



**Park Avenue Armory Announces New Dates for  
*Afterwardsness* by Bill T. Jones**

**Performances run Wednesday, May 19 through Wednesday, May 26**

New York, NY – March 25, 2021 – A day after announcing the dates for *SOCIAL! the social distance dance club*, which will open the [Social Distance Hall](#) season and sold out in a day, Park Avenue Armory announced **new performance dates** for *Afterwardsness*—a new commission by dancer, director, and choreographer **Bill T. Jones**—which will now run in a series of eight performances from **May 19 to May 26, 2021**. Commissioned by the Armory as part of its *Social Distance Hall* season, the work was originally slated to premiere at the Armory on March 24 but was rescheduled when members of the Bill T. Jones/Arnie Zane Company tested positive for COVID-19 during rigorous safety protocols that Park Avenue Armory requires for all performers, crew, and staff before they arrive on site.

The Armory is giving individuals who held tickets for the original set of dates first priority to rebook tickets for the rescheduled performances. Any remaining tickets will go on sale to the general public on **Thursday, April 1** at [armoryonpark.org](http://armoryonpark.org).

“The culture-loving public is eager to return to arts productions, as long as they know the proper protocols are in place and it will be safe,” said **Rebecca Robertson, Founding President and Executive Producer of the Park Avenue Armory**. “From a moving hypnotic masterwork by Bill T. Jones to a cathartic and participatory performance art piece conceived by Christine Jones, Steven Hoggett, and David Byrne, New York wants to feel that sense of awe again.”

Created by Bill T. Jones and performed by the nine dancers of the **Bill T. Jones/Arnie Zane Company**, *Afterwardsness* addresses isolation and trauma amid the twin pandemics of COVID-19 and ongoing violence against Black bodies. The work includes spoken word inspired by Company members’ own writings; a new vocal composition by **Holland Andrews**; an original violin solo entitled *8’46”* by **Pauline Kim Harris**, written in homage to George Floyd; as well as excerpts from **Olivier Messiaen’s** wartime composition *Quartet for the End of Time*. The Armory and its consultant team have designed seating plans for *Afterwardsness* for audiences at 10% of the Drill Hall’s normal capacity, in which audience members are placed 9 feet – 12 feet apart in every direction.

*Afterwardsness* is part of the Armory’s Social Distance Hall commissioning initiative, which launches with [SOCIAL! the social distance dance club](#) (previews April 9-12; performances April 13-22) conceived by **Steven Hoggett, Christine Jones, and David Byrne**, and also includes *Party in the Bardo* by **Laurie Anderson and Jason Moran** (dates TBA). Social Distance Hall provides artists with the space and resources to create and present to in-person audiences new works devised for and reflective of a society grappling with COVID-19. The Armory, with its immense, 55,000-square-foot Wade Thompson Drill Hall and multiple airy rooms and entrances—featuring an air volume comparable to being outdoors—can provide an early pathway and model for the re-opening of the performing arts in New York and beyond.

Rigorous safety protocols for audiences that extend from arrival, entry, and seating to performance and departure have been developed, workshopped, and tested with invited audiences. Among these safety procedures are: masks worn properly at all times; a detailed and monitored system of audience flow to ensure artists, patrons, and staff are socially distanced at all times throughout their visit; contactless temperature-checks and ticket scanning outside at the door; no points of gathering in the building or on the sidewalk; no retail concessions, food and beverages, or ticket sales; restroom use limited to one person at a time, with cleaning between each use; and refreshing of the Drill Hall air three times pre-show and post show. Rapid Testing will be conducted on-site at the Armory.

**If health conditions and governmental regulations do not permit the re-opening of the Armory on the dates noted below, the performances will be canceled, all tickets will be immediately refunded, and if possible, the performances will be rescheduled.**

### **HEALTH AND SAFETY PROTOCOLS**

Park Avenue Armory has developed very strict [health and safety protocols](#) that include wearing masks at all times and rigorously enforced point-to-point choreography that ensures that no individuals are ever less than a six-foot distance from each other. The plan meets or exceeds applicable governmental standards. The protocols satisfy or exceed the recommendations of Federal, State, and City agencies overseeing the response to the health crisis. **However as noted above, the Armory will only open and present programming if health conditions and governmental regulations permit.**

### **TICKETING**

All tickets will be electronic/mobile-only. Individuals who held tickets for the original set of dates are being given first priority to rebook tickets for the rescheduled performances. Any remaining tickets will go on sale to the general public on **Thursday, April 1** at [armoryonpark.org](http://armoryonpark.org). There will be no tickets available to purchase onsite. By purchasing a ticket to *Afterwardsness*, ticket buyers consent to being Rapid Tested for COVID-19 on site at Park Avenue Armory. For entry to the Armory, all audience members will be required to fill out a COVID-19 Screening Questionnaire and provide contact tracing information. No exceptions will be made.

### **Afterwardsness**

**Created by Bill T. Jones and Performed by the Bill T. Jones/Arnie Zane Company**

Performances: May 19 – May 26

Wednesday, May 19: 7:00pm

Thursday, May 20: CLOSED

Friday, May 21: 7:00pm

Saturday, May 22: 7:00pm

Sunday, May 23: 3:00pm; 7:00pm

Monday, May 24: 7:00pm

Tuesday, May 25: 7:00pm

Wednesday, May 26: 7:00pm

Tickets: \$45

A Park Avenue Armory Production

**Bill T. Jones**, Creator, Director, & Choreographer  
**Janet Wong**, Associate Artistic Director  
**Brian H. Scott**, Lighting Designer  
**Mark Grey**, Sound Designer  
**Pauline Kim Harris**, Music Director, Violinist, & Composer  
**Holland Andrews**, Composer, Vocalist

Commissioned by Park Avenue Armory

## **SPONSORSHIP**

Bloomberg Philanthropies is the Armory's 2021 Season Sponsor.

The Social Distance Hall is supported in part by The Kaplen Brothers Fund. *Afterwardsness* is supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the city council.

Support for Park Avenue Armory's artistic season has been generously provided by the Charina Endowment Fund, The Harold and Mimi Steinberg Charitable Trust, the Fan Fox and Leslie R. Samuels Foundation, the Howard Gilman Foundation, the Horace W. Goldsmith Foundation, The Shubert Foundation, The Emma and Georgina Bloomberg Foundation, the Marc Haas Foundation, the Juliet Lea Hillman Simonds Foundation, the Leon Levy Foundation, the May and Samuel Rudin Family Foundation, the Richenthal Foundation, and the Isak and Rose Weinman Foundation. The artistic season is also made possible by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature. Additional support has been provided by the Armory's Artistic Council.

## **ABOUT BILL T. JONES**

Bill T. Jones (Artistic Director/Co-Founder/Choreographer: Bill T. Jones/Arnie Zane Company; Artistic Director: New York Live Arts) is the Associate Artist of the 2020 Holland Festival and recipient of the 2014 Doris Duke Performing Artist Award; the 2013 National Medal of Arts; the 2010 Kennedy Center Honors; a 2010 Tony Award for Best Choreography of the critically acclaimed *FELA!*; a 2007 Tony Award, 2007 Obie Award, and 2006 Stage Directors and Choreographers Foundation CALLAWAY Award for his choreography for *Spring Awakening*; the 2010 Jacob's Pillow Dance Award; the 2007 USA Eileen Harris Norton Fellowship; the 2006 Lucille Lortel Award for Outstanding Choreography for *The Seven*; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2005 Harlem Renaissance Award; the 2003 Dorothy and Lillian Gish Prize; and the 1994 MacArthur "Genius" Award. In 2010, Jones was recognized as Officier de l'Ordre des Arts et des Lettres by the French government, and in 2000, The Dance Heritage Coalition named Jones "An Irreplaceable Dance Treasure." Jones choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T. Jones/Arnie Zane Dance Company in 1982. He has created more than 140 works for his company. Jones is the Artistic Director of New York Live Arts, an organization that strives to create a robust framework in support of the nation's dance and movement-based artists through new approaches to producing, presenting, and educating.

## **ABOUT PARK AVENUE ARMORY**

Part palace, part industrial shed, Park Avenue Armory fills a critical void in the cultural ecology of New York, supporting 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 and an array of exuberant period rooms, 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.

In its historic period rooms, the Armory presents more intimate performances and programs, including its acclaimed *Recital Series*, which showcases musical talent from across the globe within the intimate salon setting of the Board of Officers Room; the *Artists Studio* series curated by Jason Moran in the newly restored Veterans Room, which features a diverse array of innovative artists and artistic pairings that reflect the imaginative improvisation of the young designers and artists who originally conceived the space; and *Interrogations of Form*, a public talks program that brings diverse artists and thought-leaders together for discussion and performance around the important issues of our time. The Armory also offers creativity-based arts education programs at no cost to thousands of underserved New York City public school students, engaging them with the institution's artistic programming and outside-the-box creative processes.

Programmatic highlights from the Wade Thompson Drill Hall include Ernesto Neto's *anthropodino*, a large-scale, interactive sculpture and labyrinth extended across the Drill Hall; Bernd Alois Zimmermann's harrowing *Die Soldaten*, in which the audience moved "through the music"; *the event of a thread*, a site-specific installation by Ann Hamilton; the final performances of the Merce Cunningham Dance Company on three separate stages; an immersive *Macbeth* set in a Scottish heath with Kenneth Branagh; *WS* by Paul McCarthy, a monumental installation of fantasy, excess, and dystopia; a radically inclusive staging of Bach's *St. Matthew Passion* staged by Peter Sellars and performed by Sir Simon Rattle and the Berliner Philharmoniker; *The Let Go*, a site-specific immersive dance celebration by Nick Cave; eight-time Drama Desk-nominated play *The Hairy Ape*, directed by Richard Jones and starring Bobby Cannavale; *Hansel & Gretel*, a new commission by Ai Weiwei, Jacques Herzog, and Pierre de Meuron that explored the meaning of publicly shared space in the era of surveillance; *FLEXN* and *FLEXN Evolution*, two Armory-commissioned presentations of the Brooklyn-born dance activists group the D.R.E.A.M. Ring, created by Reggie "Regg Roc" Gray and Director Peter Sellars; Simon Stone's heralded production of *Yerma* starring Billie Piper in her North American debut; Satoshi Miyagi's stunning production of *Antigone* set in a lake; Sam Mendes' critically acclaimed production of *The Lehman Trilogy*; and the *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.

Among the performers who have appeared in the *Recitals Series* and the *Artists Studio* in the Armory's restored Veterans Room or the Board of Officers Rooms are: Christian Gerhaher; Ian Bostridge; Jason Moran; Lawrence Brownlee; Barbara Hannigan; Lisette Oropesa; Roscoe Mitchell; Conrad Tao and Tyshawn Sorey; Rashaad Newsome; and Krenzy Garcia ("El Prodigio").

Highlights from the public programs that generally occupy the historic rooms on both the first and the second floors include: symposiums such as Carrie Mae Weems' day-long event called *The Shape of Things*, whose participants included Elizabeth Alexander, Theaster Gates, Elizabeth Diller, and Nona Hendryx; a day-long Lenape Pow Wow and Standing Ground Symposium held in the Wade Thompson Drill Hall, the first congregation of Lenape Leaders on Manhattan Island since the 1700s; salons such as the Literature Salon hosted by Branden Jacobs-Jenkins, whose participants included Lynn Nottage, Suzan Lori-Parks, and Jeremy O. Harris, and a Spoken Word Salon co-hosted with the

Nuyorican Poets Cafe; and most recently, *100 Years | 100 Women*, a multi-organization commissioning project that invited 100 women artists and cultural creators to respond to women’s suffrage.

Current Artists-in-Residence at the Armory include two-time Pulitzer Prize-winning playwright Lynn Nottage; Obie winner and Pulitzer short-listed playwright Branden Jacobs-Jenkins and Carmelita Tropicana; Reggie “Regg Roc” Gray and the D.R.E.A.M. Ring; singer and composer Sara Serpa; Tony Award-winning set designer and director Christine Jones and choreographer Steven Hoggett; and Mimi Lien, the first set designer to receive a MacArthur Fellowship. The Armory also supports artists through an active commissioning program including Nick Cave, Bill T. Jones, Lynn Nottage, Carrie Mae Weems, Branden Jacobs-Jenkins, and others.

The Armory has undertaken an ongoing \$215-million renovation and restoration of its historic building designed by architects Herzog & de Meuron, with Platt Byard Dovell and White as Executive Architects.

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

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### **Media Contacts**

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

Josh Balber, [jbalber@resnicow.com](mailto:jbalber@resnicow.com) or (212) 671-5175

Delaney Smith, [dsmith@resnicow.com](mailto:dsmith@resnicow.com) or (212) 671-5160

Christina Ludgood, [cludgood@resnicow.com](mailto:cludgood@resnicow.com) or (212) 671-5178