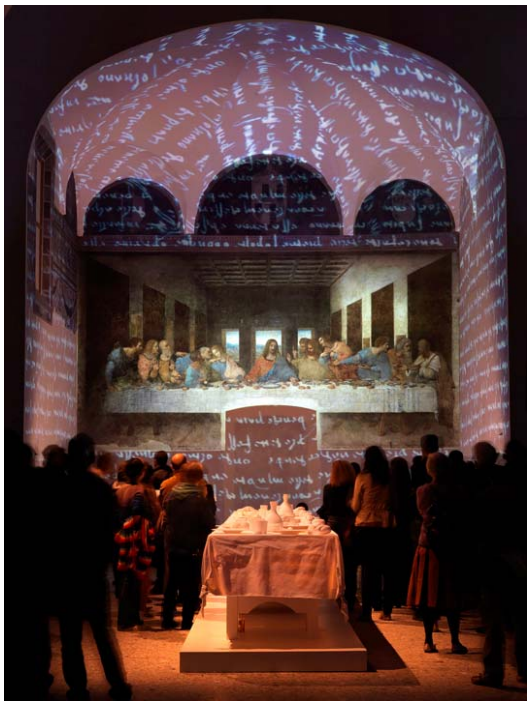




**LEONARDO DA VINCI'S THE LAST SUPPER: A VISION BY PETER GREENAWAY  
TO BE PRESENTED BY PARK AVENUE ARMORY DECEMBER 2010**

**An Immersive Installation Featuring Full-Size "Clone" of *Last Supper*  
Within Full-Scale Replica of Refectory of Santa Maria Delle Grazie  
Marks First U.S. Presentation of Greenaway's Multimedia Work**



Installation view of *Leonardo's Last Supper* by Peter Greenaway at the Palazzo Reale, Milan in 2008.

New York, NY – August 24, 2010 – Visionary artist and filmmaker Peter Greenaway will premiere an epic and immersive multimedia work based on Leonardo Da Vinci's *The Last Supper* this December at Park Avenue Armory, marking the first U.S. presentation of the artist's installation work. Through his incisive manipulation of light, sound, and theatrical illusion, Greenaway creates a series of dynamic audio-visual environments that provoke new ways of seeing Leonardo's masterpiece. The installation includes a meticulously detailed "clone" of the painting set within a full-scale replica of the nearly 4,000-square-foot apse and cupola of the Refectory of Santa Maria Delle Grazie in Milan, home to the original work. On view from December 2, 2010, through January 6, 2011, *Leonardo's Last Supper: A Vision by Peter Greenaway* brings new insight to one of the world's most celebrated masterpieces.

"Peter Greenaway leads the visitor through a sequence of choreographed experiences that deconstruct and then reconstruct Leonardo's masterwork in an incredible multimedia reverie," stated Rebecca Robertson, President of Park Avenue Armory. "As with our recent installations

by Ernesto Neto and Christian Boltanski, this work will provide a transformative experience for our visitors. Our soaring drill hall offers an unparalleled environment to experience Greenaway's spectacular tour de force and we are thrilled to be bringing his installation work to North American audiences for the first time."

Using groundbreaking technology to painstakingly replicate the painting's image, texture, and original setting, *Leonardo's Last Supper: A Vision by Peter Greenaway* illuminates the work through light and sound, bringing to life its dramatic storyline and historical context. In an intimate experience lasting approximately forty minutes, visitors will first encounter a visual and aural collage of classical and Renaissance painting designed to highlight the formal pictorial elements integral to *The Last Supper*. Visitors will next move into a detailed recreation of the Refectory of Santa Maria delle Grazie for a

contemplative viewing of *The Last Supper* “clone,” followed by Greenaway’s masterful reworking of the painting. Departing from the Refectory, visitors will encounter a third multimedia exploration based on Paolo Veronese’s monumental late-Renaissance painting *The Wedding at Cana* that concludes the experience of Greenaway’s work.

“Greenaway’s pioneering use of digital media and new technologies creates a dynamic encounter of old and new forms of visual communication and explores the concept of visual literacy for audiences today,” stated Kristy Edmunds, Consulting Artistic Director. “*Leonardo’s Last Supper* pushes the boundaries between painting and film, and challenges the notion of what is real through the meticulously recreated painting and its environs. A masterful original in its own right, the work provokes new ways of interpreting this iconic painting in a highly contemporary context.”

*Leonardo’s Last Supper: A Vision by Peter Greenaway* is part of the artist’s ambitious ongoing series *Ten Classic Paintings Revisited*, an exploration of works from around the world that encourages viewers to retrain their gaze when experiencing classical and Renaissance painting, and that creates dialogue between this age-old medium and modern technology. Greenaway launched the series in 2006 with an evocative multimedia exploration of Rembrandt’s *Nightwatch* in the Rijksmuseum in Amsterdam. In June 2008, he staged a one-night-only event with the original *Last Supper* in the refectory of Santa Maria delle Grazie in Milan. In June 2009 Greenaway exhibited his digital exploration of *The Wedding at Cana* by Paolo Veronese during the 2009 Biennale di Venezia and the film *The Marriage* about the same painting and installation at the Venice Biennial Film Festival. *Leonardo’s Last Supper: A Vision by Peter Greenaway* builds on the artist’s previous presentations based on *The Last Supper*, fusing elements from his extensive study of thousands of years of painting to create a spectacular and unforgettable encounter.

### **About Peter Greenaway**

Born in Wales and based in Amsterdam, Peter Greenaway is an acclaimed filmmaker and multimedia artist. Greenaway trained as a painter at Walthamstow College of Art in London before moving into film in 1966. He has made twelve feature films and some 50 short-films and documentaries, and has been nominated for the film festival competitions of Cannes, Venice, and Berlin. 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 his subsequent films *The Cook, the Thief, his Wife & her Lover* and *The Pillow-book, The Tulse Luper Suitcases*, and most recently by *Nightwatching*.

Greenaway’s work in film has informed his installation work as well as his work as a curator at venues ranging 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 also written opera librettos and collaborated with composers such as Michael Nyman, Philip Glass, Louis Andriessen, and David Lang.

### **Organization and Credits**

*Leonardo’s Last Supper: A Vision by Peter Greenaway* is organized by Park Avenue Armory. Portions of the work were first produced by Change Performing Arts in Milan in 2008 as an initiative supported by COSMIT in collaboration with the Ministero per i Beni e le Attività Culturali and the Soprintendenza per i Beni Architettonici e per il Paesaggio di Milano.

The presentation at the Armory is made possible, in part, with public funds from the New York State Council on the Arts, a State Agency.

## 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 19<sup>th</sup>-century European train stations—and array of exuberant period rooms, the Armory invites artists to draw upon its grand scale and distinctive character to both inspire and inform their work.

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 presented with Art Production Fund—the Armory has organized a series of immersive performances, installations, and works of art that have drawn critical and popular attention, among them: Bernd Zimmermann’s opera *Die Soldaten*; Ariane Mnouchkine’s *les Éphémères* and Declan Donnellan’s *Boris Godunov*, as part of the 2008 and 2009 Lincoln Center Festivals; the 2008 Whitney Biennial with site-specific installations and performances by 37 artists; and an evening of Stravinsky’s *Sacred Masterpieces* presented in association with Columbia University’s Miller Theatre. In 2009, the Armory launched its annual visual art commission with Ernesto Neto’s *anthropodino*, which transformed the drill hall into a multi-sensory labyrinth of fabric and spice. In 2010, the Armory’s second epic commission, *No Man’s Land* by Christian Boltanski, filled the drill hall with thousands of pieces of discarded clothing and a soundtrack of reverberating heartbeats. In summer 2011, the Armory and Lincoln Center Festival will welcome the Royal Shakespeare Company for a six-week residency where a troop of 45 actors will perform five of Shakespeare’s plays in repertory on a full-scale replica of the Courtyard Theatre constructed in the Armory’s drill hall.

###

**For more information or for images, please contact:**

Juliet Sorce, Resnicow Schroeder Associates  
212-671-5158  
[jsorce@resnicowschroeder.com](mailto:jsorce@resnicowschroeder.com)

Molly Kurzius, Resnicow Schroeder Associates  
212-671-5163  
[mkurzius@resnicowschroeder.com](mailto:mkurzius@resnicowschroeder.com)