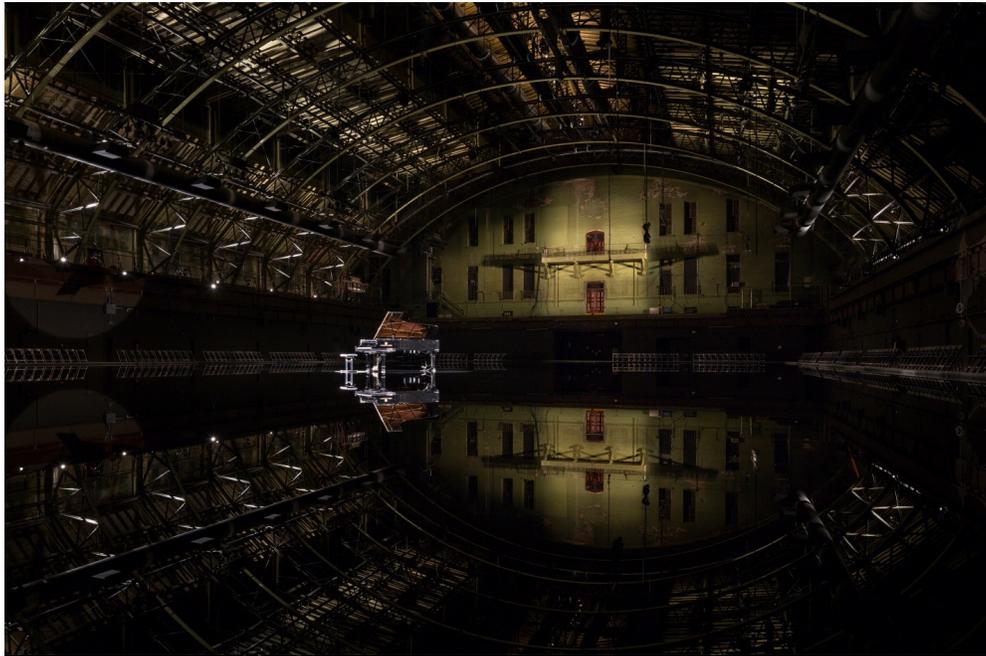




**ARTIST DOUGLAS GORDON AND PIANIST HÉLÈNE GRIMAUD FLOOD
ARMORY'S DRILL HALL WITH WATER, LIGHT, AND MUSIC
IN NEW SITE-SPECIFIC AND GENRE-DEFYING COLLABORATION THIS DECEMBER**



Installation view of *tears become ... streams become ...* in the Armory's drill hall.

New York, NY - December 9, 2014 - Turner-prize winning artist Douglas Gordon and acclaimed pianist Héléne Grimaud have collaborated to create a new site-specific, multidisciplinary commission for Park Avenue Armory's 55,000-square-foot Wade Thompson Drill Hall. Titled *tears become . . . streams become . . .*, the monumental installation and performance piece draws inspiration from the element of water, which comes together with light, reflection, music, and sound to amplify the architecture of one of the most historic buildings in New York.

On view from December 11, 2014, through January 4, 2015, with performances by Grimaud taking place during evenings from December 9 through 21, *tears become . . . streams become . . .* transcends traditional art forms and features an immense field of water that spans and transforms the Armory's drill hall. The installation offers viewers a meditative and reflective experience during the day, with a player piano animating the space, foreshadowing the performances to come and evoking the previous night's recital. Grimaud performs within the installation for ten nights with a program of water-themed works by Debussy, Ravel, Liszt, and others, creating a confluence of live music and visual art that allows audiences to experience this celebrated music and the concert experience in new ways.

"Here at the Armory, we encourage artists to envision and create new works of art that would not be possible to produce anywhere else—fostering the realization of projects that are truly site-specific and that demand non-traditional spaces and audience involvement," said Rebecca Robertson, President and Executive Producer of Park Avenue Armory. "This collaboration between Douglas Gordon and Héléne Grimaud is a prime example of why the Armory as an arts institution was founded: to provide artists with a platform for boundless creative expression, and the public with opportunities for extraordinary and unexpected artistic experiences."

"We are committed to supporting pioneering artists in their exploration of new ways to develop and evolve their art forms," added Alex Poots, Artistic Director of the Armory. "Douglas and Hélène have been inspired by the fundamental element—water—to create a communion of music, visual art, and the Armory's architecture."

tears become... streams become... is the anchor visual arts presentation of the Armory's 2014 artistic season, and marks the Armory's eighth visual arts presentation to date. The season launched in March 2014 and has included: a series of intimate concerts by The xx; the critically acclaimed production of *Macbeth* as envisioned by Rob Ashford and Kenneth Branagh; *The Passenger*, Mieczyslaw Weinberg's epic opera and a co-production with Lincoln Center Festival; Peter Sellars' staging of Bach's choral masterpiece *St. Matthew Passion*, a co-production with Lincoln Center White Light Festival; and continued programming as part of the Armory's annual *Recital Series* and *Under Construction* series. *tears become... streams become...* continues the Armory's tradition of mounting major visual art installations, including work by artists Christian Boltanski, Peter Greenaway, Ann Hamilton, Ryoji Ikeda, Paul McCarthy, Ernesto Neto, and Tom Sachs.

Installation Dates and Performance Schedule

tears become... streams become... is on view from December 11, 2014, through January 4, 2015. The installation is activated with a series of performances for ten evenings by Hélène Grimaud from December 9 through December 21, 2014. An artist talk is being held on Wednesday, December 10, at 6pm.

Hélène Grimaud, Piano

Opening Night: Tuesday, December 9 at 7:00 p.m.

December 10–21, 2014

Tuesday, Wednesdays, Fridays, Saturdays at 8:00 p.m.

Sundays at 7:00 p.m.

Berio, *Wasserklavier*

Takemitsu, *Rain Tree Sketch II – In Memoriam Olivier Messiaen*

Fauré, *Barcarolle No. 5 in F# minor, Op. 66*

Ravel, *Jeux d'eaux*

Albeniz, *Almería* from *Iberia*

Liszt, *Les jeux d'eau a la Villa d'Este*

Janáček, *Andante* from *In the Mists*

Debussy, *La cathédrale engloutie*

General admission for daytime viewing of installation costs \$15 for adults.

Tickets for the performances start at \$45.

More information available at armoryonpark.org or (212) 933-5812.

About Douglas Gordon

Douglas Gordon's practice encompasses video and film, installation, sculpture photography, and text. Through his work, Gordon investigates human conditions like memory and the passage of time, as well as universal dualities such as life and death, good and evil, right and wrong. His fascination with music has revealed itself in past projects, including *k.364* (2010), in which Gordon filmed two Israeli musicians of Polish descent traveling from Berlin to Warsaw. The resulting video is an intimate document of the relationship between individuals and the power of music. Other major works by Gordon include *24 Hour Psycho* (1993), a video installation that slows down Alfred Hitchcock's *Psycho* into a full day's duration, and the feature film *Zidane: A 21st Century Portrait* (2006), a collaboration with Philippe Parreno that captures the movements of the professional soccer player Zinedine Zidane through seventeen synchronized cameras.

Gordon's oeuvre has been exhibited globally and his film works have been presented at many competitions, including the Festival de Cannes, the Toronto International Film Festival, and the Venice Film Festival. Gordon received the 1996 Turner Prize, the Premio 2000 prize for best young artist at the 1997 Venice Biennale, and the

1998 Hugo Boss Prize. In 2008, he was awarded the Roswitha Haftmann Prize by the Kunsthaus Zürich and, in the same year, the Käthe-Kollwitz Prize from the Akademie der Künste, Berlin. Gordon was the International Juror at the 65th International Venice Film Festival, and in 2012 he was the Jury President of CinemaXXI at the 7th International Rome Film Festival.

Born in Scotland, Gordon lives and works in Berlin and Glasgow and teaches film at the Städelschule in Frankfurt am Main. He is represented internationally by Gagosian Gallery, as well as Galerie Yvon Lambert in Paris, Galerie Eva Presenhuber in Zürich, and Dvir Gallery in Tel Aviv. Gagosian Gallery will open a solo exhibition of the artist's work in December.

About Hélène Grimaud

Hélène Grimaud is a celebrated French pianist and a committed wildlife conservationist, human rights activist, and author. Grimaud was born in Aix-en-Provence where she began her piano studies at the conservatory with Jacqueline Courtin and subsequently under Pierre Barbizet in Marseille. She was accepted into the Paris Conservatoire at just 13 and won first prize in piano performance a mere three years later. She continued to study with György Sándor and Leon Fleisher until, in 1987, she gave her debut recital in Tokyo. The same year the renowned conductor Daniel Barenboim invited her to perform with the Orchestre de Paris. This marked the launch of Grimaud's musical career, one highlighted by concerts with most of the world's major orchestras and many celebrated conductors. Her recordings have been critically acclaimed and awarded numerous accolades, among them the Cannes Classical Recording of the Year, Choc du Monde de la Musique, Diapason d'Or, Grand Prix du Disque, Record Academy Prize (Tokyo), Midem Classical Award, and the Echo Award.

Her 2014 calendar includes performances with Dallas Symphony Orchestra/Jaap van Zweden, the Philharmonia and City of Birmingham Symphony Orchestra/Andris Nelsons, San Francisco Symphony/Lionel Bringuier, Czech Philharmonic Orchestra/Jiri Belohlavek, Los Angeles Philharmonic/Gustavo Dudamel, Orchestre Métropolitain du Grand Montréal, and Symphonieorchester des Bayerischen Rundfunks/Yannick Nézet-Séguin.

Sponsorship Credits

Support for *tears become...streams become...* has been generously provided by Ken Kuchin and Tyler Morgan and by the British Council. This production is supported with public funds from the National Endowment for the Arts and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Citi and Bloomberg Philanthropies are the Armory's 2014 season sponsors.

Support for Park Avenue Armory's artistic season has been generously provided by The Andrew W. Mellon Foundation, Booth Ferris Foundation, The Harold and Mimi Steinberg Charitable Trust, The Shubert Foundation, the Fan Fox and Leslie R. Samuels Foundation, the Marc Haas Foundation, Sydney and Stanley S. Shuman, the Leon Levy Foundation, the Juliet Lea Hillman Simonds Foundation, and the Isak and Rose Weinman Foundation.

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 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 array of exuberant period rooms, the Armory offers a new platform for creativity across all art forms.

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—the Armory has organized a series of immersive performances, installations, and works of art that have drawn critical and popular attention. Among the highlights of its first six years are: Bernd Alois Zimmermann's harrowing *Die Soldaten*, in which the audience moved "through the music;" the unprecedented six-week residency of the Royal Shakespeare Company in their own theater rebuilt in the drill hall; a massive digital sound and video environment by Ryoji Ikeda; a sprawling

gauzy, multisensory labyrinth created by Ernesto Neto; *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; the New York Philharmonic performing Karlheinz Stockhausen's sonic masterpiece *Gruppen* with three orchestras surrounding the audience; and *WS* by Paul McCarthy, a monumental installation of fantasy, excess, and dystopia.

Concurrent with the development of its artistic program, the Armory has undertaken an ongoing \$200-million revitalization of its historic building, designed by architects Herzog & de Meuron.

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