



**ARMORY APPOINTS NEW CURATOR FOR ARTIST-IN-RESIDENCE PROGRAM,  
ANNOUNCES 2015 LINE UP FOR ARTISTS-IN-RESIDENCE  
AND *UNDER CONSTRUCTION* SERIES**

**Meiyin Wang to Serve as Armory's First Artist-In-Residence Curator**

*Under Construction* Series, Showcasing Works in Progress by Artists-in-Residence  
Launches with Performance by Acclaimed Drummer, Producer, and Composer Ulysses Owens Jr.  
on April 8, 2015

*Updated May 2015*

New York, NY - March 19, 2015 - Park Avenue Armory announced today that it has appointed Meiyin Wang as Curator of its expanding Artist-in-Residence program—an initiative that supports the development of new, collaborative, and explorative works by artists creating at the intersection of different disciplines. Wang, renowned for her on-going work as Co-Director of The Public Theater's Under The Radar Festival and Director of the Devised Theater Initiative, has deep experience working with emerging and established artists. In this newly created position, Wang is responsible for the development of the Artist-in-Residence program in coordination with Armory President and Executive Producer, Rebecca Robertson, and oversees the *Under Construction* series, which showcases works developed during the residencies.

The Armory has awarded seven residencies for the 2015 season, and will launch its *Under Construction* series on April 8, 2015, with a performance by multi-Grammy award winning drummer **Ulysses Owens Jr.** Additional artists-in-residence this season include inventive theater company **600 Highwaymen**; self-taught animated filmmaker and artist **Brent Green**; theater artists **Taylor Mac** and **Machine Dazzle**; New York City-based writer, director, and production designer **Andrew Ondrejcek**; vocalist, composer, and cultural worker **Imani Uzuri**. With seven artists in residence at the Armory simultaneously, the intention is to create an electric environment for collisions of diverse practice, experimentation, and dialogue.

"Expanding the Artist-in-Residence program and continuing to provide opportunities for artists across genres to develop and present new work in non-traditional settings remains at the heart of the Armory's mission and program," said Rebecca Robertson. "Last year, we were able to provide our artists-in-residence with expanded space in our historic second floor period rooms; this year we are thrilled to bring on a new curator to further support the program and the *Under Construction* performance series. Meiyin Wang has deep experience working with emerging artists from around the globe, and her passion for experimentation makes her the perfect fit for this position."

"I look forward to working with the diverse array of talented artists that come to the Armory to embark upon unconventional projects and push their practice to unexpected places," said Wang. "As one of the world's most innovative cultural centers, the Armory's commitment to living artists is remarkable. I am honored to be part of the next phase of the Artist-in-Residence program and thrilled to broaden my support of adventurous artists and expand on my continuing work at The Public. With the historical Regiment rooms as their studios, it is my hope that the artists will be fueled by the history, community and propulsive creative energy of this landmark building."

Meiyin Wang is the Co-Director of The Public Theater's Under The Radar Festival, where she has worked since 2006. Wang also serves as the Director of the Devised Theater Initiative at The Public Theater, which was launched in 2013 to enhance Under The Radar's year-round programmatic structure by serving as an incubator for

independently produced work. She was also the lead curator of Arts Emerson's TNT Festival 2012 and the associate producer of RADAR L.A. 2011.

Wang has served on numerous adjudication panels including National Endowment for the Arts, New England Foundation for the Arts National Theater Project, New York Foundation for the Arts, Association of Performing Arts Presenters, The MAP Fund, Los Angeles Department of Cultural Affairs, and the Boska Komedia Festival (Krakow). She is a new appointee to the board of Theater Communications Group, and received TCG's Young Leader of Color award in 2008 and the Josephine Abady Award from the League of Professional Theatre Women in 2014. Born and raised in Singapore, Wang served as resident playwright and director with Singapore Repertory Theatre before moving to New York. She holds a B.A. in Political Science and Theater Studies from Yale College and an M.F.A. in Directing from Columbia University.

## ABOUT THE ARMORY'S ARTIST-IN-RESIDENCE PROGRAM

Park Avenue Armory launched its Artist-in-Residence program in 2010 with a mission of supporting artists across genres in the creation and development of new work. Residencies are by invitation only and selection for the 2015 season have been made by Meiyin Wang, in conjunction with Rebecca Robertson and the Armory's Education Director Cassidy Jones, based on the artist and the project.

The Armory provides each artist with a dedicated room for rehearsals, open studios, salons, donor cultivation, Board meetings, and—most importantly—for quiet, uninterrupted, work. The Armory also provides administrative and production support for the *Under Construction* public showings, providing artists a chance to showcase works in process through intimate performances, events, and discussions within the Armory's diverse and historic spaces. After these performances, the Armory's technical team creates a list of technical specifications used during the performance, making planning easier for the artist if he or she wishes to present the work elsewhere.

The Armory's Board of Officers Room recently became home to the recital and *Under Construction* series in 2013, following the room's revitalization by Herzog & de Meuron. This year, work has begun to renovate and restore the Veterans Room, which will transform it into a state-of-the-art cultural salon for spoken word, lectures, and other *Under Construction* events upon its completion in December 2015.

Residencies also include participation in the Armory's arts education program with the artists committing to at least one education encounter per term; some choose to work closely with the Armory's Youth Corps interns, others choose to participate in workshops when public school classes visit.

Previous Armory Artists-in-Residence have included dancer and choreographer Wally Cardona; the creative team behind the production AGING MAGICIAN, including Julian Crouch, Rinde Eckert, and Paola Prestini; visual artist and choreographer Jason Akira Somma; soprano Lauren Flanigan; writer Sasha Frere-Jones; Trusty Sidekick Theater Company; vocalist-songwriter Somi; multidisciplinary performer Okwui Okpokwasili; choreographer Faye Driscoll; artist Ralph Lemon; visual artist Alex Dolan; musician Meredith Monk; sound artist Marina Rosenfeld; string quartet ETHEL; playwright and director Young Jean Lee; and Shen Wei Dance Arts; among others.

## UNDER CONSTRUCTION PERFORMANCE CALENDAR

**Ulysses Owens Jr.**

*Ulysses In 3: Variations on Ulysses Through Word, Movement and Music*

**Wednesday, April 8 at 8:00pm**

Board of Officers Room

Ulysses Owens, Jr. blends the movement of the under-celebrated choreographer Ulysses Dove, selections from the James Joyce novel "Ulysses," and his own compositions in a multi-disciplinary project that explores the melding of art forms inspired by the name "Ulysses."

**Taylor Mac / Machine Dazzle**

*A 24-Decade History of Popular Music*

Thursday, August 6 and Saturday, August 8 at 8:00pm

Sunday, August 9 at 5:00pm

Board of Officers Room

Taylor Mac presents new material and musical arrangements from his on-going durational concert called *A 24-Decade History of Popular Music*, which includes performances of songs from the last 24 decades of popular music. Each decade has a different costume designed by Machine Dazzle; those created during the residency, will also be on display during the *Under Construction* performance. Ultimately all 24 decades will be stitched together, culminating in a 24-hour long extravaganza (in 2016), which will feature Taylor Mac, a 24-piece orchestra, dancing beauties, special guests, and the audience.

**Andrew Ondrejcek**

*ELIJAH GREEN*

Wednesday, September 2 at 8:00pm

Company C

Writer/director/designer Andrew Ondrejcek continues work on *ELIJAH GREEN*, his adaptation of August Strindberg's *A Dream Play*, which follows the journey of a divine spirit as it wanders on earth, delving into the contemporary tedium of the everyday human. For *Under Construction*, Ondrejcek will open his studio to show his work in progress, including large-scale drawings and prototypes of the scenery and costume elements.

**600 Highwaymen**

*The Fever*

Saturday, September 26 at 8:00 pm

Board of Officers Room

600 HIGHWAYMEN begin with the infamous *Rite of Spring* as inspiration for their new theater piece, *The Fever*. Involving a large group of people, the work explores human beings inside systems of organization—who we are together and who we are alone.

**Brent Green**

*EE*

Saturday, October 17 at 8:00pm

Board of Officers Room, followed by a studio visit

During his residency Green will continue to work on his film, *EE*, about his grandfather and the ways in which people influence others around them. Simultaneously, Green is creating a series of new sound sculptures, including a 16' tall accordion filled with pipe-organ reeds, which he will add to his portfolio of similar works. He presents his film in concert with a performance that will feature his sound sculptures and a seven-piece band, followed by a studio visit to further examine his creative process.

**Imani Uzuri**

Sunday, October 25, at 7:00pm

Company Room G

Uzuri presents a new visual, performative, and sonic installation based on Sister Gertrude Morgan's "all white" prayer room, in which she explores the intersection of spirituality, ritual, spectacle, and sound, and their impact on our perceptions of what is our "salvation" and what makes us "feel."

**TICKETS**

Tickets for Ulysses Owens, Jr. go on sale now March 18. Tickets for remaining *Under Construction* showings go on sale May 11 (May 4 for Armory members and May 7 for subscribers).

Tickets for all *Under Construction* showings are \$20 and are available at [armoryonpark.org](http://armoryonpark.org) or by calling (212) 933-5812.

## ABOUT THE 2015 ARMORY ARTISTS-IN-RESIDENCE

Obie Award-winning company **600 Highwaymen** construct theater pieces that illuminate the inherent poignancy and theatricality of people together. Formed in 2009 by directors Abigail Browde and Michael Silverstone and based in Brooklyn, NY, 600 HIGHWAYMEN's performances have been awarded distinctions by the *New Yorker*, *New York Times*, *Village Voice*, *Flavorpill*, and *Time Out New York*. Productions include *The Record* (Invisible Dog Arts Center; Under The Radar/The Public Theater; Noorderzon Festival, The Netherlands; Parc de la Villette and Centre Pompidou, Paris; Theaterformen, Germany), *Employee of the Year* (Mt. Tremper Arts; Crossing the Line; upcoming: Wexner Center for the Arts; International Festival of Arts and Ideas, New Haven; Theaterformen, Germany; Noorderzon Festival, The Netherlands), *This Time Tomorrow* ("Best Of"; *L Magazine*), *This Great Country* (Fusebox Festival and River to River), *Empire City* (Editors Pick: *Village Voice*, *Time Out New York*), *Everyone Was Chanting Your Name* (Abrons Arts Center). Browde and Silverstone have received fellowships and residencies from the Drama League, Soho Rep Writer/Director Lab, Theater Masters, New York State maximum-security prisons, A.R.T./NY, Brooklyn Arts Exchange, and numerous colleges and universities.

Working in the Appalachian hills of rural Pennsylvania, **Brent Green** is a self-taught visual artist and filmmaker. Green's films have screened, often with live musical accompaniment, in film and art settings alike at venues such as MoMA, The J. Paul Getty Museum, The Walker Art Center, The Hammer Museum, The Boston MFA, The Wexner Center for the Arts, The Indianapolis Museum of Art, The Rotterdam Film Festival, the Sundance Film Festival, and even extending to rooftops, warehouses, and galleries throughout the globe. Often, his sculptural work and large-scale installation are displayed alongside his animated films, most recently with solo exhibitions at the ASU Art Museum, Site Santa Fe, 21c/Art Without Walls, Diverseworks Houston, and the Berkeley Art Museum. Green has received grants from Creative Capital and the MAPfund. His work is in some fine permanent collections including the Progressive Collection, the Hammer Museum, and MoMA. He serves on the Board of Directors for Rooftop Films and the Susan J. Weiler Foundation.

**Taylor Mac** is a theater artist (who uses the gender pronoun "judy")—a playwright, actor, singer-songwriter, cabaret performer, performance artist, director, and producer. judy's work has been performed at New York City's Lincoln Center and The Public Theater, the Sydney Opera House, American Repertory Theater, Stockholm's Sodra Theatern, the Spoleto Festival, Dublin's Project Arts Centre, and London's Soho Theatre, among other theatres, museums, music halls, cabarets, and festivals around the globe. judy is the author of sixteen full-length plays and performance pieces including *Hir* (recently premiered at San Francisco's Magic Theater), *The Lily's Revenge* (Obie Award), *The Walk Across America for Mother Earth* (named One of the Best Plays of 2011 by *The New York Times*), *The Young Ladies Of* (Chicago's Jeff Award nomination for Best Solo), *Red Tide Blooming* (Ethyl Eichelberger Award), *The Be(a)st of Taylor Mac* (Edinburgh Festival's Herald Angel Award). In collaboration with Mandy Patinkin, Susan Stroman, and Paul Ford, Mac created *The Last Two People On Earth: An Apocalyptic Vaudeville*, in which judy is currently performing/touring with Mr. Patinkin. judy is the recipient of a Helen Merrill Playwriting Award, two Sundance Theater Lab residencies, three Map Grants, The Creative Capital Grant, The James Hammerstein Award for playwriting, three GLAAD Media Award Nomination, two New York State Council on the Arts Grants, a Massachusetts Council of the Arts Grant, an Edward Albee Foundation Residency, The Franklin Furnace Grant, a Peter S. Reed Grant, and The Ensemble Studio Theatre's New Voices Fellowship in playwriting. Mac is a proud alum of the HERE Arts Center Resident Artists program and is currently a New Dramatists fellow and a New York Theater Workshop Usual Suspect.

**Machine Dazzle** (né Matthew Flower) is a performance artist, who moved to New York City in 1994 after attending The University of Colorado Boulder. Mixing odd jobs by day with art and dance clubs by night erupted in a unique lifestyle grounded in costume and performance art. Dazzle's DIY and transgressive nature comes face to face with his conceptualist-as-artist identity; the results can be seen on stages all over the world. Machine has worked with

**Taylor Mac**, Justin Vivian Bond, Joey Arias, Julie Atlas Muz, Big Art Group, The Crystal Ark, The Dazzle Dancers, Stanley Love Performance Group, and The Pixie Harlots, to name a few.

**Andrew Ondrejcek** is a writer, director, and production designer. Born and raised in Mississippi, Ondrejcek studied architecture and painting at Savannah College of Art and Design (2002) and playwriting at Brooklyn College under Mac Wellman. While making experimental theater in New York, Andrew was asked to conceptualize a fashion show—introducing his work into the fashion industry where he quickly became one of the most sought-after production designers, working with Annie Leibovitz, Steven Klein, Peter Lindbergh, and Vivienne Westwood for Vogue, Bazaar, Italian Vogue, W, V, Vogue China, and Wallpaper\*, among others. He is currently designing Vivienne Westwood's retrospective. As a performance maker, Ondrejcek's works combine a meticulously designed mise en scene with original text. In 2013, he was Artist in Residence at Baryshnikov Arts Center and on Governors Island through the Lower Manhattan Cultural Council. His original works have been presented at deSingel (Antwerp), Holland Festival 2014 (Amsterdam), Guggenheim Museum's Works in Process (as curated by Robert Wilson), Kampnagel (Hamburg), SCAD Museum (Savannah), and in 2014 at The Public Theater's Under the Radar Festival (New York). In 2010, he re-performed the work of Marina Abramović at MoMA and The Garage, Moscow. Since 2002, has been a lecturer at the Museum of Modern Art, where he focuses on painting and sculpture, specializing in programs for visitors with disabilities. Ondrejcek's opera *You Us We All* will open at the Harvey Theater, BAM Next Wave Festival 2015.

Multi-Grammy Award Winning drummer **Ulysses Owens Jr.** has performed with world-class musicians, including Patti Austin, Terence Blanchard, Russell Malone, Wynton Marsalis, Mulgrew Miller, Maceo Parker, and Dianne Reeves. In 2010 Owens received his first Grammy Award for his performance on Kurt Elling's *Dedicated To You*, and in 2012 his second Grammy Award for Christian McBride's Big Band Album *The Good Feeling*. His 2009 debut recording *It's Time For U* featured several original compositions and arrangements. His second album, *Unanimous*, released in 2012 on European jazz label Criss Cross, features Christian McBride, Nicholas Payton, Jaleel Shaw, Mike Dease, and Christian Sands, and has been hailed by critics and audiences alike as "...the best jazz album of 2012." This year, Owens will produce three albums, one of which with Alicia Olatuja, who was the featured Vocalist at the Re-Inauguration of President Barack Obama. Owens is the Co- Founding Artistic Director of Don't Miss A Beat, his family's non-profit organization. Don't Miss A Beat's core mission is to blend music and art with focus on academic achievement, civic engagement, and to inspire and empower inner city students to strive for their dreams.

Vocalist, composer, and cultural worker **Imani Uzuri** creates music that reflects her rural North Carolina roots where she grew up singing Spirituals and line-singing hymns with her grandmother and extended family in their small rural church. Her compositions for bands, choral ensembles, chamber orchestra, musical theater, and solo voice also include influences from her travels around the world to places like Hungary, Morocco, Ethiopia, Russia, Kazakhstan, and Japan where she shared these foundational American musical sounds with international audiences and communities while also learning about their musical traditions. Uzuri's new album, *The Gypsy Diaries*, draws on her roots as well as influences ranging from Sufi devotionals to Romany laments. Uzuri creates and performs concerts, experimental theater, performance art, theater compositions, and sound installations in international venues/festivals including Lincoln Center Out of Doors Festival, New York's Central Park SummerStage, Joe's Pub, Performa Biennial, France's Festival Sons d'hiver, London's ICA, and MoMA. Uzuri has also collaborated with a wide range of noted artists across various artistic disciplines including musicians Herbie Hancock, John Legend, Vijay Iyer; visual artists Wangechi Mutu, Carrie Mae Weems, Sanford Biggers; choreographer Trajal Harrell and composer Robert Ashley.

## SPONSORSHIP

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*Under Construction* is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

### **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 seven 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; a sonic environment that blurred the boundaries between artist and audience created by the xx; and an immersive *Macbeth* set in a Scottish heath and henge by Rob Ashford and Kenneth Branagh.

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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