



PARK AVENUE ARMORY ANNOUNCES DETAILS OF 2015 SEASON

Featuring World and U.S. Premieres of Genre-Defying Commissions
and Collaborations by Artists from New York and Abroad, Including:

- A new exhibition and multi-sensory journey orchestrated by **Philippe Parreno**, marking the French artist's largest project in the U.S. to date;
- *Tree of Codes*, a new contemporary ballet, with direction and choreography by **Wayne McGregor**, visual concept by artist **Olafur Eliasson**, and music by **Jamie xx**;
- A major commission of performance art by **Laurie Anderson**, who creates a physical journey of storytelling with sound, image, and action in an unconventional environment;
- A reinvention of the concert experience in an immersive interpretation of **J.S. Bach's** *Goldberg Variations*, by pianist **Igor Levit** and performance artist **Marina Abramović**;
- *FLEXN*, a commission featuring dance pioneer Reggie "Regg Roc" Gray and visionary director Peter Sellars that returns the tradition of the Brooklyn-born street dance known as flex back to its origins of creative storytelling; and
- An expansion of the Armory's intimate **recital series** in the Board of Officers Room, featuring seven presentations by both rising and acclaimed talent performing a range of music from classical treasures, to groundbreaking contemporary works, to spoken word.

New York, NY—November 19, 2014—Park Avenue Armory announced the details of its 2015 season, encompassing site-specific installations, commissions, and cross-disciplinary collaborations across a range of art forms—from installation, to dance, music, and performance art. The season reflects and strengthens the Armory's mission, dedicated to advancing new forms of artistic expression, catalyzing open collaboration between artists, and creating immersive and thought-provoking experiences for audiences within its soaring Wade Thompson Drill Hall and historic period rooms.

Embracing the work of local and international artists, the Armory season launches in March with *FLEXN*—a major commission co-directed by Reggie "Regg Roc" Gray and visionary director Peter Sellars embracing and transforming Brooklyn's sharp, bone-breaking street dance, flex. It continues with works from the world's leading innovators in the arts, as they break through thresholds of space, memory, sound, and genre—from **Philippe Parreno** who, in his largest exhibition in the U.S. to date, transforms the presentation of visual art into an evolving sensory journey; to **Wayne McGregor**, **Olafur Eliasson**, and **Jamie xx** as they create a new contemporary ballet; to avant-garde performance artist **Laurie Anderson** who, through a site-specific installation in the Armory's drill hall, will encourage the visitor to explore dichotomy of action and memory; and finally to **Igor Levit** and **Marina Abramović** as they interpret Bach's renowned *Goldberg Variations*, to create a concentrated durational performance that reflects upon music, time, space, emptiness, and luminosity. The 2015 season also marks the expansion of the

Armory's recital series, which continues to feature both rising and celebrated talent from around the globe in the glorious, intimate salon-setting of the newly revitalized Board of Officers Room.

"Park Avenue Armory provides artists with both the freedom and inspiration they need to push their practice, defy expectation, and achieve their most ambitious artistic visions," stated Rebecca Robertson, President and Executive Producer of Park Avenue Armory. "It has been especially thrilling to see how artists have been able play with the scale and unconventional nature of our spaces, creating site-specific and immersive environments that engage our audiences and captivate our imaginations in ways that go beyond what we could have ever expected."

"This season, we have the opportunity to evolve and create new forms of expression that span both time and place—from a prodigiously talented group of self-made dancers from New York in their debut institutional performance, to the first U.S. exhibition from one of the most influential visual artists working today in France," stated Alex Poots, Artistic Director of Park Avenue Armory. "We remain committed to supporting artistic talent from around the world to develop new work specially made for the Armory."

The Armory's 2015 season begins in March and continues through December. The season will also include the continuation of the Armory's *Under Construction* series, which showcases works-in-progress by the Armory's artists-in-residence. Launched in 2010, the Armory's artist-in-residence program gives artists across a diverse array of disciplines dedicated space in the building's historic second floor period rooms to research, create, and develop new works. The 2015 artists-in-residence will be announced in the coming months.

Season tickets go on sale November 19, 2014. For additional ticketing details see page 12 of the release. To purchase tickets and for more information on the Park Avenue Armory's 2015 Season, please visit www.armoryonpark.org or call Park Avenue Armory Ticket Services at (212) 933-5812.

Citi; Pershing Square Capital Management, LP; and Bloomberg Philanthropies are the Armory's 2015 season sponsors.

Support for Park Avenue Armory's artistic season has been generously provided by The Andrew W. Mellon Foundation, Stavros Niarchos Foundation, Booth Ferris Foundation, The Harold and Mimi Steinberg Charitable Trust, The Shubert Foundation, the Fan Fox and Leslie R. Samuels Foundation, and the Leon Levy Foundation.

PARK AVENUE ARMORY 2015 SEASON

FLEXN

March 25 - April 4, 2015

Tuesday-Saturday at 8:00pm

Sunday at 3:00pm

World Premiere

Co-directed by Reggie "Regg Roc" Gray and Peter Sellers

Music by Epic B

Lighting Design by Ben Zamora

Commissioned by Park Avenue Armory

Dance pioneer Reggie "Regg Roc" Gray and visionary director Peter Sellers co-direct a performance piece that returns the tradition of flex, the Brooklyn-born street dance, to its origins of creative storytelling. Characterized by sharp, rhythmic contortion, connecting, pausing, snapping, gliding, bone-breaking, and animated showmanship, the

flex form evolved from the Jamaican bruk-up style popular in the dance halls and reggae clubs of Brooklyn in the 1990s.

The Armory commission brings together 20 dancers from the Brooklyn neighborhoods where the flex movement was born. Assembled for this engagement and performing together for the first time, the dancers animate a runway-style stage bringing their free-form movement to the free form space of the Wade Thompson Drill Hall. The dancers perform alternatively solo and as a group to choreography created by the ensemble itself, with music provided by Epic B and a setting enhanced by images by photographer Richard Ross, creator of the work *Juvenile In Justice*.

About Reggie “Regg Roc” Gray

Choreographer and dancer Reggie “Regg Roc” Gray has been a pioneer of flex dance for more than a decade, performing around the globe with his award-winning crew HyperActive. Born in East New York, Brooklyn, Gray began his journey in dance at the age of three, inspired by the legendary Michael Jackson. First introduced to the bruk-up style of dance, flex’s precursor, at a block party as a teenager, Gray later formed elite dance teams that competed on the television series *Flex N Brooklyn* and elsewhere in the borough. Gray and his teams would go on to evolve the flex form, win numerous competitions, and help spread the style’s popularity throughout New York and beyond.

In 2011, Gray founded the dance competition D.R.E.A.M (Dance Rules Everything Around Me), which has become an important launching pad for young flex dancers, or “flexors.” D.R.E.A.M. has broadened the genre while protecting the essence of flex culture, focusing on collaborative teamwork to build community amongst the dancers. Gray has made several appearances on American television and in commercials, and has been featured in music videos with Wayne Wonder, Sean Paul, Nicki Minaj, and others.

About Peter Sellars

Opera, theater, and festival director Peter Sellars has gained international renown for his groundbreaking and transformative interpretations of artistic masterpieces and collaborative projects with an extraordinary range of creative artists. Sellars has staged operas at the Glyndebourne Festival, Lyric Opera of Chicago, Netherlands Opera, Opéra National de Paris, Salzburg Festival, and San Francisco Opera, among others, and has established a reputation for bringing 20th-century and contemporary operas to the stage. Sellars has been a driving force in the creation of many new works with longtime collaborator composer John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, and *Doctor Atomic*.

Sellars staged Johann Sebastian Bach’s *Saint Matthew Passion* with the Berlin Philharmonic at Park Avenue Armory in October 2014. Other recent projects include a double bill of Tchaikovsky’s *Iolanta* and Stravinsky’s *Persephone* for Teatro Real in Madrid. *The Indian Queen*, combining Purcell’s music, text, and dance, had its premiere at the Perm Opera and Ballet Theatre in 2013 and will be seen in London early in 2015. Theater projects have included a production of Euripides’ *The Children of Herakles*, focusing on contemporary immigration and refugee issues and experience; *Desdemona*, a collaboration with the Nobel Prize-winning novelist Toni Morrison and Malian composer and singer Rokia Traore, which was performed in major cities in Europe and the U.S. and presented in London as part of the Cultural Olympiad; and, most recently, a radical four-person distillation and exploration of *A Midsummer Night’s Dream* for Canada’s Stratford Festival.

Sellars has led several major arts festivals, including the 1990 and 1993 Los Angeles Festivals and the 2002 Adelaide Arts Festival in Australia. In 2006 he was Artistic Director of New Crowned Hope, a month-long festival in Vienna for which he invited international artists from diverse cultural backgrounds to create new work in the fields of music, theater, dance, film, the visual arts, and architecture for the city’s celebration of Mozart’s 250th birth anniversary. Sellars is a professor in the Department of World Arts and Cultures at UCLA and Resident Curator of the Telluride Film Festival. He is the recipient of a MacArthur Fellowship, the Erasmus Prize, and the Gish Prize, the prestigious Polar Music Prize, and is a member of the American Academy of Arts and Sciences.

This production is supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the National Endowment for the Arts, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Philippe Parreno

June 10 – August 2, 2015

Tuesday – Thursday: 12:00pm – 8:00pm

Friday: 12:00pm – 10:00pm

Saturday – Sunday: 11:00pm – 7:00pm

Philippe Parreno, Artist

Mikhail Rudy, Pianist

Nicolas Becker, Sound Design

Randall Peacock, Set Design

Co-curated by Alex Poots and Hans-Ulrich Obrist

Commissioned by Park Avenue Armory

For his largest installation in the U.S. to date, Philippe Parreno constructs a multi-sensory journey within the monumental interior of the Wade Thompson Drill Hall—guiding and manipulating the audience’s experience and perception through film, light, objects, memory, and the spectral presence of performed and recorded sound. By creating a scripted series of events – including new and re-mastered works that respond to the space and that explore the themes of ghosts, apparitions, and absence – Parreno animates the drill hall and fundamentally transmutes the exhibition tradition into a quasi-living, perpetually evolving organism, where the exhibition, including the building and the viewer, come together in a choreographed *mise-en-scène*.

Works presented in the exhibition will include (among new works currently in production and not listed here):

- *Danny La Rue* (2013), a series of 30 light sculptures forming a “street” are transformed into a large synthesizer;
- *Marilyn* (2012), a phantasmagoric séance of the deceased starlet in a suite she once occupied at the Waldorf Astoria;
- *No Ghost Just a Shell* (1999) a film presenting a Japanese Manga character ‘Annlee’;
- *AnnLee* (2011), a series of constructed situations with young woman incarnated Annlee during the opening hours of the show by Tino Sehgal;
- *Invisible Boy* (2010), a portrait of a young prostitute through the paranoiac vision of her son and the spectral monsters that inhabit a child’s imagination.

About Philippe Parreno

Philippe Parreno is a visual artist whose work spans a diversity of media, including film, sculpture, performance, drawing, and text. Taking the exhibition as a medium, Parreno redefines the exhibition experience by exploring its possibilities as a coherent “object” rather than as a collection of individual works. To this end, he conceives his shows as a scripted space through which the visitor is guided by the orchestration of sound and image.

In the 2013 exhibition *Anywhere, Anywhere Out of the World* Parreno radically transformed the monumental space of Palais de Tokyo in Paris, using objects, music, lights, and films to guide and manipulate the visitor’s experience of his works, both old and new. At his eponymous 2010 exhibition at the Serpentine Gallery, spectators moved in groups from room to room following a soundtrack. Sound was again a key element in the 2013 exhibition, *The Bride and The Bachelors*, at the Barbican, London, where the varied sequence of Parreno’s orchestration of live and prerecorded sound around the works of Cage, Cunningham, Johns, Rauschenberg, and Duchamp was arranged in concert with live dance performances, enabling the exhibition to change over time.

Collaboration is also integral to Parreno's work. In 2006, Parreno co-directed with artist Douglas Gordon the documentary *Zidane: A 21st Century Portrait*, which follows the legendary French midfielder throughout an entire Real Madrid vs Villarreal match using 17 cameras. In 2007 Parreno directed and co-curated with Hans-Ulrich Obrist a group exhibition, *Il Tempo del Postino (Postman Time)* for the Manchester International Festival. The exhibition was devised to occupy time rather than space presenting a sequential display of time-based art on the theatre stage. In 2012, Parreno collaborated with artist Liam Gillick on *To the Moon via the Beach*, which filled the Amphitheatre in Arles with sand. Over four days, this "beach" area was transformed by sand sculptors into a moonscape, which formed a constantly changing backdrop to a series of 22 artists' projects. Most recently Parreno was involved in a unique collaboration with a number of artists and curators—including Tino Sehgal, Gillick, Hans-Ulrich Obrist, Asad Raza, and Pierre Boulez—for the exhibition *Solaris Chronicles* at the LUMA Arles Campus, which examined the creative vision of architect Frank Gehry.

Parreno has exhibited and published internationally. His work is represented in the collections of Centre Georges Pompidou, Paris; Kanazawa Museum of the 21st Century, Japan; MoMA New York; Musée d'art moderne de la Ville de Paris; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum, New York; Tate Modern, London; and Walker Art Center, Minneapolis. His work has also appeared in the Venice Biennale (1993, 1995, 2003, 2007, and 2009), Lyon Biennale (1997, 2003, and 2005), and Istanbul Biennial (2001).

Parreno studied at the École des Beaux-Arts in Grenoble (1983-1988) and at the Institut des Hautes Etudes en arts plastiques at the Palais de Tokyo, Paris (1988-1989). He lives and works in Paris, France.

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Tree of Codes

September 14 – 22, 2015

September 14 - 15, 17 -18, & 21 at 8:00pm

September 19 at 2:00pm & 8:00pm

U.S. Premiere

Wayne McGregor, Director and Choreographer

Olafur Eliasson, Visual Concept

Jamie xx, Composer

Inspired by *Tree of Codes* by Jonathan Safran Foer

The Company:

From Paris Opera Ballet: Aurelie Dupont (Étoile), Marie-Agnes Gillot (Étoile), Jeremie Belingard (Étoile), Eve Grinsztajn (Premiers Danseur), Sebastian Bertaud (Sujet), Julien Meyzindi (Sujet)

From Wayne McGregor | Random Dance: Catarina Carvalho, Travis Clausen-Knight, Alvaro Dule, Michael-John Harper, Louis McMiller, Daniela Neugebauer, Anna Nowak, James Pett, Fukiko Takase, Jessica Wright

Commissioned by Park Avenue Armory, Manchester International Festival, Sadler's Wells, Paris Opera Ballet, and FAENA ART.

Choreographer Wayne McGregor, visual artist Olafur Eliasson, and producer and composer Jamie xx have been commissioned to create a new full-length ballet. The work takes its inspiration from Jonathan Safran Foer's *Tree of Codes*, a unique book fusing storytelling and sculpture that carves the pages of Bruno Schulz's collection of short stories *The Street of Crocodiles* to arrive at a new story, exploring a person's last day of life. A company comprised of soloists and dancers from the Paris Opera Ballet and Wayne McGregor | Random Dance performs.

About Wayne McGregor

Wayne McGregor is a multi-award-winning British choreographer and director, internationally renowned for his collaborations across dance, film, music, visual art, technology, and science. He is Artistic Director of Wayne McGregor | Random Dance; Resident Company at Sadler's Wells, London; and Resident Choreographer of The Royal Ballet. He is Professor of Choreography at Trinity Laban Conservatoire of Music and Dance and has an Honorary Doctor of Science degree from Plymouth University.

McGregor has created new works for Paris Opera Ballet, San Francisco Ballet, Stuttgart Ballet, New York City Ballet, Australian Ballet, Zurich Ballet, English National Ballet, NDT1, and Rambert Dance Company, among others. His works are also in the repertoires of the leading ballet companies in the world including the Bolshoi, Royal Danish Ballet, National Ballet of Canada, Boston Ballet, Joffrey Ballet, Alvin Ailey American Dance Theater, and Mariinsky Ballet.

Most recently he premiered *Kairos* for Zurich Ballet, *Tetractys – The Art of Fugue* for The Royal Ballet, and *Atomos* for Wayne McGregor | Random Dance, and presented *Thinking with the Body* at Wellcome Collection, an exhibition exploring his collaborative enquiry into choreographic thinking.

McGregor's work has earned him three Critics' Circle Awards, two Time Out Awards, two South Bank Show Awards, two Olivier Awards, a prix Benois de la Danse, and a Critics' Prize at the Golden Mask Awards. In 2011 McGregor was awarded a CBE (Commander of the Order of the British Empire) for Services to Dance.

About Olafur Eliasson

Olafur Eliasson has used the basic elements of the weather—water, light, temperature, pressure—as the core materials in his art-making throughout his career. By introducing 'natural' phenomena, such as water, mist, or light, into a city street or an art gallery, Eliasson encourages the viewer to reflect upon their understanding and perception of the physical world that surrounds them.

Eliasson established his Berlin studio in 1995, which today consists of about 70 craftsmen, architects, and art historians. He represented Denmark at the 50th Venice Biennale in 2003 and installed *The weather project* in the Turbine Hall of Tate Modern, London the same year. A major survey exhibition of his work, *Take your time: Olafur Eliasson*, organized by San Francisco Museum of Modern Art, travelled to venues until 2010. His solo exhibition *Innen Stadt Aussen* (Inner City Out) opened at Martin Gropius Bau in 2010, with interventions across Berlin providing a public dimension to the show. In 2014, for *Riverbed*, Eliasson filled an entire wing of the Louisiana Museum of Modern Art, in Denmark, with stones and water to emulate a river meandering through a rocky landscape. In December 2014, Eliasson will open the first exhibition at the newly built Fondation Louis Vuitton, in Paris.

Eliasson has engaged in a number of projects in public spaces, including *Green river*, carried out in various cities between 1998 and 2001; *The Serpentine Gallery Pavilion 2007*, designed with the architect Kjetil Thorsen; and *The New York City Waterfalls*, commissioned by the Public Art Fund in 2008. *Your rainbow panorama*, a circular 150-meter walkway with walls of colored glass, opened on top of Aros Museum in Aarhus in 2011. In 2009, as a professor at Berlin University of the Arts, Eliasson founded the Institut für Raumexperimente (Institute of Spatial Experiments), a five-year educational project. Eliasson's latest project is the social business Little Sun, which produces rechargeable, solar-powered lamps.

About Jamie xx

Jamie xx is a Grammy-winning English composer, performer, music producer and remix artist, who has gained acclaim both as a solo artist and as a member of the London-based band The xx. The xx, who formed in 2005, went platinum with their debut album, which was also awarded the prestigious Mercury Music Prize. The band challenged the relationship between artist, audience, and environment in an acclaimed series of intimate concerts at Park Avenue Armory in 2014.

Jamie xx has worked artists including Florence + The Machine, Adele, Drake, and Rihanna. In late 2010, he started to work with Gil Scott-Heron, culminating in a collaborative album on XL Records *We're New Here*, that received huge acclaim and was named a "masterpiece in its own right" by BBC's Ele Beattie. While also recording and performing with The xx, Jamie xx has continued to release his own material and tour internationally.

About Jonathan Safran Foer

Jonathan Safran Foer is an acclaimed novelist whose use of postmodern writing techniques has earned him critical attention. A graduate of Princeton, he was able to take an introductory writing course under the tutelage of novelist Joyce Carol Oates. Foer published his first novel in 2002, *Everything is Illuminated*, followed by *Extremely Loud and Incredibly Close* in 2005. Born in 1977 in Washington, D.C., Foer currently teaches Creative Writing at New York University.

This production is supported by the British Council.

Language of the Future: The Line

October 2 - 4, 2015

Friday - Saturday at 7:00pm & 9:00 pm

Sunday at 5:00pm & 7:00pm

World Premiere

Laurie Anderson, Artist

Commissioned by Park Avenue Armory

In *Language of the Future: The Line*, avant-garde performance artist Laurie Anderson creates a multi-media journey of storytelling told through sound, image, and action. Examining the contrast between event and memory, Anderson constructs a site-specific environment within the drill hall to present a series of cacophonous events from anthropology and history, in which audiences confront diametrically opposing ideas, situations, and images. The result is a processional of consciousness where doubt, perception, and illusion are defined and redefined in equal measure.

About Laurie Anderson

Best known for her multimedia presentations and innovative use of technology, Laurie Anderson is one of America's most renowned—and daring—creative pioneers. A writer, director, visual artist, and vocalist, Anderson has created a groundbreaking body of work that spans the worlds of art, theater, and experimental music.

Her recording career, launched by *O Superman* in 1981, includes the soundtrack to her feature film *Home of the Brave* and *Life on a String* (2001). Anderson's live shows range from simple spoken word to elaborate multi-media stage performances such as *Songs and Stories for Moby Dick* (1999). Anderson has published seven books and her visual work has been presented in major museums around the world.

In 2002, Anderson was appointed the first artist-in-residence of NASA, which culminated in her 2004 touring solo performance *The End of the Moon*. Recent projects include a series of audio-visual installations and a high-definition film, *Hidden Inside Mountains*, created for World Expo 2005 in Aichi, Japan. In 2007 she received the prestigious Dorothy and Lillian Gish Prize for her outstanding contribution to the arts. In 2008 she completed a two-year worldwide tour of her performance piece, *Homeland*, which was released as an album on Nonesuch Records in June 2010. Anderson's solo performance *Delusion* debuted at the Vancouver Cultural Olympiad in February 2010. In October 2010 a retrospective of her visual and installation work opened in São Paulo, Brazil and later traveled to Rio de Janeiro. In 2011 her exhibition of new visual work titled *Forty-Nine Days In the Bardo* opened in Philadelphia, and *Boat*, her first exhibition of paintings, premiered at the Vito Schnabel Gallery in New

York. She has recently been appointed as a three-year fellow at both EMPAC, the multi-media center at RPI in Troy, NY, and PAC at UCLA. Anderson lives in New York City.

This project is supported in part by an award from the National Endowment for the Arts.

Goldberg

December 7 - 19, 2015

December 7, 9, 11, 15, 17 at 8:00pm

December 13, 19 at 3:00pm

World Premiere

Igor Levit, Pianist

Marina Abramović, Visual Artist

Commissioned by Park Avenue Armory

Igor Levit, who made his North American recital debut at the Armory in 2014, interprets J.S. Bach's towering keyboard masterpiece in a reinvention of the concert-going experience created by seminal performance artist Marina Abramović. This concentrated, durational work reflects upon music, time, space, emptiness, and luminosity, where the observer and observed become a part of the work and, in the process, connect with the elusive moment of the here and now.

About Marina Abramović

Since the beginning her career in Belgrade during the early 1970s, Marina Abramović has pioneered performance as a visual art form. The body has always been both her subject and medium. Exploring her physical and mental limits in works that ritualize the simple actions of everyday life, she has withstood pain, exhaustion, and danger in her quest for emotional and spiritual transformation. From 1975 to 1988, Abramović and the German artist Ulay performed together, dealing with relations of duality. Abramović returned to solo performances in 1989.

Abramović has presented her work at major institutions in the U.S. and Europe, including the Stedelijk Van Abbemuseum, Eindhoven, 1985; Centre Georges Pompidou, Paris, 1990; Neue National Galerie, Berlin, 1993; and the Museum of Modern Art, Oxford, 1995. She has also participated in many large-scale international exhibitions including the Venice Biennale (1976 and 1997) and Documenta VI, VII, and IX, Kassel (1977, 1982, and 1992). Recent performances include *The House with the Ocean View* at Sean Kelly Gallery, New York in 2002, and the Performance *7 Easy Pieces* at Guggenheim Museum, New York in 2005. In 2010, Abramović had her first major U.S. retrospective and simultaneously performed for over 700 hours in *The Artist is Present* at the Museum of Modern Art, New York.

Recent projects include the theater piece *The Life and Death of Marina Abramović* directed by Robert Wilson, which premiered and toured Europe beginning in 2011, and was performed in 2013 at the Park Avenue Armory. Her collaboration with the Paris Opera for the restaging of *Bolero* premiered in May 2013. Abramović also recently launched the Marina Abramović Institute for the Preservation of Performance Art (MAI) in Hudson, New York in 2014.

Abramović was awarded the Golden Lion for Best Artist at the 1997 Venice Biennale for the video installation and performance *Balkan Baroque*. In 2008 she was decorated with the Austrian Commander Cross for her contribution to Art History. In addition to these and other awards, Abramović also holds multiple honorary doctorates from institutions around the world.

About Igor Levit

Igor Levit is an internationally acclaimed pianist, who made his U.S. recital debut in 2014 at Park Avenue Armory. His 2014-15 season includes recital performances at Frankfurt's AlteOper, Prinzregententheater Munich, Laeiszhalle Hamburg, Konzerthaus Berlin, as well as at Copenhagen's Black Diamond, Birmingham's Town Hall, and at Tonhalle Zürich. London's Wigmore Hall is dedicating an introductory series to Levit featuring three solo recitals throughout the season, the finale being an evening of music by Cornelius Cardew and Frederic Rzewski in July 2015. In spring 2015 Igor Levit returns to the Heidelberger Frühling in his capacity as the Festival's Chamber Music Academy's Artistic Director and makes recital debuts with Washington's Performing Arts Society and The Gilmore in Michigan. Orchestral debuts await with the San Francisco Symphony (Heras-Casado) and Cincinnati Symphony Orchestra (Norrington) as well as with the hr-Sinfonieorchester (Manze) and the Bavarian Radio Symphony Orchestra (Bringuier). The season sees Igor Levit reunited with the London Philharmonic Orchestra and Staatskapelle Dresden (both with V. Jurowski) and the WDR Sinfonieorchester (Saraste). He returns in recital to Germany's summer festivals, Ludwigsburger Schlossfestspiele, Klavierfestival Ruhr, Kissinger Sommer, as well as Festspiele Mecklenburg-Vorpommern and continues his Beethoven Sonata Cycle at the Schubertiade in Austria.

An exclusive recording artist for Sony Classical, Levit's debut disc of the five last Beethoven sonatas won the BBC Music Magazine Newcomer of the Year 2014 Award, the Royal Philharmonic Society's Young Artist Award 2014, and the ECHO 2014 for Solo Recording of the Year (19th Century Music)/Piano. His second recording for Sony—Johann Sebastian Bach's Six Partitas—was released in August 2014.

Born in Nizhni Nowgorod in 1987, Igor Levit moved at age eight with his family to Germany where he completed his piano studies at Hannover Academy of Music, Theatre and Media in 2009 with the highest academic and performance scores in the history of the institute. Levit has studied under the tutelage of Karl-Heinz Kämmerling, Matti Raekallio, Bernd Goetze, Lajos Rovatkay, and Hans Leygraf. As youngest participant in the 2005 Arthur Rubinstein Competition in Tel Aviv, Igor Levit won the Silver Prize, the Prize for Best Performer of Chamber Music, the "Audience Favorite" Prize, and the Prize for Best Performer of Contemporary Music. Previously, he had won the First Prize of the International Hamamtsu Piano Academy Competition in Japan. Igor Levit has been a scholarship student at Studienstiftung des Deutschen Volkes as well as at Deutsche Stiftung Musikleben. Igor Levit makes his home in Hannover, Germany.

2015 RECITAL SERIES

Presented in the intimate Belle Époque salon setting of the Board of Officers Room, the Armory's annual recital series continues to present rising and celebrated talent from across the globe. This year, the series expands the meaning of a recital to encompass both chamber works of a diverse range of classical and contemporary music and the art of reciting spoken word.

Alina Ibragimova, violin

Tuesday, March 10 at 7:30pm

Wednesday, March 11 at 7:30pm

Friday, March 13 at 8:00pm

Saturday, March 14 at 8:00pm

All-Bach Program

Violin Sonata No. 1 in G minor, BWV 1001

Violin Partita No. 1 in B minor, BWV 1002

Violin Sonata No. 2 in A minor, BWV 1003

Violin Partita No. 2 in D minor, BWV 1004

Following her celebrated performance of Bach's solo sonatas and partitas at Wigmore Hall, Russian violinist Alina Ibragimova revisits the works, which continue to represent the pinnacle of violin mastery more than two centuries after Bach's death.

Lindemann Young Artist Concert

Thursday, March 19 at 7:30pm

The Metropolitan Opera's Lindemann Young Artist Development Program nurtures talented young artists through training and performance opportunities. Alumni of the program include renowned performers, such as Stephanie Blythe, Anthony Dean Griffey, Nathan Gunn, Heidi Grant Murphy, and Dawn Upshaw. This performance in the Board of Officers Room will feature three of the next generation of "opera greats" from the program—soprano Layla Claire, tenor Andrew Stenson, and tenor Ben Bliss—in an intimate evening of song.

Ian Bostridge, tenor

Wenwen Du, piano

Friday, April 17 at 8:00pm

Songs of World War I

Program to include works by Mahler, Rudi Stephan, Butterworth, Weill, and Britten

Celebrated for the passion, drama, and directness of his performances, British tenor Ian Bostridge is joined by the pianist Wenwen Du to present an artfully curated program of songs exploring the music and poetry of the Great War. The program ranges from songs by soldier composer George Butterworth to Britten's setting of poems about children in wartime.

Charlotte Rampling, voice

Sonia Wieder-Atherton, cello

Wednesday, April 22 at 7:30pm

Thursday, April 23 at 7:30pm

Friday, April 24 at 8:00pm

Saturday, April 25 at 8:00pm

Sunday, April 26 at 3:00pm

The Night Dances

In the U.S. premiere of *The Night Dances*, acclaimed actor Charlotte Rampling and renowned cellist Sonia Wieder-Atherton explore the subtleties of Benjamin Britten's suites for solo cello through the lens of the poet Sylvia Plath.

David Fray, piano

Tuesday, October 6 at 8:00pm

Friday, October 9 at 8:00pm

All-Schubert Program

Sonata in E minor, D 566

Sonata in A minor, D 784, Op. 143

Sonata in G major, D 894, Op. 78 1826

French pianist David Fray interprets three of Franz Schubert's expressive works for piano in the Board of Officers Room.

Rushes Ensemble

Friday, October 23 at 8:00pm

Michael Gordon's *Rushes*

New York City-based Michael Gordon, composer and founder of the iconic Bang on a Can collective, presents the New York City premiere of *Rushes*—a sonic meditation for an unorthodox ensemble of seven bassoons. Best known for music driven by rhythmic intensity and power, Gordon explores interweaving textures and the timbre of a surplus of double reeds to form a steadily pulsating, unbroken wall of woodwind sound.

Christian Gerhaher, baritone

Gerold Huber, piano

Tuesday, November 10 at 7:30pm

Liederabend of the Viennese School

Program to include works by Beethoven, Schoenberg, Haydn, and Berg

While he has triumphed in international opera and oratorio appearances, Christian Gerhaher is also known as one of today's foremost interpreters of lieder. After inaugurating the reopening of the Board of Officers Room in 2013, the baritone returns with his longstanding recital partner Gerold Huber for a program that highlights the Viennese peak of the art song tradition.

The Recital Series is supported in part by a generous grant from Gwen Norton on behalf of the IKBS.

The Recital Series 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.

TICKETS

Season subscriptions go on sale November 19.

Single tickets for *FLEXN* and recitals by Alina Ibragimova, Ian Bostrodge, the Lindemann Young Artist Concert, and *The Night Dances* go on sale November 19.

Single tickets for the rest of the season go on sale May 11 (May 4 for Armory members and May 7 for subscribers).

To purchase tickets and for more information on the Park Avenue Armory 2015 Season, please visit: www.armoryonpark.org or call Park Avenue Armory Ticket Services at (212) 933-5812.

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; *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.

For more information or to request images, please contact Resnicow Schroeder Associates:

Emily Viemeister, eviemeister@resnicowschroeder.com or (212) 671-5177

Chelsea Bruck, cbruck@resnicowschroeder.com or (212) 671-5164

Isabel Sinistore, isinistore@resnicowschroeder.com or (212) 671-5175

Juliet Sorce, jsorce@resnicowschroeder.com or (212) 671-5158