

**PARK AVENUE
ARMORY
PRESENTS**



**HOUSE
PROGRAM**



**LEONARDO'S LAST SUPPER:
A VISION BY
PETER GREENAWAY**

DECEMBER 3, 2010—JANUARY 6, 2011

PARK AVENUE ARMORY IS NEW YORK CITY'S MOST EXCITING NEW ARTS CENTER, DEDICATED TO VISUAL AND PERFORMING ART THAT CANNOT BE MOUNTED IN TRADITIONAL MUSEUMS AND PERFORMANCE HALLS.

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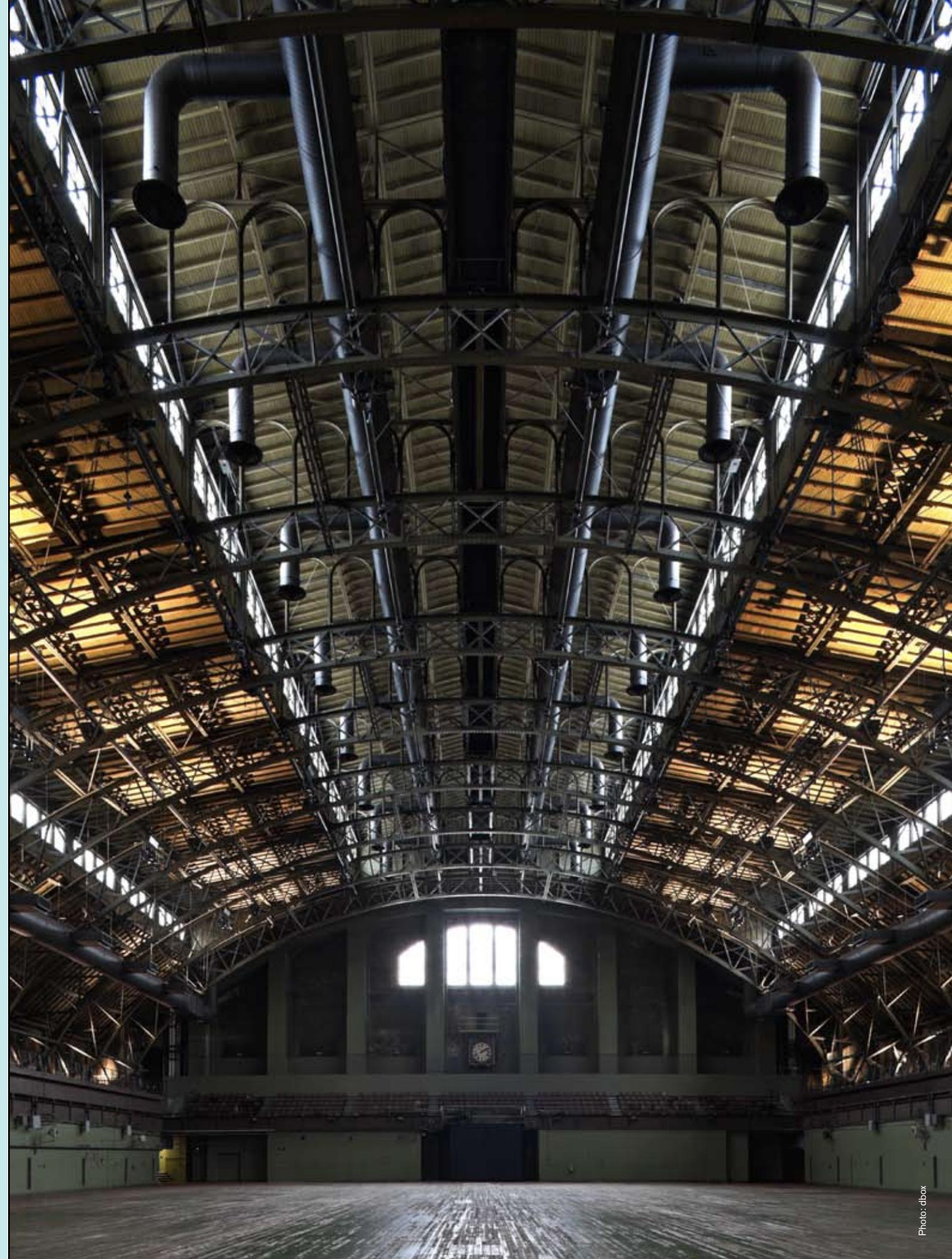
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LEONARDO'S LAST SUPPER: A VISION BY PETER GREENAWAY

Production Credits

ITALY OF THE CITIES (Prologue)

a project of Change Performing Arts, Milan
commissioned by the Italian Trade Commission (ITC)
and originally promoted by Ambassador

Umberto Vattani

for the Italian Pavilion of World Expo Shanghai 2010

Curator Franco Laera

Concept Uberto Siola

Dancer Roberto Bolle

Video Editing Elmer Leupen

Video Design Matteo Massocco

Photography Luciano Romano

Calligraphy Brody Neuenschwander

Image Research Laura Artoni *with* Elena Ciapparelli *and* Federico Del Prete

Scientific Committee Uberto Siola, Renato Capozzi, Francesco Collotti, Gianni Fabbri, Gino Malacarne, Daniele Vitale, Federica Visconti

Catalog Skira, 2010

LEONARDO'S LAST SUPPER

a project of Change Performing Arts, Milan

with the Italian Ministry of Cultural Heritage and Activities /
Superintendency for Architectural and Environmental Heritage
of Milan

originally commissioned by Fondazione Cosmit Eventi *under the*
patronage of FederlegnoArredo

in collaboration with the Municipality of Milan/Culture and the
Italian Trade Commission (ITC)

supported by the Italian Ministry of Economic Development

Curator Franco Laera

Visual Design Reinier van Brummelen

Music Marco Robino

Performed by Architorti: Giovanna De Liso, Efix Puleo,
Piermichele Longhin, Serigo Origlia, Marco Robino,
Paolo Grapppeggia

Sound Editing Stefano Scarani *and* Huibert Boon

High Definition Photography HAL9000 / Haltadefinizione

Facsimile/Clone Production Factum Arte: Adam Lowe *with* Bianca
Nieto Gomez, Rafael Rachevsky, Michael Roberts, Piers Wardle

Video Editing Irma de Vries

Video Design Matteo Massocco

Digital Sculptor Rod Seffen

Compositing Neda Gueorguieva

Installation Photography Luciano Romano /
Change Performing Arts

Catalog Charta, 2008

VERONESE'S WEDDING AT CANA (Epilogue)

a project of Change Performing Arts, Milan
in cooperation with Fondazione Giorgio Cini
and Semana de Musica Religiosa de Cuenca
in collaboration with Sociedad Don Quijote de Conmemoraciones
Culturales de Castilla La Mancha

Curator Franco Laera

Visual Design Reinier van Brummelen

Photography Adam Lowe / Factum Arte

Original Texts Peter Greenaway

Music Andrea and Giovanni Gabrieli: *Grand Ceremonial Music*
for the Coronation of Doge Marino Grimani
Antonio Vivaldi: *Concerto for Bassoon, String Bass Continuo*
in A Minor

Sound Design Huibert Boon *and* Stefano Scarani

Dubbing Editor Huibert Boon

Sound Studio Boon & Booy

Video Design Matteo Massocco

Video Editing Irma de Vries

Assistant Video Design Neda Gueorguieva

Digital Sculptor Rod Seffen

Vfx Production Eva Haak Wegmann

Catalog Charta, 2009

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PARK AVENUE
ARMORY
PRESENTS



LEONARDO'S LAST SUPPER: A VISION BY PETER GREENAWAY

DECEMBER 3, 2010–JANUARY 6, 2011

*Showings are on the hour. There is no late entry.
Last showing is one hour before close.*

Tuesdays–Sundays: 12:00–8:00 pm

Monday, December 27: 12:00–8:00 pm

(Closed all other Mondays)

HOLIDAY HOURS

December 24 (Christmas Eve): 12:00–4:00 pm

December 25 (Christmas Day): CLOSED

December 31 (New Years Eve): 12:00–4:00 pm

January 1 (New Years Day): 12:00–8:00 pm

For information and ticketing, please visit
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An initiative by I SALONI MILANO 

A project of CHANGE PERFORMING ARTS, Milan 

*with the Italian Ministry of Cultural Heritage and Activities / Superintendency for Architectural and
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Foundation and the New York State Council on the Arts, celebrating 50 years of building strong, creative communities
in New York State's 62 counties.*



MINISTERO
PER I BENI E
LE ATTIVITÀ
CULTURALI



PETER GREENAWAY: A DIALOGUE WITH ITALIAN ART & ARCHITECTURE

ITALY OF THE CITIES

For at least two thousand years of competitive separate city-states, Italian urban life developed with great ingenuity and variety but always kept in mind a desire for a complete domestic lifestyle that is enviable.

A great deal of this lifestyle was centered around the piazza, nominally a square with a fountain or basin in the center, and the four sides representing the four major aspects of civilized life grouped around in harmony – religion, politics, culture and commerce – the church, the town-hall, the opera-house and the market.

Backed by parallel and associated streets, this piazza serviced a community of perhaps a thousand people, before another piazza opened up to do the same all over again, maybe on a smaller and more modest scale, maybe on a larger scale.

And in such a manner you crossed the town or the city – piazza by piazza – local centers of civilization making islands of architecture stretching like an archipelago east and west and south and north till you came to the boundary of the city to the outside world – a river, city walls, a major highway to the next town, a mountain range or the start of valuable farmland.

This balanced, harmonious, and essentially domestic, architectural landscape sprouted up all over Italy – but with different building materials, different local styles, different economic experiences, century by century, aesthetic epoch after aesthetic epoch. The continuities prevailed through war and peace, dearth or glut, good times and bad times. Italian cities are enviable. The Italians were, and are, fully aware of this, and their paintings are full of architecture, from Giotto to Raphael to de Chirico, from Crivelli to Botticelli to the Carracci, from Masaccio to della Francesca to Michelangelo. From da Vinci to Veronese.

Dream cities, ideal architecture. What these painters saw and experienced and lived in became developed and fantasized, reworked and refashioned, extended and improved. Architecture sheltered paintings of architecture.

As a prelude to the architectural paintings of da Vinci and Veronese – to house them, protect them, inspire them – we have made an introductory prologue of an Italy of the Cities.

TEN CLASSIC PAINTINGS REVISITED

We have had two thousand years of Western painting and only 115 years of cinema. Both are supposedly in the business of delivering ideas by making pictures, by making images.

Do they do it well? Do they share the same language? Are they in the same business?

How is it that they are both slaves to text? Painting was an illustration of text till almost the start of cinema, and have you ever seen a film that did not start life as a text, a bunch of words?

Supposing we try to hold a dialogue between the two? To mingle and share and cross-refer their vocabularies, so to speak. To use painting to fix and stabilize and limit and frame the image...and to use cinema to make a painting move and change, have a temporal life and have a sound-track.

We have tried to do these very things. We have taken ten very famous paintings – paintings that you could say are cinematic in size and ambition – full of life and activity – figurative and non-figurative – from da Vinci, and we hope to Jackson Pollock, from Veronese and we hope to Michelangelo – and we have given them movement and changing shadows, changing color, active chiaroscuro, different atmospheres, we have given them music and we have given them dialogue.

In doing this, we hope to give some indication of how the paintings were painted, how the painters constructed them; we hope to discover some ideas of their multiple layers of meaning, the techniques used and the metaphors intended. We hope certainly to investigate and educate but also to fascinate and celebrate these extraordinary complex images that belong to all our inheritances – that have opened our eyes, that have enriched our visual literacy and visual awareness.

We have worked with Rembrandt's 1642 *Nightwatch* in the Rijksmuseum, Amsterdam, and with da Vinci's 1498 *The Last Supper* in Milan, and with Veronese's *Wedding at Cana* painted for the refectory of San Giorgio in Venice in 1563. We are working now to see how we can approach Raphael's 1504 *Wedding of the Virgin* at the

Pinacoteca di Brera in Milan, Picasso's 1937 *Guernica* in the Reina Sophia Museum in Madrid and Velasquez's 1636 *Las Meninas* in the Prado, Madrid, Monet's 1920 *Water Lilies* in Paris, Seurat's 1884 *La Grande Jatte* in Chicago, Pollock's 1950 *One: Number 31* in MoMa, New York, and Michelangelo's 1541 *Last Judgment* in the Sistine Chapel in the Vatican in Rome.

LEONARDO DA VINCI'S THE LAST SUPPER

The Last Supper by Leonardo da Vinci was painted in 1498 at the height of the Renaissance in Milan, in the center of Northern Italy, almost exactly one thousand five hundred years after the biblical event it depicts.

The painting is regarded as the most significant representation of the much-depicted biblical story in which Christ ate with his disciples in a suburban Jerusalem restaurant on a Thursday evening and announced he was about to be betrayed to the authorities as a prelude to his arrest, torture and death on Friday, before his resurrection on the following Sunday.

A casual Jerusalem evening meal becomes a super-charged event affecting the lives of hundreds of millions of people for two thousand years. Da Vinci's image is an authoritative painted representation of space, of solidity, weight and symmetry and is generally considered to demonstrate the culmination of a tradition of Last Supper paintings stretching back twelve hundred years that is not equaled in its ability to visually depict the significance and gravity of the event.

With the sophisticated contemporary technology of the projection of light and image, we have sought to do several things in association with this painting to celebrate its significance.

Certainly we address the power of its construction. Da Vinci had a concern for the symbolic significance of the number three, resonating ideas of the Trinity, God the Father, God the Son and God the Holy Ghost – energizing the painting's composition, emphasizing the centralized perspective that dominates our view-point and matches the perspective lines of the hall in which it is painted.

We have attempted to indicate the painting's various light sources, certainly the small left hand window through which constantly changing day-light shone on the painting and changed its reading, its color temperature, its atmosphere and its tonality. We have

sought to emphasize the portraits of the 12 disciples that reflect their identities and ages and their relationships to Christ. We have isolated the musical disposition of the frieze of active hands and their gestures which, it is said, play out a musical score that reflects the *Song of Solomon* and Beethoven's *Ode to Joy*.

We have searched out the disposition of the objects on the table – plates, glasses, cutlery, meat, fish, fruit and chicken bones, whose arrangement, some say, creates a plan of the night sky seen over Northern Italy, at Easter, showing the position of the planet Pluto, four hundred years before this planet was discovered by astronomers in 1930, all the while being not unaware that the perspective representation of the table is different from the perspective of the room such that should an accurate three-dimensional model be made of the painting, the crockery and cutlery would slide forward off the table – legitimate painter's license to marry illusion with retinal and compositional satisfaction.

A painting such as this viewed by the faithful and the skeptical, by historical experts and aesthetes and wishful thinkers hoping for magic, has accrued significances which have become part of its cultural baggage, its cult status, its apocrypha, its existence as an item of veneration and worship, and the dividing line between fact and fiction, the intended and the unintended is not to be drawn so heavily. There are those who say, for example that its perspective lines – remembering that this is a painting that cannot be moved from its original site – prophesied the building of the Eiffel Tower and the Empire State Building.

VERONESE'S WEDDING AT CANA

If the da Vinci *Last Supper* is undoubtedly a table painting, then so is Paolo Veronese's *Wedding at Cana*. Accredited as a superlative colorist operating without a developed sense of chiaroscuro, Veronese, in his repeated return to images of a grand banquet, with this painting with its story of Christ's first miracle of turning water into wine, appears to have painted his most ambitious and most fully articulated work, where there are at least 126 fully realized figures depicting a social hierarchy from aristocrats to table waiters, ecclesiastics to entertainers, Christ's disciples to children, and also five dogs, a cat and a parrot.

Supposedly this miracle-story takes place somewhere in the biblical early thirties AD, and to fix the purpose

of this painting, we have given every character dialogue as befits the nature of a product of sound-cinema. The dialogue is variously used, sometimes clearly spoken for emphasis, sometimes overlapping itself for effect adjusted to Veronese's indicated space of upper and center balconies and the dining-room floor open to the fresh air.

The dialogue is not only recorded to convey conversation appropriate to a Jewish wedding with chatter concerning arrivals and wedding presents, guest relationships, the presence of the disciples and Judas Iscariot, formal etiquette and wealth and the richness of the food and the drink and the plate, including the introduction of the fork into Italian good manners, but also to give voice to the validity of miracles, their appropriateness, their suggestion of trickery and counter-productive exhibitionism that was talked of with anxiety in the Gospels, and to be prophetic about what eventually followed from Christ's presence here, all the way to the crucifixion. Some of the dialogue is direct quotations from the Gospel of St John.

There is a layered negotiation in the dialogue to acknowledge the idea of a Jewish wedding of the late thirties AD, and also to acknowledge the conditions and characteristics of a wedding celebrated in Venice in 1565 by Veronese's contemporaries with local and national allusions, and also to acknowledge our 2010 sensibilities as to the validity of miracles and their implied chicanery. There are also indications to hint at what many people have surmised is in fact not a wedding where Christ is an incidental guest, but where Christ is in fact the groom at his own wedding, performing miracles with all the inevitable remarks of skepticism and exhibitionism hinted at in the gospels whose authors were wary of adverse criticism. On more than one occasion Veronese was obliged to excuse and explain himself before the Inquisition who found his paintings too worldly and certainly remiss in the right degree of Christian orthodoxy.

There are seldom such positive stories in the bible that we can wholeheartedly celebrate.

This is certainly one of them.

—Peter Greenaway

ARTIST BIOGRAPHY

Born in Wales and educated in London, Peter Greenaway trained as a painter for four years and started making his own films in 1966. He now lives in Amsterdam. He has continued to make cinema in a great variety of ways, which has also informed his curatorial work and the making of exhibitions and installations in Europe 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 made 12 feature films and some 50 short films and documentaries, been regularly nominated for the Film Festival Competitions of Cannes, Venice and Berlin, published books, written opera librettos, and collaborated with composers Michael Nyman, Glen Branca, Wim Mertens, Jean-Baptiste Barriere, Philip Glass, Louis Andriessen, Borut Krzisnik and David Lang.

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 the films, *The Cook*, *The Thief, His Wife & Her Lover*, *The Pillow Book*, and *The Tulse Luper Suitcases*. Greenaway's most recent feature films are the 2009 Festival presentations *Nightwatching* and *J'Accuse*. These two films form part of the ambitious series of digital video installations that Greenaway began in 2006 with his exploration of Rembrandt's *Nightwatch* in the Rijksmuseum in Amsterdam. In June 2008, after much negotiation and all necessary precautions, Greenaway staged a one-night-only event in front of the original *Last Supper* in the refectory of Santa Maria delle Grazie in Milan to a select audience. In June 2009 Greenaway exhibited his digital exploration of *The Wedding at Cana* by Paolo Veronese on the occasion of the 2009 Venice Biennial while the film *The Marriage* about the same painting and installation has been recently completed and shown in the frame of the Venice Biennial Film Festival 2009.

THE CULTURAL BASIS FOR GREENAWAY'S LAST SUPPER

The Superintendency for Architectural and Natural Heritage of Milan, in charge of the management and especially of the conservation of Leonardo's masterpiece, supported this project from the outset, acknowledging in it not simply a spectacle, albeit a high-quality one, but a genuine work of art. The performance devised by Peter Greenaway with new instruments (lighting, sound, shadows, images) aims at offering an unconventional reading of *The Last Supper*, attesting once again to the greatness of this work, which is not only an icon to admire but a living matter that continues to be a source of artistic inspiration.

Light is the primary instrument for every painter, but Leonardo here presents us with an unbeatable accomplishment by painting two sources of light.

In the background, the sunset still sends its vivid rays and the imminent evening is announced with the gradation of celestial blue tones. Light also has a highly symbolic value as it shines directly over Jesus, who sits against the light at the centre of the scene.

But yet another light source, this time outside the scene, shines upon the characters as though coming from the window on the refectory wall; Judas is the only character being overshadowed, denied by the light, which therefore performs not only as a pictorial element but as a theatrical feature.

Peter Greenaway uses light as a paintbrush, respectfully revisiting *The Last Supper* and speaking to the audience with a new language which, nonetheless, finds its reference and inspiration in Leonardo's thinking.

—Alberto Artioli

Superintendent for Architectural and Natural Heritage of Milan

A HISTORY OF LEONARDO DA VINCI'S LAST SUPPER

Leonardo da Vinci came to Milan in 1483, where he worked at the Duke's Court as architect, engineer, painter, sculptor and set designer. He painted *The Last Supper* between 1494 and 1498, on the north wall of the convent's refectory.

The artist knew the other Last Suppers realized in Florence by artists such as Domenico Ghirlandaio and Andrea del Castagno, who portrayed the exact moment of Judas's identification as traitor. In his *Last Supper*, da Vinci innovates the traditional iconography choosing precisely the preceding moment, in which the uncertainty over who will betray Jesus has not yet been solved. The moment is highly dramatic and triggers intense emotions, which profoundly shakes the apostles. Da Vinci is also innovative with regard to pictorial composition, in that an extraordinary use of perspective creates a sense of continuity between the real space and the painting.

To complete *The Last Supper*, da Vinci did not use the traditional "buon fresco" technique. Instead, he experimented on the dry wall, using a technique similar to one normally used for painting on canvas, to yield the best lighting and chiaroscuro effects. Unfortunately, the choice proved ill-fated, due to unfavorable micro-climate conditions. A few years after completion, an unstoppable process of deterioration began.

In 1652, a door was built in the middle of the painting, which cut off Christ's feet. In 1799 the convent was suppressed and the refectory became a stable and hayloft for the Napoleonic army; in August 1943, a bomb crashed into the adjacent cloister causing the vault and the eastern wall to collapse.

The Last Supper's fragility triggered many restorations throughout the centuries. These often proved detrimental because of methods considered inadequate today. The last restoration, from 1978 to 1999, aimed at recovering as much of the original painting as possible. Layers of color, glues and materials that had been added over the centuries were removed with great difficulty.

When the restoration was complete, the painting was revealed in all its fragmented state, but the recovery of Leonardo's painting marked the return of an artwork with all its renewed emotions.

—Giuseppe Napoleone

Director, Cenacolo Vinciano Museum (home of The Last Supper)

THE CREATION OF THE LAST SUPPER'S "CLONE"

Since access to view *The Last Supper* is highly restricted, we were approached to make a copy, a facsimile that could reproduce the original both in terms of dimensions and characteristics of matter, to be installed in a tridimensional reconstruction of the Refectory.

There is a long tradition of copying in the history of art and the team of Factum Arte means to refer to that tradition. We have developed pioneering technologies that allow us to reproduce absolutely exact two- and three-dimensional copies of any given artwork, created for conservation purposes in collaboration with the British Museum, Louvre and Prado in Madrid.

For *The Last Supper*, we used high resolution photographic data recorded using a panoramic process by the Italian company Haltadefinizione – through the use of a panoramic procedure with thousands of shots – together with the data of the 3D scan made by the Central Institute for Restoration.

The following phase was color matching: we examined hues, tone and character of the color for every single part of the painting. Subsequently, we worked out collectively how to treat this huge amount of data: we wanted to reproduce the complexity of the surface to preserve variations and imperfections.

The last stage consisted in making the surface in the same materials as the original and printing the image using a purpose-built printer that enables us to overprint in perfect registration. The final phase of the work goes back to the hands of expert restorers so that our clone can recreate the emotional impact that is often prevented by the inaccessibility of the original.

—Adam Lowe
Director and Founder, Factum Arte

THEATER OF THE ARTS

During the 2006 celebrations for Rembrandt's 400th year, the Rijksmuseum in Amsterdam gave Peter Greenaway the opportunity to place the original *Nightwatch* canvas in a separate room where he offered his own vision of the painting using pioneering image technologies. Every seven minutes, the museum lights faded out and a single light source projected changing light effects on the artwork in order to enhance its character, composition, shapes and mysteries, while a soundtrack completed the illusion of a living painting.

When New York's visitors enter into the Armory's Drill Hall, they experience for the first time a creative mosaic of the multimedia experiments conducted by Peter Greenaway with the team at Change Performing Arts in these last three years.

The prologue is a symphony of images and sounds, the innovative experiment of "architectural cinema," an audio and visual celebration of Italy's countless towns and architecture, from the bimillenary architecture of Pompeii to postwar Rome.

Originated as an installation for the Italian pavilion at World Expo 2010 in Shanghai, visitors are guided through this timeless architectural journey by images of dancer Roberto Bolle to a second space which recreates the walls of the Refectory of Santa Maria delle Grazie in Milan and Leonardo da Vinci's *The Last Supper*, the world's most celebrated piece of Western art. This perfect clone, including spandrels and cupola, was manufactured by Factum Arte, in close collaboration with the Superintendency for Architectural and Environmental Heritage of Milan in order to increase the number of viewers, as viewings of the fragile original are limited to small groups for only 15 minutes.

Walking out of the Refectory, visitors step into the Venetian atmosphere of one of the most controversial Italian paintings, Paolo Veronese's *Wedding at Cana*. Originally located at the rear wall of the Refectory on the Island of San Giorgio Maggiore, the large painting was taken by Napoleon and now on display at the Louvre in Paris, just opposite da Vinci's *Mona Lisa*.

The cinematic eyes of Peter Greenaway breathe new life into this vibrant painting, and the music soundscape takes the audience to a final sensory experience with the brass wind instruments of the Vivaldi and the Gabrieli's Venetian music.

There was no word at the time – and there still isn't one – to name the awesome encounter between a painting masterpiece and the vision of the contemporary artist. For the Welsh film-maker, who has repeatedly announced the death of cinema, this is the chance to reinvent it, using special effects and moving images that combine a cinematographic performance with music and visual arts in a ritual approach. He created a twenty-first-century new theater of the arts.

—Franco Laera
Curator and Artistic Director, Change Performing Arts

ON FLUENCY: PETER GREENAWAY AT PARK AVENUE ARMORY

To describe Peter Greenaway's knowledge of art history as encyclopedic teeters on the edge of understatement. And describing the depth and breadth of his contemplation of painting as "epic" seems altogether casual. His body of knowledge and robust investigations of the possible dialogue between painting and cinema is viscerally apparent in his installation for Park Avenue Armory, *Leonardo's Last Supper: A Vision by Peter Greenaway*.

Sequenced in three parts, the work is a provocation to revisit our relationship to our visual literacy in the 21st Century. Greenaway's dialogue gives us a liberated and masterful lens through which to consider how we ourselves might approach looking. Within what is now referred to as the 'Information Age,' the act of looking is primarily a speed through of visual stimulus. According to museum surveys, the majority of viewers spend between 2 and 20 seconds looking at a work of art. At the Louvre, the *Mona Lisa* apparently receives a 15 second average gaze. At that pace, the experience of a work of art in the modern world is at best, efficient.

Greenaway and his creative collaborators have turned their formidable command with visual languages in service to expand our experience of looking and by extension, "our understanding of who we are."

In richly detailed and variously layered ways, *Leonardo's Last Supper* is a generous invitation and provocation to see.

I wish to acknowledge the many individuals and entities involved in making this work possible in the first instance, and ensuring its presentation in New York for Park Ave Armory.

As we embark upon our 2010/2011 artistic program, Greenaway's installation also reminds us to imagine deeply the propositions of artists – past, present and those to come – who seek and offer relevant expressive truths across time, place and expectation.

—Kristy Edmunds
Consulting Artistic Director, Park Avenue Armory





LECTURES

Duplicating da Vinci: The Art of Cloning a Masterpiece

Wednesday, December 1, 6:30-8:00 pm
Lecturer Adam Lowe, Factum Arte

Factum Arte has developed pioneering technologies that allows them to reproduce exact two- and three-dimensional copies of any given artwork. Director Adam Lowe discusses the meticulous creation of Leonardo's *The Last Supper* and other facsimiles, including tombs in the Valley of the Kings and Paolo Veronese's *Wedding at Cana*. Lowe shares the developments made by Factum Arte over the past decade and considers their applications and implications for the protection of our shared cultural heritage.

Artist Talk: A Conversation with Peter Greenaway

Saturday, December 4, 10:30 am-12:00 pm

Visionary artist and filmmaker Peter Greenaway reflects upon his influences, processes, and extensive body of work.

FAMILY EDUCATION WORKSHOPS

It's About Looking! (all ages)
Light Wall (ages 8+)

Saturday, December 11, 10:30 am-12:30 pm

It's About Looking! (all ages)

Sunday, December 12, 10:30 am-12:30 pm

Interactive family workshops, led by teaching artists, guide participants to create their own visual art response to *Leonardo's Last Supper: A Vision by Peter Greenaway*. The workshops encourage participants to work both individually and collaboratively, crafting original works of art that provide a tangible record of how Greenaway's work impacts the way they look at art.

\$5 material fee for each participant (including both adults and children); Free for Armory Members.

Pre-registration required for educational workshops.
For more information, visit www.armoryonpark.org or call (212) 933-5803.

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 19th-century European train stations—and array of exuberant period rooms, the Armory inspires artists to draw upon its grand scale and distinctive character and captivates audiences with its ability to provide intense, dramatic, intimate, and immersive experiences.

HISTORIC ROOM TOURS

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. The reception rooms on the first floor and the Company Rooms on the second floor were designed by the most prominent designers and artists of the day including Louis Comfort Tiffany, Stanford White, Herter Brothers and Pottier & Styms.

During exhibition hours, the period rooms on the first floor are open to the public to view in a self-guided tour. There are printed guides available and information in each room. Group tours with Kirsten Reoch, the Armory's historian, are available by appointment and last approximately 45 minutes. To request a tour, please email tours@armoryonpark.org or call (212) 616-3937.

JOIN THE ARMORY

Park Avenue Armory members support the continuing preservation of one of America's historic treasures and the development and presentation of groundbreaking arts and educational programming. Join today and enjoy advanced notice of ticket sales and exclusive previews of visual and performing art events before they are open to the public!

For more information about Park Avenue Armory membership, please contact:
members@armoryonpark.org or call (212) 616-3952.

2010-2011 SEASON

In its first full season of artistic programming, the Armory presents:

Leonardo's Last Supper: A Vision by Peter Greenaway
(December 3, 2010-January 6, 2011)
A multimedia celebration of Italian painting, centered around Leonardo da Vinci's masterpiece.

Tune-In Music Festival

(February 16-20, 2011)

A music festival curated by eighth blackbird that brings together today's leading new music groups.

Ryoji Ikeda's transfinite

(May 13-June 11, 2011)

The Armory's third annual visual art commission is a vast and immersive landscape of digital imagery.

Royal Shakespeare Company

(July 6-August 14, 2011)

An unprecedented six-week residency, co-presented with Lincoln Center Festival in association with The Ohio State University.

Shen Wei Dance Arts

(November 30-December 4, 2011)

Artist-in-residence Shen Wei presents a new work unhindered by traditional Western staging.

STREB

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