



**Park Avenue Armory announces six micro-commissions for  
Symposium: Sound & Color – The Future of Race in Design,  
January 14 & 15**

**Commissioned artists include scenic designer Marie Laster,  
designer and artisan Danielle DeLaFuente with sound designer Nina Field,  
costume and lighting designer Gylanni Cartington,  
scenic and costume designer Rodrigo Hernandez Martinez,  
sound designer Elliot Yokum, and lighting designers Christina Tang and  
Alex Vásquez Dheming through Design Action**

New York, NY – Monday, December 15, 2022 – Park Avenue Armory announces today six micro-commissions to be presented on **Saturday, January 14** and **Sunday, January 15, 2023** as part of [Symposium: Sound & Color – The Future of Race in Design](#), an interdisciplinary forum exploring how race matters in creative design for live performance, especially in the current moment of creative, technological, and cultural unrest. Commissioned artists will create installations and pop-up activations that push their respective disciplines to the forefront showcasing the unique artistry and high impact of designers on overall live performances.



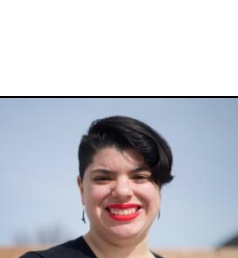
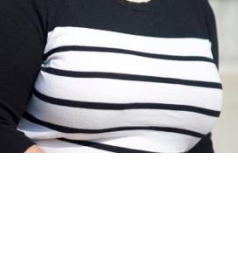
Commissioned artists include: Barrymore-nominated scenic designer [Marie Laster](#); designer and artisan [Danielle DeLaFuente](#) and sound designer [Nina Field](#); queer, nonbinary interdisciplinary artist [Gylanni Carrington](#); Mexican scenic and costume designer [Rodrigo Hernandez Martinez](#); sound designer and composer [Elliot Yokum](#); and lighting designers [Christina Tang](#) and [Alex Vásquez Dheming](#). These young BIPOC artists have been selected in collaboration with **Design Action**, an intergenerational coalition of Black, indigenous, people of color, and white designers advocating for a radical shift in the landscape of North American theater design.



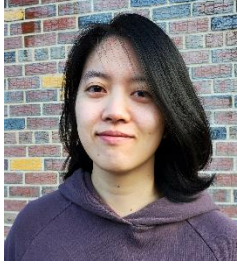

“We are thrilled to have these commissioned artists participate at this timely gathering of creative voices,” says the symposium host committee, including lighting designer **Jane Cox**, playwright **Branden Jacobs-Jenkins**, set designer **Mimi Lien**, and sound designer and composer **Mikaal Sulaiman**. “Their new works add additional context and dimension to this convening, broadening our perspectives with their points of view and bringing the spirit of live performance and energy to the weekend. We can’t wait to see what works and connections they create as they push our industry into the future.”

“The Armory’s Public Programming series has a long history of commissioning in conjunction with our productions, conversations, symposia, and other initiatives” says **Tavia Nyong’o**, Curator of Public Programming. “We are proud to continue this tradition and to spotlight the work of these young and rising BIPOC designers to the public and the live performance industry.”

Symposium: Sound & Color will also include a series workshops, conversations, and interventions, intended to allow artists, intellectuals, and designers to explore lighting, sound, costume, and set design, as well as augmented reality, as sites of innovation, magic, and transformation. Further information about the symposium and overall schedule is available [here](#).

## COMMISSIONED ARTISTS

	<p><b><a href="#">Marie Laster</a></b> (she/her) is a Barrymore-nominated scenic designer born and raised in Philadelphia. Laster is inspired by the power of imagination and artistic expression, channeling her creative energy through the scenic design process. Scenic design credits include: <i>Robin Hood</i> (Pittsburgh Public Theater), <i>The Art of Killin' It</i> (TheyGotTime Productions), <i>Reverie</i> (Azuka Theatre), <i>Wrong River</i> (Flint Repertory Theatre), <i>Death of a Driver</i> (InterAct Theatre), <i>TJ Loves Sally 4 Ever</i> (Theatre Horizon), <i>Untitled</i> (Inis Nua Theatre), <i>A Boy and His Soul</i> (Kitchen Theatre). BArch, Philadelphia University.</p>
	<p><b><a href="#">Danielle DeLaFuente</a></b> (she/her) is a Chinese and Latina designer and artisan working in New York and Boston. Primarily focused in scene design, DeLaFuente also tells stories through exhibitions, installations, painting, and has even dabbled in some shadow-puppetry. She has recently worked at The Lyric Stage of Boston, Maine State Music Theatre, and Bay Street Theater. DeLaFuente is currently working as a scenic designer, design assistant, scenic artist and is the 2022-2023 Scene Design Mentee at Wingspace. DeLaFuente is interested in exploring theatrical storytelling with a more immersive and public lens. For her, creating and experiencing art is a way to reckon with aspects of her own identity. Through accessibility, education, and engagement, she hopes to use creative storytelling as a tool for creating this experience for others. BFA in Scene Design with minors in Psychology and Arts Leadership; Boston University.</p>
	<p><b><a href="#">Nina Field</a></b> (she/her) is a queer Nuyorican sound designer based in New York. She particularly enjoy working on straight plays, experimental work, and movement pieces, utilizing synthesizers, soundscapes, drones, and ambiances in her design practice. Selected Works: New York: <i>The Gospel Women</i> (National Black Theatre), <i>The Road Back</i> (Chrysalis Theatre Company), <i>Motel Andromeda</i> (Waterwell), <i>House of American Activities</i> (The After-Image), <i>The View</i> (Columbia U. School of the Arts). Regional: <i>Our Town</i> (Baltimore Center Stage, Dallas Theater Center), <i>Urinetown, The Musical</i> (Northern Stage; White River Junction, VT), <i>Beyond the Fourth Wall</i> (WMPAC; Big Sky, MT), <i>Ms. Bennet, Christmas at Pemberley</i> (Playhouse On Park; West Hartford, CT). Fringe: <i>The Ecstasy of Victoria Woodhull</i> (Owl &amp; Pussycat Theatre Company; shown at Hollywood Fringe, 59E59, Edinburgh Fringe). Virtual: <i>Murder, We Spoke</i> (Tantrum East). Associate Design: <i>Twelfth Night</i> (Chicago Shakespeare Theater, Designer: Lindsay Jones), <i>Hamlet on the Radio</i> (The Old Globe, Designer: Lindsay Jones). BFA Theatrical Design/Technology, SUNY Purchase; BA History, Bryn Mawr College. Member of TSDCA &amp; USA 829.</p>
	<p><b><a href="#">Gylanni Carrington</a></b> (they/them) is a queer non-binary artist from pre-gentrified Brooklyn. Carrington is an interdisciplinary artist with experience in various areas of theatrical design, including costume, lighting, set design, and puppetry. They love new work, and projects that are weird, experimental, and concept-heavy with challenging design elements. An authority on aesthetics, they value performance art pieces that are a feast for the eyes. Carrington believes the future of art lies in diverse storytelling and prioritizes works that are inclusive and accessible. BA Theatre/Gender, Literature, and the Arts, Hunter College.</p>

	<p><b>Rodrigo Hernandez Martinez</b> (they/he) is a scenic and costume designer and visual artist from Mexico currently based in NYC. Upcoming projects include: <i>In The Heights</i> at Fine Arts Center, CO; <i>I'm Gonna Mary You Tobey Maguire</i> at Nancy Manocheria's The Cell, NYC; <i>Geraldine Realigned Dirves From Gay Place To Gay Place And You're In The Car Too</i> at The Brick, NYC; <i>The Day You Begin</i> at Bay Area's Children's Theatre, CA. Hernandez Martinez is a proud member of Wingspace Theatrical Design, La Gente: The Latinx Theatre Design Network, and Colegio Mexicano de Diseño Escénico. BFA Theatrical Production Arts-Design Concentration, Ithaca College.</p>
	<p><b>Elliot Yokum</b> (they/them) is a sound designer and composer. Theater credits include: <i>Curious Incident</i> (Adelphi); <i>Dance Nation</i> (Fordham); <i>Marie It's Time</i> (HERE Arts Center); <i>My Cousin Nelu Is Not Gay</i> (Ars Nova); <i>Constellations, Everybody</i> (Brown/Trinity Rep); <i>Rasheeda Speaking, Human Error</i> (Stella Adler); <i>Cries and Whispers</i> (CalArts CNP/Korean Arts Council); <i>Machinal, Much Ado About Nothing</i> (CalArts); and <i>The Mousetrap</i> (Scotch'n'Soda Theatre). Yokum's music has been performed and recorded by Hartford Opera Theater, Compos-It Opera Company, Oklahoma State University Symphony Orchestra, Carpe Diem String Quartet, and Carnegie Mellon Philharmonic. MFA Sound Design, CalArts School of Theater; BFA Music Composition, Carnegie Mellon under composer Nancy Galbraith.</p>
	<p><b>Christina Tang</b> (she/her) is a lighting designer, production manager, and dabbler in interactive arts based in New York. She is a frequent collaborator on new works for theater and dance. Recent lighting design: <i>bloom bloom pow</i> (Dead Horse Productions); <i>Hart Island</i> (Mason Holdings); <i>Preparedness</i> (The Bushwick Starr); <i>._SUITABLE_FOR.[EXE]CUTION</i> (Shawné Michaelain Holloway, PSNY); <i>Madame Lynch</i> (The Drunkard's Wife). Her work <i>TRAFFIC</i> premiered in The Exponential Festival in 2021 and was described by <i>The New York Times</i> "like a puckish re-enactment (with a soupçon of Battleship visuals) of Jean-Luc Godard's 'Weekend.'" 2021 recipient of Opera America's Robert L.B. Tobin Director-Designer Prize. BA, Columbia.</p>
	<p><b>Alex Vásquez Dheming</b> (she/her) is a lighting designer and production manager from El Salvador based in New York. Collaborators include Nélida Tirado, Big Dance Theater, Miguel Gutierrez, Ariel Rivka Dance, New York Theatre Ballet, Calpulli Mexican Dance, Works &amp; Process, and Valerie Green/Dance Entropy, among others. Her multidisciplinary work has been seen throughout the US (Jacob's Pillow, Lincoln Center, Guggenheim Museum, Baryshnikov Arts Center, Center for Performance Research, PSNY, the Highline, BAM, New England Conservatory of Music, Kaufman Music Center, Rattlesticks Theater, Museo del Barrio, The Tank NYC, Theatreworks, LA Public Libraries, etc.), Spain (Museo Guggenheim Bilbao), and France (Cannes Film Festival). Recipient of The Playwright Realm's International Theatermakers Award (2021) and the WEGE Prize Circular Economy Design Competition (2015). BFA Production Design, Savannah College of Art and Design (SCAD); alumna, Wingspace and Stagecraft Institute of Las Vegas.</p>

## TICKETING

Day passes at \$45 (plus fees) and weekend passes at \$60 (plus fees) are available for purchase online at [armoryonpark.org](http://armoryonpark.org) and by phone through the Park Avenue Armory Box Office at (212) 933-5812, 10am to 6pm Monday through Friday. In person box office hours may vary.

## SPONSORSHIP

Bloomberg Philanthropies is the Armory's 2023 Season Sponsor.

Support for Park Avenue Armory's artistic season has been generously provided by the Charina Endowment Fund, the Donald A. Pels Charitable Trust, The Harold and Mimi Steinberg Charitable Trust, the Fan Fox and Leslie R. Samuels Foundation, the Howard Gilman Foundation, the Horace W. Goldsmith Foundation, The Shubert Foundation, The Emma and Georgina Bloomberg Foundation, the Marc Haas Foundation, the Leon Levy Foundation, the May and Samuel Rudin Family Foundation, Gregory Annenberg Weingarten, GRoW @ Annenberg, the Richenthal Foundation, and the Isak and Rose Weinman Foundation. Additional support has been provided by the Armory's Artistic Council.

## **ABOUT PUBLIC PROGRAMMING AT THE ARMORY**

Park Avenue Armory's Public Programming series brings diverse artists and cultural thought-leaders together for discussion and performance around the important issues of our time viewed through an artistic lens. Launched in 2017, the series encompasses a variety of programs including large-scale community events; multi-day symposia; intimate salons featuring performances, panels, and discussions; Artist Talks in relation to the Armory's Drill Hall programming; and other creative interventions.

Highlights from the Public Programming series include: **Carrie Mae Weems'** 2017 event *The Shape of Things* and 2021 convening and concert series *Land of Broken Dreams*, whose participants included **Elizabeth Alexander, Theaster Gates, Elizabeth Diller, Nona Hendryx, Somi, and Spike Lee**, among others; a daylong Lenape Pow Wow and Standing Ground Symposium held in the Wade Thompson Drill Hall, the first congregation of Lenape Elders on Manhattan Island since the 1700s; "A New Vision for Justice in America" conversation series in collaboration with Common Justice, exploring new coalitions, insights, and ways of understanding question of justice and injustice in relation moderated by *FLEXN Evolution* creators **Reggie (Regg Roc) Gray** and director **Peter Sellars**; the 2019 *Black Artists Retreat* hosted by **Theaster Gates**, which included public talks and performances, private sessions for the 300 attending artists, and a roller skating rink; *100 Years | 100 Women*, a multiorganization commissioning project that invited 100 women artists and cultural creators to respond to women's suffrage; a Queer Hip Hop Cypher, delving into the queer origins and aesthetics of hip hop with Astraea award-winning duo **Krudxs Cubensi** and author and scholar **Dr. Shante Paradigm Smalls**; the Archer Aymes Retrospective, exploring the legacy of emancipation through an immersive art installation curated by **Carl Hancock Rux** and featuring a concert performance by mezzo soprano **Alicia Hall Moran** and pianist **Aaron Diehl**, presented as one component of a three-part series commemorating Juneteenth in collaboration with Harlem Stage and Lincoln Center as part of the Festival of New York; and legendary artist **Nao Bustamante's BLOOM**, a cross-disciplinary investigation centered around the design of the vaginal speculum and its use in the exploitative and patriarchal history of the pelvic examination.

Notable Public Programming salons include: the Literature Salon hosted by **Branden Jacobs-Jenkins**, whose participants included **Lynn Nottage, Suzan Lori-Parks, and Jeremy O. Harris**, a Spoken Word Salon co-hosted with the **Nuyorican Poets Cafe**; a Film Salon featuring the works of immersive artist and film director **Lynette Wallworth**; "Museum as Sanctuary" led by installation artist and Artist-in-Residence **Tania Bruguera**, curated by **Sonia Guiñansaca** and **CultureStrike**, and featuring undocu-artists **Julio Salgado** and **Emulsify**; a Dance Salon presented in partnership with **Dance Theater of Harlem**, including New York City Ballet's **Wendy Whelan** and choreographer **Francesca Harper**, among others; and Captcha: Dancing, Data, Liberation, a salon exploring Black visual complexity and spirit, led by visionary artist **Rashaad Newsome** and featuring **Saidiya V. Hartman, Kiyari Williams, Dazié Rustin Grego-Sykes, Ms.Boogie, Puma Camillê**, and others.

Artist Talks have featured esteemed artists, scholars, and thought leaders, such as: architects **Jacques Herzog** and **Pierre de Meuron** in conversation with **Ai Wei Wei**, moderated by Juilliard president **Damian Woetzel**; director **Ariane Mnouchkine** and Pulitzer Prize-winning playwright **Tony Kushner** in conversation with *New Yorker* editor **David Remnick**; director **Ivo van Hove** in conversation with **James Nicola**, Artistic Director of New York Theater Workshop; artist **William Kentridge** and his collaborators **Philip Miller** and **Thuthuka Sibisi** in conversation with **Dr. Augustus Casely Hayford**, Director of the Smithsonian, National Museum of African Art; *Lehman Trilogy* director **Sam Mendez** and adapter **Ben Powers** in conversation with playwright

**Lynn Nottage**; artist and composer **Heiner Goebbels** in conversation with composer, vocalist, and scholar **Gelsey Bell**; choreographer **Bill T. Jones** in conversation with architect **Elizabeth Diller** and designer **Peter Nigrini**, moderated by vocalist and performance artist **Helga Davis**; and composer, librettist, and director **Michel van der Aa** in conversation with conceptual and performance artist **Marina Abramović**.

[www.armoryonpark.org](http://www.armoryonpark.org)

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