



**Largest North American installation of Yoko Ono's *Wish Tree*
at Park Avenue Armory celebrates the cultural icon's 92nd birthday,
February 14 – 17**

**Amplified by a two-day symposium exploring Ono's enduring and impactful
legacy in art, music, and activism with participants Nona Hendryx,
Ann Powers, Maya Lin, Justin Vivian Bond, Sur Rodney, and more,
February 15 & 16**

**Tribute concerts by electronic duo Matmos and Double Bill with Alicia Hall
Moran and Carl Hancock Rux cap weekend of Yoko Ono-inspired festivities**

New York, NY – Thursday, January 16, 2025 – Park Avenue Armory opens its 2025 Making Space Public Programming series with revolutionary artist and activist **Yoko Ono's** powerful participatory work, [*Wish Tree*](#), on display Friday, February 14th through Monday, February 17th. Featuring a grove of 92 trees in the Wade Thompson Drill Hall to celebrate the artist's 92nd birthday, this marks the largest North American installation to date of Ono's ongoing work. Visitors are invited to contribute to the installation by tying personal wishes to the trees, creating a large-scale yet intimate activation of her public participatory work.

"Yoko Ono's enduring message, 'WAR IS OVER! If you want it,' resonates powerfully in our current moment," said **Tavia Nyong'o**, William Lampson Professor of American Studies at Yale University and Curator of the Public Program, Park Avenue Armory. "This four-day event at the Armory is more than an installation—it's a living, breathing realization of Yoko Ono's visionary practice that invites visitors to bridge conceptual art, activism, and collective dreaming."

"We are proud to continue our mission of presenting artistic programming that is equal measures large-scale and highly engaging with this realization of Yoko Ono's *Wish Tree*," says **Rebecca Robertson**, Adam R. Flatto Founding President and Executive Producer. "The Armory's 55,000-square-foot Wade Thompson Drill Hall and period rooms will offer a vast civic space for art making that honors Ono's legacy by welcoming New Yorkers to come together to engage with the work and with each other."

In addition to the Drill Hall installation, *Wish Tree*, audiences can explore more of Ono's multidisciplinary oeuvre in the Armory's historic period rooms. Installed in the period rooms will be a screening room with a survey of her work in film; a listening room featuring curated playlists of Ono's music that the public can stream and listen to throughout the space; and "You are a Tree," a curated collection of artworks from the Armory's Youth Corps program *Armory Art Together*. Please see page three for further details on hours and tickets.

A Dream You Dream Together: A Symposium Celebrating Yoko Ono

Taking a deeper look at Ono's multidisciplinary career and her enduring legacy of arts activism for peace and creativity, [*A Dream You Dream Together: A Symposium Celebrating Yoko Ono*](#) runs concurrently with the *Wish Tree* installation on **Saturday, February 15** and **Sunday February 16** from 1pm to 7pm. This convening assembles a host of scholars, artists, writers, and activists for a series of panels and performances that explore Ono's influence and impact on the art world and the world at-large. Topics of discussion include Ono's impact on rock music, her film and art from the 1950s to today, the process of documenting the avant garde, the history of performance art and peace activism, and more.

Symposium participants include: arts-based social justice researcher and artist **Marc Arthur**; Guggenheim fellow and Andy Warhol Foundation Arts Writer Grant recipient **Claire Bishop**; MacArthur award recipient, singer-songwriter, and actor **Justin Vivian Bond**; art historian and critic **Julia Bryan Wilson**; multimedia artist **Peter Cramer**; art critic and professor **Jennifer Doyle**; award-winning gender and sexuality scholar **Jack Halberstam**; pioneering musician and multidisciplinary artist **Nona Hendryx**; NYU professor **André T. Lepecki**; leading performance studies scholar **Joshua Takano Chambers Leston**; environmental, architectural, and memorial artist **Maya Lin**; Co-Founder and Executive Director of Culture Push **Clarinda Mac Low**; Asia Society Museum Director **Yasufumi Nakamori**; NYU historical musicologist **Brigid Cohen**; NPR Music critic and correspondent **Ann Powers**; **Yin Qi** of Red Canary Song; curator, writer, and archivist **Sur Rodney (Sur)**; scholar and critic **Kyla Wazana Tompkins**; Filipino-American cultural critic, writer and queer studies scholar **Karen Tongson**; New York-based artist **Michael Wang**; visual artist, film maker, writer, media artist, choreographer and performer **Jack Waters**; and art historian and gallery director **Midori Yoshimoto**. Please see pages four to six for a full schedule of the symposium and ticketing information.

Yoko Ono Tribute Concerts

The final component of this marathon weekend is [two intimate tribute concerts](#) in one of the Armory historic period rooms inspired by Ono's works and legacy. On Saturday, February 15th at 8pm, experimental electronic music duo **Matmos** activates a selection of the instructions and actions described in Ono's seminal book *Grapefruit* (1964), interpreting these works in a contemporary context. Sunday, February 16th brings a double bill performance at 8pm: a solo by vocalist **Alicia Hall Moran** engages Ono's 1981 song "Walking on Thin Ice," while multidisciplinary artist **Carl Hancock Rux** is joined by **DJ Spooky** and Indian classical multi-instrumentalist **Kamal Sabri** in a meditative piece with three movements evoking Ono's spoken word. Please see page seven for further concert schedule and ticket information.

Armory Arts Education Programming

The Armory's Arts Education department—which provides free access to the arts to thousands of students from underserved New York City public schools—is engaging students with *Wish Tree* through its industry leading education initiatives. On February 14th, 500 New York City school students ranging from ages 8 to 18 will attend on site Production-Based Programming workshops hosted by the Armory's Master Teaching Artists, culminating in a "Peace Picnic" in the Wade Thompson Drill Hall top picnic blankets designed by Armory Youth Corps. Two Armory Partner Schools continue their exploration of Ono's work in semester-long residencies throughout the spring, creating their own community wishing projects as well as devised theater and visual art pieces including Fluxus-inspired audience participation. The Armory's year-round paid and closely mentioned internship program, Youth Corps, will focus on its asynchronous, remote art commissioning program *Armory Art Together* throughout January and February. This term's curriculum, titled "You are a Tree," will guide Youth Corps through artistic prompts to create picnic blanket designs, art projects based on wishes sourced from their communities, and a piece interrogating their personal wishes. Curated selections from the *Armory Art Together* program will be mounted and available to the public for viewing throughout the installation.

More in the Making Space Series

Held in the Armory's historic period rooms and spaces, Making Space at the Armory is an insightful series of cutting-edge conversations, performances, and activations curated by writer and scholar Tavia Nyong'o that provides a unique forum for bridging art and culture. The 2025 Making Space season will also feature: [Lenapehoking](#), an evening of chamber music composed by **Brent Michael Davids** that chronicles the 400th anniversary of the origins of New Amsterdam and the enduring presence of the Lenape and additional Indigenous peoples, Friday, May 30th; [Black Theater Advance](#), a collective conversation with Black theater makers that manifests the influence and importance of Black theaters across the country presented in collaboration with **National Black Theatre** on Saturday, September 6th; [Caftan: Style as Liberation and Cultural Exchange](#), a panel discussion celebrating the legacy of *Vogue* editor and creative icon **André Leon Talley** led by thought leaders in the fashion industry that explores fashion's role in self-expression, cultural preservation, and resistance on Sunday, September 28th; and additional dialogues with Drill Hall artists [Anne Imhof](#), [Trajal Harrell](#), [Georg Friedrich Haas](#), and [Philip Venables and Ted Huffman](#).

WISH TREE

Yoko Ono

February 14 – 17

Yoko Ono is a groundbreaking and influential artist and activist, with a multidisciplinary career spanning visual art, music, film, and performance. A trailblazer of participatory work, a celebrated musician, and a formidable campaigner for world peace, her practice centers on ideas over objects, often expressed in poetic, humorous, profound, and radical ways.

Her powerful, participatory work is realized at the Armory with the largest installation to date in North America of her ongoing work *Wish Tree*. Within the Wade Thompson Drill Hall, a grove of 92 trees will be installed in celebration of the Ono's 92nd birthday. Visitors are invited to contribute to the installation by tying personal wishes to the trees, creating a large-scale yet intimate activation of her public participatory work.

The installation also intersects with the Armory's Making Space series of public programs with a two-day symposium of conversations, panels, and activations that trace Ono's radical approach to art, language, and participation while amplifying her legacy of peace activism, creativity, and female empowerment.

INSTALLATION

Wade Thompson Drill Hall

Includes Access to Screening, Listening, and Activation Rooms

Friday: 2:00pm–10:00pm

Saturday–Monday: 12:00pm–8:00pm

TICKETING

Free with RSVP

Tickets available by phone through the Armory Box Office at (212) 933-5812, Monday through Friday from 10am to 6pm; and online at armoryonpark.org.

[A DREAM YOU DREAM TOGETHER – A SYMPOSIUM CELEBRATING YOKO ONO](#)

February 15 & 16, 1:00pm–7:00pm

Explore the multidisciplinary career of trailblazing artist **Yoko Ono** and her enduring legacy of arts activism for peace and creativity in this two-day symposium, presented in tandem with *Wish Tree*. This convening assembles a host of scholars, artists, writers, and activists for a series of panels and performances that explore and highlight Ono’s message and highlight Ono’s influence and impact on the art world and the world at-large.

TICKETING

Daytime Tickets: \$35/day (plus fees)

Includes Access to Installation and Screening, Listening, and Activation Rooms.

Tickets available by phone through the Armory Box Office at (212) 933-5812, Monday through Friday from 10am to 6pm; and online at armoryonpark.org.

SCHEDULE

Subject to change, additional panels may be announced. Please view armoryonpark.org for the most up to date details.

Saturday, February 15, 2025	
1:00pm – 2:00pm	<p>Yoko Ono in New York’s Avant-Garde: Music and Art from the 1950s to the 1960s <i>Veterans Room</i> Featuring Asia Society Museum Director Yasufumi Nakamori</p>
	<p>The Musical Vocation of Yoko Ono <i>Board of Officers Room</i> Featuring NYU historical musicologist Brigid Cohen.</p>
2:15pm – 3:15pm	<p>Peace is Power: Yoko Ono’s Peace Activism in Art <i>Veterans Room</i> From Yoko Ono’s earliest pieces, she works in messages of healing and non-violence; these messages are the seeds that grow into her full-blown peace activist campaigns in the 1960s. This talk follows the thread running through Ono’s art which lead to later works for peace activism. Featuring art historian and gallery director Midori Yoshimoto.</p>
	<p>A Brief Genealogy of Cracks <i>Board of Officers Room</i> Featuring Karen Shimakawa, author of <i>National Abjection: The Asian American Body Onstage</i>, in conversation with interdisciplinary researcher and experimental performance artist Allen Weiss.</p>
3:30pm – 4:30pm	<p>The Harassed Subject: “RAPE” (dir. Ono 1969) Then & Now <i>Veterans Room</i> The script for Yoko Ono and John Lennon’s film “RAPE” appears in Ono’s <i>Thirteen Film Scores (1968)</i>: “The cameraman will chase a girl on the street with a camera persistently until he corners her in an alley and, if possible, until she is in a falling position.” The film’s title is a provocation. In this lecture, art critic and professor Jennifer Doyle unpacks this experiment and situates it in relation to the contemporary political moment and its media ecologies.</p>
	<p>Memories of a Supernatural AIDS Crisis <i>Board of Officers Room</i> Celebrating Yoko Ono’s dedication to social justice through art, this performance reimagines the AIDS pandemic within a utopian landscape, reflecting the ideals of Ono and John Lennon’s Nutopia. A hundred years from now, Detroit, transformed by strange biomedical dust, stands as Earth’s last refuge. This queer sci-fi drama is brought to life by Detroit-based performers Pink Flowers and Yolanda Jack in a presentation that follows a Black trans cybernetic heroine and her lover, an ancient vampire, as they inhabit memories from AIDS history.</p>

4:30pm –	Always Thinking About <i>Cut Piece</i> <i>Veterans Room</i> Featuring art historian and critic Julia Bryan Wilson .
5:00pm – 5:45pm	Occupation and the Body: Contours of Liberation <i>Board of Officers Room</i> Drawing on two decades of work with women in the Tamil Tigers and other liberation struggles to break imaginative barriers limiting our view of the female fighter, this talk considers Yoko Ono’s work inside a new line of inquiry that returns to a body re-politicized through the mind. Featuring Founder of the Politics of Sexual Violence Initiative at City College Nimmi Gowrinathan .
6:00pm – 6:45pm	Interventions: Seizing the Moment <i>Board of Officers Room</i> A conversation between Guggenheim fellow and Andy Warhol Foundation Arts Writer Grant recipient Claire Bishop and award-winning gender and sexuality scholar Jack Halberstam .

Sunday, February 16, 2025	
1:00pm – 2:00pm	Yoko Ono’s Legacy: Art Meets Music <i>Veterans Room</i> A conversation between pioneering musician and multidisciplinary artist Nona Hendryx , singer-songwriter and actor Justin Vivian Bond , and NPR Music critic and correspondent Ann Powers .
	Fly in Power: Asian Migrant Massage Workers and Anti-trafficking <i>Board of Officers Room</i> Fetishized through a complex history of US military imperialism, Asian migrant massage and sex workers are pinned as both victims and criminals by anti-trafficking and prison industrial systems. Together, they create circles of care, mutual aid, and advocacy for labor rights and social justice. Presentation and conversation hosted by Yin Qi of Red Canary Song , a grassroots collective of migrant massage and sex workers of Asian diaspora, based in Queens.
2:00pm – 2:15pm	Plastic <i>Veterans Room</i> In this virtual presentation from Oceania in proximity to the Great Pacific Garbage Patch, Filipino-American cultural critic, writer and queer studies scholar Karen Tongson reconsiders the slogan “YOU are the Plastic Ono Band” through the apparatuses of telecommunication, while working through Ono’s equation: “total communication equals peace” from 1971.
2:15pm – 3:15pm	Unfinished Grief Symphony: Yoko Ono and the Art of the Breakdown <i>Veterans Room</i> A meditation on the dynamics of grief, shattering, and coming undone in the work of Yoko Ono as these things occur in the un-ending season of glass in which we find ourselves. Featuring leading performance studies scholar Joshua Takano Chambers Leston .
	Yoko Ono’s Film No. 4 (Bottoms) and the aesthetics of jelly <i>Board of Officers Room</i> Featuring scholar and critic Kyla Wazana Tompkins .
3:30pm – 4:30pm	Dialogue at Forest Edge <i>Veterans Room</i> In 1971, Yoko Ono claimed to have released a swarm of flies in MoMA’s sculpture garden, which then invaded the museum and the city at large. The talk will take this gesture as a starting point to trace the place of the non-human in New York

	<p>and beyond. Featuring New York-based artist Michael Wang in conversation with environmental, architectural, and memorial artist Maya Lin.</p>
	<p>In the (event of) blink <i>Board of Officers Room</i> In this talk, Yoko Ono’s early work will be taken as a point of departure for a speculative history of performance art, a history filled with penumbral spaces and decisive singular acts. NYU professor André T. Lepecki attends to some of Ono’s early actions, showing how they mobilized obscurity and duration, decisive acts and incisive lingerings that created what Barbara Hiskell called, appropriately, “a new mode of performance art.” Ono’s actions propose, in their singularity, a renewed understanding of performance in 20th century art history, and therefore, and inevitably, an alternative performance theory.</p>
<p>4:45pm – 5:45pm</p>	<p>Archiving and Inheriting the Avant-Garde—A Scream in the Dark <i>Board of Officers Room</i> A conversation featuring curator, writer, and archivist Sur Rodney (Sur); visual artist, film maker, writer, media artist, choreographer and performer Jack Waters; Co-Founder and Executive Director of Culture Push Clarinda Mac Low; and multimedia artist Peter Cramer.</p>

YOKO ONO TRIBUTE CONCERTS

MATMOS: “Fresh Squeezed Grapefruit”

February 15 at 8:00pm

Experimental electronic music duo **Matmos** come to the Armory’s Veterans Room for a performance responding to Yoko Ono’s pathbreaking book of instructions *Grapefruit* (1964), first self-published in Tokyo in 1964. Using this foundational anthology of poetic and conceptual instructions, often with performative prompts, Matmos activates a selection of the objects and actions described in Ono’s text pieces, including: chewing gum, whispers, stones, masks, maps, smells, mirrors, water, sticks, alarms, flutes, pencils, tape, egg timers, gauze, and tuna fish sandwiches. Playing these objects, sampling and manipulating their sounds, Matmos enact Ono’s instructions and constructing new forms in real time out of these everyday materials in a performance titled “Fresh Squeezed Grapefruit.”

DOUBLE BILL: ALICIA HALL MORAN & CARL HANCOCK RUX

February 16 at 8:00pm

The weekend continues with a double bill performance by vocalist and performer **Alicia Hall Moran** and visionary multidisciplinary artist, poet, playwright, and musician **Carl Hancock Rux** in the Veterans Room. A solo by Moran engages Ono’s 1981 song “Walking on Thin Ice,” while Rux is joined by **DJ Spooky** and Indian classical multi-instrumentalist **Kamal Sabri** in a meditative piece with three movements evoking Ono’s spoken word.

TICKETING

Concert Ticket: \$45/day (plus fees)

Includes Access to Installation and Screening, Listening, and Activation Rooms

Tickets available by phone through the Armory Box Office at (212) 933-5812, Monday through Friday from 10am to 6pm; and online at armoryonpark.org.

SPONSORSHIP

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Making Space at the Armory is made possible with support from the Rockefeller Brothers Fund (RBF).

ABOUT YOKO ONO

Yoko Ono is an artist, musician, and activist.

Born in Tokyo, 1933, Ono grew up in Japan, with periods spent abroad in San Francisco and New York. In 1956 she settled in Manhattan and began to develop her own art practice.

By 1960 Ono had become a vital part of New York's community of artists and composers. Over the next decade, she would go on to live and work in Tokyo and London, developing her pioneering practice in art, performance, music, and film, with legendary works including the performance *Cut Piece*, and her foundational book of instructions, *Grapefruit*, both 1964.

By 1968, Ono began collaborating in art, music, and peace activism with her partner and husband John Lennon. As a singer and songwriter, Ono has released thirteen solo studio albums and nine collaborative albums, including the 1981 Grammy award-winning Album of the Year, *Double Fantasy*.

Ono's work continues to be honored with numerous exhibitions in some of the world's most prestigious international venues, including The Museum of Modern Art in New York (2015) and Tate Modern in London (2024).

In a career spanning more than seventy years, Ono's work as an artist and activist remains singularly relevant and continues to challenge the boundaries of artist and audience.

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 Wade Thompson 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**; Culture in a Changing America Symposia exploring the role of

art, creativity, and imagination in the social and political issues in American society today; 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; 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; *Art at Water’s Edge*, a symposium inspired by the work of director and scholar **May Joseph** on artistic invention in the face of climate change, including participants such as Whitney Biennale curator **Adrienne Edwards**, artist **Kiyan Williams**, Little Island landscape architect **Signe Nielsen**, eco-systems artist **Michael Wang**, and others; *Symposium: Sound & Color – The Future of Race in Design*, an interdisciplinary forum exploring how race matters in creative design for live performance hosted by lighting designer **Jane Cox**, playwright **Branden Jacobs-Jenkins**, set designer **Mimi Lien**, and sound designer and composer **Mikaal Sulaiman** and featuring collaborations with Design Action and Oregon Shakespeare Festival; *Juke Joint*, a two-day event spotlighting the history of the juke joint in Black American social history and its legacy in music and culture, including performances by **Pamela Sneed** and **Stew**; *Hapo Na Zamani*, a 1960s-style happening curated by **Carl Hancock Rux** with music direction by **Vernon Reid**, and presented in collaboration with Harlem Stage; *Hidden Conversations*, a celebration of Dr. Barbara Ann Teer with **National Black Theatre**; *Corpus Delicti*, a convening of artists, activists, and intellectuals imagines and enacts transgender art and music as a vehicle for dialogue across differences presented in collaboration with the **NYC Trans Oral History Project**; *Guttural (Conducted Contact)*, a musical encapsulation of the African diaspora by multidisciplinary artist **Richard Kennedy**, closing The Radical Practice of Black Curation symposium in partnership with Princeton University; *Antagonisms: A Gathering*, a symposium investigating group dynamics led by playwright and essayist **Claudia Rankine**, renowned postcolonial theorist **Homi Bhabha**, and acclaimed cultural historian **Saidiya Hartman**, and opened by Guggenheim fellow and choreographer **Shamel Pitts** [*Essence of*] *TOUCH OF RED*; and **Dorian Wood**’s *Canto de Todes / Song for All*, a 12-hour durational chamber and electronic composition and installation mixing a genre-defying canon of folk, pop, and experimental music of Central and Latin America.

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 Guinansaca** 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; *Captcha: Dancing, Data, Liberation*, a salon exploring Black visual complexity and spirit, led by visionary artist **Rashaad Newsome** and featuring **Saidiya V. Hartman**, **Kiyan Williams**, **Dazié Rustin Grego-Sykes**, **Ms.Boogie**, **Puma Camillê**, and others; *Seasons of Dance*, a contemporary dance salon featuring conversations with “mother of contemporary African dance” **Germaine Acogny**, Tanztheater Wuppertal dancer **Malou Airaud**, and dancers from *The Rite of Spring / common ground[s]* at the Armory; and *Day for Night: A Salon on Art and Nightlife*, an afternoon salon bringing together scholars, writers, artists, and nightlife makers to enlighten nightlife as an art form, and discover the ways social and performative dance have intertwined in recent years. presented in conjunction with R.O.S.E.

Artist Talks have featured esteemed artists, scholars, and thought leaders, such as: actor **Bobby Cannavale**; architects **Jacques Herzog**, **Pierre de Meuron**, and **Elizabeth Diller**; artist and composer **Heiner Goebbels**; choreographers **Kyle Abraham**, **Reggie (Regg Roc) Gray**, **Bill T. Jones**, **Anne Teresa de Keersmaeker**, and **Justin Peck**; composers **Philip Miller**, **Thuthuka Sibisi**, **Tyshawn Sorey**, **Samy Moussa**, and **Alexandra Gardner**; composer and director **Michel van der Aa**; composer, vocalist, and scholar **Gelsey Bell**;

conductors **Amandine Beyer** and **Matthias Pintscher**; designer **Peter Nigrini**; directors **Claus Guth**, **Robert Icke**, **Richard Jones**, **Sam Mendez**, **Satoshi Miyagi**, **Ariane Mnouchkine**, **Ben Powers**, **Peter Sellars**, **Yuval Sharon**, **Simon Stone**, **Ian Strasfogel**, **Ivo van Hove**, and **Alexander Zeldin**; Juilliard president **Damian Woetzel** and Juilliard Provost and Dean **Ara Guzelimian**; musicians **Helmut Deutsch**, **Nona Hendryx**, **Meredith Monk**, **Kathinka Pasveer**, **Miah Persson**, and **Davóne Tines**; *New Yorker* editor **David Remnick**; **James Nicola**, Artistic Director of New York Theater Workshop; performance artists **Marina Abramović** and **Helga Davis**; **RoseLee Goldberg**, Founding Director and Chief Curator of Performa; playwrights **Branden Jacobs-Jenkins**, **Tony Kushner**, **Lynn Nottage**, **Jackie Sibblies Drury**, and **Anne Washburn**; **Dr. Augustus Casely Hayford**, Director of the Smithsonian, National Museum of African Art; visual artists **Nick Cave**, **William Kentridge**, **Julie Mehretu**, **Julian Rosefeldt**, **Hito Steyerl**, and **Ai Wei Wei**; and writers and scholars **Anne Bogart**, **Robert M. Dowling**, **Joseph Drew**, **Emily Greenwood**, **Hua Hsu**, and **Carol Martin**.

ABOUT PARK AVENUE ARMORY

Part palace, part industrial shed, Park Avenue Armory supports unconventional works in the performing and visual arts that cannot be fully realized in a traditional proscenium theater, concert hall, or white wall gallery. 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 provides a platform for artists to push the boundaries of their practice, collaborate across disciplines, and create new work in dialogue with the historic building. Across its grand and intimate spaces, the Armory enables a diverse range of artists to create, students to explore, and audiences to experience epic, adventurous, relevant work that cannot be done elsewhere in New York.

The Armory both commissions and presents performances and installations in the grand Drill Hall and offers more intimate programming through its acclaimed *Recital Series*, which showcases musical talent from across the globe within the salon setting of the Board of Officers Room; its *Artists Studio* series curated by Jason Moran in the restored Veterans Room; *Making Space at the Armory*, a public programming series that brings together a discipline-spanning group of artists and cultural thought-leaders around the important issues of our time; and the *Malkin Lecture Series* that features presentations by scholars and writers on topics related to the Armory and its history. In addition, the Armory also has a year-round Artists-in-Residence program, providing space and support for artists to create new work and expand their practices.

The Armory's creativity-based arts education programs provide access to the arts to thousands of students from underserved New York City public schools, engaging them with the institution's artistic programming and outside-the-box creative processes. Through its education initiatives, the Armory provides access to all Drill Hall performances, workshops taught by Master Teaching Artists, and in-depth residencies that support the schools' curriculum. Youth Corps, the Armory's year-round paid internship program, begins in high school and continues into the critical post-high school years, providing interns with mentored employment, job training, and skill development, as well as a network of peers and mentors to support their individual college and career goals.

The Armory is undergoing a multi-phase renovation and restoration of its historic building led by architects Herzog & de Meuron, with Platt Byard Dovell White as Executive Architects.

www.armoryonpark.org

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For information about broadcast opportunities, the Armory Arts Education program, as well as other Wade Thompson Drill Hall productions, please contact Resnicow and Associates:

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