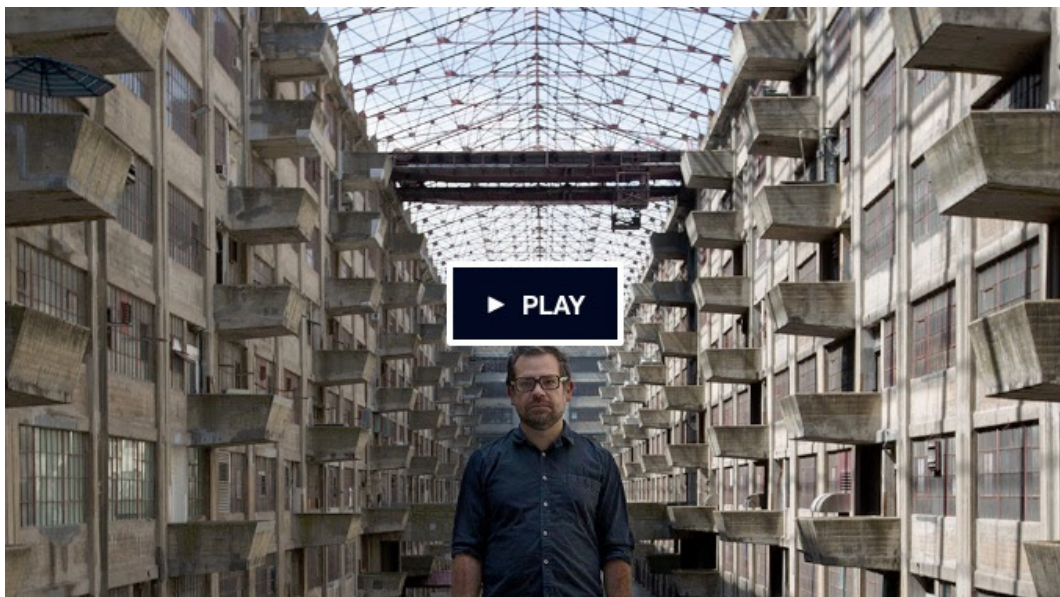




CREATIVETIME

**CREATIVE TIME ANNOUNCES PEDRO REYES'S
DOOMOCRACY AT THE BROOKLYN ARMY TERMINAL**



Artist created political house of horrors on the eve of presidential election.

**Friday, Saturday, Sunday from Oct. 7 – Nov. 6
Timed ticketing 6PM – PM**

Doom·oc·ra·cy (dü-'mä-krə-sē), *n.* 1. A form of government in which the supreme power is vested in a tyrant by a terrified general electorate. 2. The esoteric arithmetic that makes the electoral process malleable. 3. A corporate coup d'état

in slow motion. 4. Permanent global war waged in the name of freedom. 5. A house of political horrors at the Brooklyn Army Terminal from Oct. 7 to Nov. 6.

NEW YORK, NY — (Aug. 30, 2016) — Exchanging political fights for political frights, **Creative Time** and **Pedro Reyes** will take over the **Brooklyn Army Terminal** this October in an exciting new collaboration. ***Doomocracy***, a major new immersive installation by Reyes, will mark the confluence of two events haunting the American cultural imagination: Halloween and the presidential election.

Tickets will go live on Sept. 13 at www.creativetime.org, but early bird tickets are available starting today by [supporting the project's Kickstarter campaign here](#).

“Pedro is a master of creating socially and politically engaged installations. When he proposed the idea for a satirical political haunted house, we knew it was a timely, relevant, and necessary project—and represented our commitment to art that engages with and shapes the public dialogue,” says **Katie Hollander, Creative Time Executive Director**.

Built in 1917 as America geared up its involvement in the First World War, and situated on the waterfront overlooking the Statue of Liberty, the Brooklyn Army Terminal offers a perfect setting to wander, reflect, and scream. Visitors will be engaged, scared, shocked, and disturbed by the participatory experience, full of Reyes’s inimitable wit and insight. “More and more New Yorkers are coming to the Brooklyn Army Terminal to make things – art and fashion, food and furniture, and cutting edge technologies,” said **Carolee Fink, Chief Development Officer for NYCEDC**, which operates the Brooklyn Army Terminal. “We’re proud to welcome Pedro Reyes and Creative Time to Sunset Park for this exciting installation, which will be another great example of the creative possibilities available at BAT.”

“In a political period as dizzying, and occasionally terrifying, as this year, Creative Time is once again following an artist’s singular vision to provide much-needed perspective and, well, catharsis. With *Doomocracy*, Reyes touches upon the haunted house in each of us, and his playful approach allows confrontation with the panoply of apocalyptic scenarios we collectively imagine,” says **Nato Thompson, Creative Time Artistic Director**.

Opening to the public October 7th, running through Halloween, and concluding just days before November’s election, *Doomocracy* will occupy a vital moment in US history, offering the perfect platform and location to create real dialogue around the contemporary state of global and US politics. *Doomocracy* is curated by Nato Thompson and directed by Meghan Finn, and is free and open to the public, although **tickets are limited and must be reserved in advance**.

DOOMOCRACY & KICKSTARTER

To raise critical project funding for *Doomocracy*, **Creative Time** is launching its first **Kickstarter** campaign. Reward levels includes artwork by Reyes, guaranteed tickets to *Doomocracy* on the night of your choice, and a private walk-through on Halloween night. Levels start at \$5 and go up to \$10,000. The 30-day campaign goes live today, August 30, and can be accessed [here](#).

DOOMOCRACY

Doom-oc-ra-cy / dü-'mä-krə-sē / *n* **1.** A form of government in which the supreme power is vested in a tyrant by a terrified general electorate. **2.** The esoteric arithmetic that makes the electoral process malleable. **3.** A corporate coup d'état in slow motion. **4.** Permanent global war waged in the name of freedom. **5.** A house of political horrors at the Brooklyn Army Terminal from October 7–November 6, 2016.

CREATIVE TIME SUMMIT: OCTOBER IN DC

Also in October, the annual **Creative Time Summit** will be held in Washington, DC for the first time. Running **October 14-16** and featuring such speakers as Black Lives Matter co-founder **Alicia Garza**, **Hans Ulrich Obrist**, artistic director at the Serpentine Galleries; Minor Threat and Fugazi frontman **Ian MacKaye**; *Guardian* and *Harper's* columnist **Thomas Frank**; and genderqueer artist **Vaginal Davis**, the summit aims to move beyond the horrors of the present dramatized by Reyes and towards what a radical transformation of American democracy might look like. For more information, please visit <http://creativetime.org/summit>.

PROJECT SUPPORT

Major Creative Time programming support for 2016 has been provided by the Ford Foundation, Lambent Foundation, Stavros Niarchos Foundation, the New York City Department of Cultural Affairs, in partnership with the City Council, and the New York State Council on the Arts.

ABOUT PEDRO REYES

Pedro Reyes (b. 1972, Mexico City) employs sculpture, performance, video, and activism to address pressing social and political issues. His works often promote individual and collective agency by inviting viewers to engage in participation and dialogue. Steeped in notions of structure and pedagogy, Reyes explores the means by which knowledge and empowerment are shared and communicated amongst individuals. By creating spaces for encounter, the artist produces the conditions by which to drive cultural change.

Reyes trained as an architect at the Ibero-American University in Mexico City. He has had solo shows at the Hammer Museum, Los Angeles; the Whitechapel Gallery, London; the Walker Art Center, Minneapolis; and the Guggenheim Museum, New York City, among others. His works have also been featured in group exhibitions such as DOCUMENTA 13 in Kassel, Germany (2012), the Liverpool Biennial in Liverpool,

England (2012), and the 50th Venice Biennale (2003). Reyes was a participant in the 2013 Creative Time Summit, "Art, Place & Dislocation in the 21st Century City," and has twice contributed writing to Creative Time Reports. In 2015, he was a recipient of the U.S. Department of State Medal of Arts in recognition of his "outstanding commitment and contributions to the Art in Embassies program and international cultural exchange."

Pedro Reyes' work spans many different media; it is sculpture, performance, video, and often participatory and he often pushes the boundaries of how an artist appropriates material for artistic production. Reyes work has been shown at the Venice Biennial and Art Basel Miami Beach as well as Serpentine Gallery, Museo de Arte Moderno, Mexico City, The Prospect Biennial New Orleans, and museums and galleries all over the globe. He is perhaps best known for his *projects Palos por Pistolas* (Shovels for Guns), in which he melted collected guns into steel and used that steel to fabricate shovels to plant trees, and more recently *Disarm*, which used remnants of weapons seized by the Mexican army from drug cartels to fabricate self-playing musical instruments.

ABOUT CREATIVE TIME

Creative Time a nonprofit public arts organization is committed to working with artists on the dialogues, debates and dreams of our time. Since 1974, Creative Time has presented the most innovative art in the public realm and provided new platforms to amplify artists voices, from the Creative Time Summit, the largest international convening of art and social change, to Creative Time Reports, an on going op-ed by artists responding to the pressing issues of our times co-published with The Guardian.

The New York-based nonprofit has produce more than 350 groundbreaking public art projects that have ignited the public's imagination, explored ideas that shape society, and engaged millions of people around the globe. Creative Time seeks to convert the power of artists' ideas into works that inspire social change and stimulate public dialogue on timely issues, while initiating a dynamic conversation among artists, sites, and audiences.

For more information on Creative Time please visit www.creativetime.org. To connect with us via twitter use [@CreativeTime](https://twitter.com/CreativeTime) and find us on Instagram [@CreativeTimeNYC](https://www.instagram.com/CreativeTimeNYC). To promote the project use #Doomocracy #CreativeTime

ABOUT THE BROOKLYN ARMY TERMINAL

The Brooklyn Army Terminal (BAT) is a prime location for industrial companies and a critically important site for good industrial companies looking to grow and expand in New York City. Constructed by the military in 1918, BAT served as the largest military supply in the United States through World War II. At its most heavily trafficked period during WWII, 12,000 military and civilian personnel were employed at BAT, and more than three million troops and 37 million tons of military supplies passed through the facility. Cass Gilbert, known for his Beaux Arts and Gothic style designs like the Woolworth Building, was BAT's principal architect, designing what was, at the time, the largest concrete structure in the world. Since BAT was acquired by the City in 1981, New York City Economic Development Corporation (NYCEDC) has invested more than \$185 million to transform the facility into a modern, thriving industrial campus, now home to more than 100 tenants with 3,600 employees.



Photo by Will Star / Shooting Stars Pro. Courtesy of Creative Time.

Built to supply American forces on the Western Front in World War I, this enormous Cass Gilbert-designed complex served as a supply base for the American military until the Vietnam War. Today, this thriving industrial park is home to over 100 companies in a wide array of industries, from precision manufacturers to biotech researchers, online retailers to chocolatiers.

The New York City Economic Development Corporation (NYCEDC) manages the Brooklyn Army Terminal on behalf of New York City. The NYCEDC is a not-for-profit corporation that promotes economic growth across the five boroughs, using the city's assets to drive growth, create jobs, and improve quality of life.

* * *

PRESS CONTACTS

Adam Abdalla
President, Cultural Counsel
adam@culturalcounsel.com

Marcella Zimmermann
Director, Cultural Counsel
marcella@culturalcounsel.com