in his original works. At the Armory, the sound artist performs “The Alvin Curran Fake Book,” combining his *Shofar Shoals*, a work that features one of the most archaic music instruments – the ram’s horn – plugged into a computer to create sonic fireworks out of its few humble tones, with works that include his *Endangered Species*, *Era Ora*, and *Unstandard Time*.

Matana Roberts

Tuesday, April 24 at 7:00pm and 9:00pm

Tickets: \$45

Internationally renowned composer, saxophonist, sound experimentalist, and mixed-media practitioner Matana Roberts combines instrumental music, singing, spoken word, and visual imagery to explore themes of history, memory, and ancestry throughout her personal and improvisatory body of sound work. She comes to the Veterans Room for a site-specific performance that combines an anthropological examination of music, storytelling, and the long, diverse trajectories of African Diasporic people.

Charlemagne Palestine

Friday, September 14 at 7:00pm and 9:00pm

Tickets: \$45

A pioneer of experimental music, Charlemagne Palestine will create an immersive, site-specific installation in the Veterans Room that combines his work as a visual artist, musician, composer, and performer. The artist creates intense, resonant music centered on layered overtones, electronic drones, and dense hypnotic rhythms created by percussive repetition to playfully defy the conventions and contexts most associated with modernist composition, and he explores the world of experimental sound through performance and immersive installation, incorporating bears and other plush toys—viewed as representations of the soul that are either hand-made by the artist or found—into unique performance environments. The multifaceted artist creates an immersive, site-specific installation in the Veterans Room that invites audiences into his colorful, fantastical world.

Juliana Huxtable

Wednesday, October 10 at 7:00pm and 9:00pm

Tickets: \$45

The artist and DJ Juliana Huxtable will create a new work combining video, sound, spoken word, and performance in her ongoing exploration of what it means to be human and to resist the caging of people within fixed selves, private bodies, and prescribed identities. Huxtable straddles the worlds of art, fashion, and night life, exploring the intersections of race, gender, queerness, and sexuality through a mix of media including self-portraiture, text-based prints, club music and parties, poetry, and social media.

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. In addition, the Armory also hosts conversations with artists and creative thinkers whose work is showcased in its drill hall presentations.

Highlights of the Interrogations of Form series follow below and a full schedule of events and more information can be found online at

http://www.armoryonpark.org/programs_events/detail/conversations_lectures

Interrogations of Form Launch & Symposium:

Looking Back: 1968 | 2018: Looking forward

In Collaboration with Aspen Institute Arts program and ArtChangeUS

Saturday, February 17 at 12:00pm, 3:00pm, and 6:00pm

Artists, thinkers, activists, academics, and community leaders gather for a symposium of conversations, performances, and open studios exploring artistic, social, and political perspectives on the 50th anniversary of the extraordinary world-changing events of 1968 and the promise of the next 50 years.

Sunday Salon: Film

Sunday, April 15 at 3:00pm

Acclaimed Australian immersive artist and film director Lynette Wallworth hosts an afternoon salon exploring the power of emerging interactive technologies and gestural interfaces, including virtual reality, to reveal fragile human states of grace and connect people with the natural world.

Confrontational Comedy

Monday, May 11 at 7:00pm

An evening 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. Headlining the event is Aparna Nancherla, a writer and performer for *Totally Biased with W.* Kamau Bell, with a Comedy Central special in the works as well as a recent writing credits for *Late Night with Seth Meyers*, among many other comedic accomplishments.

Sunday Salon: Literature

Sunday, September 23 at 3:00pm

Armory Artist-in-Residence and playwright Branden Jacobs-Jenkins hosts an intimate afternoon of readings and conversation with a selection of thought-provoking poets, playwrights, and writers.

Symposium: Standing Ground

Saturday, November 17 at 2:00pm and 4:00pm

Inuit (Inuk) experimental vocalist and artist Tanya Tagaq joins fellow artists, writers, scholars, performers, and community leaders for an afternoon of exploring indigenous issues and concerns in today's world.

Fashion: A New Social and Environmental Standard

Exhibit: Tuesday – Wednesday, November 27 - 28: 12:00pm – 8:00pm

Talk: Wednesday, November 28 at 7:00pm

Amanda Hearst and Hassan Pierre, sustainable fashion pioneers and founders of MAISON-DE-MODE.COM, explore the power of fashion to effect social change in a multi-day, interactive exhibit culminating in a conversation about the future of fashion.

TICKETS

Subscriptions go on sale Wednesday, November 15, 2017.

Single tickets for *Yerma*, *The Damned*, recitals by Isabel Leonard, Nadine Sierra, and Lindemann Young Artists, Artists Studio engagements with Alvin Curran and Matana Roberts, and Interrogations of Form events Looking Back: 1968 | 2018: Looking Forward, Artist Talk: *Yerma*, Sunday Salon: Film, and Confrontational Comedy go on sale November 27 (November 15 for Armory members).

Single tickets for *myRiad* will go on sale at a date to be announced.

Single tickets for the remainder of performances go on sale April 30, 2017 (April 23 for Armory members and April 26 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

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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; 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; and *Hansel & Gretel*, a new commission by Jacques Herzog, Pierre de Meuron, and Ai Weiwei that explored the meaning of publicly shared space in the era of surveillance; and Pierre Boulez's masterwork *Répons*, performed twice each evening by Ensemble intercontemporain and IRCAM under the baton of Matthias Pintscher with the audience changing seats in between to get a new sonic perspective.

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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