

MONUMENTAL WORKS. BOLD IDEAS.

BROOKLYN ACADEMY OF MUSIC PETER JAY SHARP BUILDING 30 LAFAYETTE AVENUE BROOKLYN, NY 11217—1486

BAM (Brooklyn Academy of Music) announces its 2022 spring season

Akram Khan's internationally acclaimed *Giselle* makes its New York Premiere

Hannah Gadsby, DanceAfrica, Sasha Waltz and Bang on a Can, Alice Ripoll, Sam Green, Candoco, *Nightwalks with Teenagers*, Everybooty, Saya Woolfalk, and more come to BAM this spring

Season also features Jamie Lloyd's Olivier-winning *Cyrano*

Bloomberg Philanthropies is the Season Sponsor

February 28, 2022/Brooklyn, NY—BAM's spring season brings together leading artists from around the world—including Akram Khan, Hannah Gadsby, and Sasha Waltz—for a monumental range of works and bold ideas. The campus is alive with powerhouse collaborations, as contemporary artists reimagine legendary works including *Giselle*, Trisha Brown's *Set and Reset*, Terry Riley's *In C*, and Ornette Coleman's *The Shape of Jazz to Come*. They are joined by singular offerings from comedian Hannah Gadsby, choreographer Alice Ripoll, interdisciplinary filmmaker Sam Green, visual artist Saya Woolfalk, and theater company Mammalian Diving Reflex (in collaboration with local teenagers). Eagerly anticipated annual celebrations DanceAfrica and Everybooty return with exciting new programs for everyone to experience.

Tickets go on sale for BAM Members and Patrons on March 2, and to the general public on March 9. Tickets for *32 Sounds* are on sale now at BAM.org.

"We're so excited to welcome you to BAM this spring," said BAM Artistic Director David Binder. "The season features thrilling BAM debuts from artists like Alice Ripoll, and returning friends like Akram Kahn, who brings his internationally acclaimed *Giselle* for the English National Ballet to our opera house. There are artists from around the corner, like Bang on a Can, and from the

other side of world, like Tasmania's Hannah Gadsby. And Sasha Waltz, Jamie Lloyd, and Candoco create contemporary masterworks by reimagining classics for our time."

"BAM is deeply grateful to Bloomberg Philanthropies and to all our donors for their remarkable generosity as we navigate an ever-changing landscape," said Co-Interim President Jennifer Anglade. "As we continue to serve our community with a wide range of programs and bring adventurous art to audiences, this support is crucial."

BAM continues its mission to present adventurous art on all our stages, spaces, and in our cinemas, with humanities, literary, community, visual art, and family programs. Full season details, updates, and confirmations will continue to be posted on BAM.org. [Photos are available here.](#)

**All performances will adhere to protocols developed in accordance with New York State regulations and in consultation with medical professionals for the safety of our artists, audiences, and staff. **

32 Sounds

Premiere

A Film by Sam Green

With live music by JD Samson

New York

United States

Cinematography by Yoni Brook

Editing by Nels Bangerter

Lighting design by Yuki Nakase Link

Sound design by Mark Mangini

Live sound design by Dan Bora

Headphone experience design by Sam Crawford

Mar 24 & 25 at 7pm and 9pm

Mar 26 at 2pm and 8pm

Tickets start at \$35

BAM Fisher Fishman Space

321 Ashland Pl.,

Brooklyn, NY

"a delightful, joyous film that changes the way you look at — or maybe listen to — the world." —*Vox*

"easily the [Sundance] festival's most mind-blowing experience"—*Newsweek*

“Each performance of Mr. Green’s live documentaries ... is a singular experience, and a collective one, with the potential for human connection”—*New York Times*

Oscar-nominated filmmaker Sam Green creates a profound sensory immersion with the new live cinema performance, *32 Sounds*. Experienced through headphones, his live-narrated film weaves together 32 distinct field recordings with poetic visuals and a live soundtrack by DJ-musician JD Samson, of Le Tigre and MEN, and featuring Michael O’Neill. By entering into Green’s poignant aural-visual landscapes, we revisit memories, we imagine, and we bridge time and space in ways both intensely personal and interconnected. *32 Sounds* premiered in January 2022 at the Sundance Film Festival, and is an official selection of the 2022 SXSW Film Festival.

Sam Green (Director, Writer, Editor) is a New York-based documentary filmmaker. Green’s most recent live documentaries include *A Thousand Thoughts* (with the Kronos Quartet) (2018), *The Measure of All Things* (2014), *The Love Song of R. Buckminster Fuller* (with Yo La Tengo) (2012), and *Utopia in Four Movements* (2010). With all of these works, Green narrates the film in-person while musicians perform a live soundtrack. Green’s 2004 feature-length film, *The Weather Underground*, premiered at the Sundance Film Festival, was nominated for an Academy Award, was included in the Whitney Biennial, and has screened widely around the world.

JD Samson (Composer, Performer) is best known as leader of the band MEN and for being one-third of the electronic-feminist-punk band and performance project, Le Tigre. For more than a decade JD’s career as a visual artist, musician, producer and DJ has landed her at the intersection of the music, art, activism, and fashion. During that time she has toured the world, produced songs for Grammy award winning artists, written for publications such as Huffington Post, Talkhouse, and Creative Time Review, created multi-media artwork, hosted documentary programs, acted, modeled, and engaged in direct support with a wide-range of progressive social and political causes. JD is now an Assistant Arts Professor at NYU’s Clive Davis Institute of Recorded Music.

Produced by ArKtype / Thomas O. Kriegsmann and Josh Penn

For press information, contact Cynthia Tate at ctate@bam.org

Cria

Cia Suave

Choreography by Alice Ripoll

US Premiere/BAM Debut

Brazil

Lighting design by Andréa Capella

Costume design by Raquel Theo

Mar 29—Apr 2 at 7:30pm

Tickets start at \$35

BAM Fisher (Fishman Space)

321 Ashland Pl.

Brooklyn, NY

“a jump from any street on the outskirts of Rio...to the stage of contemporary dance, reinventing it.” — *Público* (Portugal)

Cria is the embodiment of youth. Taking the movement vocabularies of *dancinha*, a hot mix of funk, samba, and breakdance, and *passinho*, the life force of favela culture, choreographer Alice Ripoll relocates the wild exuberance of adolescence through dance. Driven by the social injustice in Brazil, the piece alternates between intense states of exultation and celebration, with the highly charged group absorbing and reconstructing the music’s rapid and jerky rhythm.

Ripoll and the 10-member group Suave—an all-Black company of cis and trans performers from Rio de Janeiro, each brings their own narrative, dance history, and physicality to the stage—as *Cria* makes its US debut.

Alice Ripoll was born in Rio de Janeiro. She studied to be a psychoanalyst at age 21 and took the path to study dance when she became curious about the bodies and movement research possibilities. Alice graduated from Angel Vianna's school, a well-known center for dance and motor rehabilitation where she began her career as a choreographer. Her work embraces contemporary dance and urban dance styles from Brazil through research that opens space for the dancers to transform into images the experiences and memories that still live in each one. Alice directs two groups: REC and SUAVE. Her shows have been performed in several places and festivals in Brazil, such as Panorama Festival, Bienal SES de Dança, MIT; and abroad: Kampnagel - Internationales Sommerfestival, Zurich Theater Spektakel, Noorderzo Performing Arts, Rencontres Chorégraphiques Internationales de Saine-Saint-Denis; HAU, Kunstenfestivaldesarts, Centre Pompidou, Wiener Festwochen.

SUAVE began with the creation of the performance *Suave*, which premiered at the Panorama Festival in 2014. Having as inspiration the Passinho (short step), a new style of urban dance that derived from Rio de Janeiro's funk, the show stood out for its unique energy, the quality of its performers, and the refinement of the structure created by the choreographer. The second performance of the group, *Cria*, premiered in 2017. Inspired by the Dancinha (little dance), a derivation from Passinho dance, the performance explores a mixture of affection and sensuality through the interweaving of funk with contemporary dance.

For press information, contact Cynthia Tate at ctate@bam.org

“Floating World of the Cloud Quilt”

Saya Woolfalk

Apr 4—Jun 18

Opening reception, Apr 4

Rudin Family Gallery at the BAM Strong

651 Fulton St.

Brooklyn, NY

“spectacular...optically dazzling”—*The New York Times*

“I can never get enough of Saya Woolfalk’s expeditions into the world of the Emphatics, a species of human-plant hybrids whose dazzling world incorporates elements of performative mask traditions, Eastern religion, cyberfeminist theory, and more.” —
Hyperallergic

“Floating World of the Cloud Quilt” is a monumental digital projection installation by multidisciplinary artists Saya Woolfalk that will be on view within the Rudin Family Gallery at BAMStrong and is curated by Larry Ossei-Mensah, BAM's Guest Curator-at-Large. This installation culls together fifteen years of archival material from Woolfalk’s “Empathic Universe”, a fictional race of women who are able to alter their genetic make-up and fuse with plants, to create a collective embodied experience for her audiences that juxtaposes the real world with the digital world.

“Floating World of the Cloud Quilt” will be a liminal space filled with texture, color, photographs, digitally scanned drawings, and paintings resulting in the creation of a transformative experience.

“With this work I want to immerse everyone in the archive of the Empathic Universe in the form of what I call ‘The Cloud Quilt’,” says Woolfalk. “Quilts often take the well-worn pieces of our everyday lives and recombine them to create something new. When the elements are recombined, the quilt retains all of the traces of history and becomes an object that can be used in service to something else. A quilt is an object of comfort, warmth, and protection, and it is also a space for dreaming. With this work, I took a number of historical elements from the Empathic Universe, and quilted them together so the audience can experience what being immersed in that world feels like.”

“Saya Woolfalk is a multi-hyphenate artist who, for the past two decades, has built visionary spaces that stimulate the imagination, activate spirit, and immerses us in the logic and language of this Empathic Universe that she has created,” says Ossei-Mensah. “‘Floating World of the Cloud Quilt’ is the next chapter in the plethora of experiences Woolfalk has cultivated via her practice.”

Saya Woolfalk's work often emerges from a collage process where disparate materials are fused into the same space to create a hybrid environment. For "Floating World of the Cloud Quilt", she integrates her silhouette, filled with a handmade collage of the sky that incorporates imagery of medicinal plants, from astrology, mandalas, as well as variations on sacred vessels and artifacts from around the world. These elements combined with Woolfalk's analog and digital materials, blend together to create an immersive unified space.

Saya Woolfalk is a New York-based artist who uses science fiction and fantasy to re-imagine the world in multiple dimensions. With each body of work, Woolfalk continues to build the narrative of the "Empathic Universe" and questions the utopian possibilities of cultural hybridity.

She has exhibited at museums, galleries, and alternative spaces throughout Asia, Europe and the United States including solo exhibitions at the Montclair Art Museum, Montclair, NJ (2012); the Chrysler Museum of Art, Norfolk, VA (2014); the Asian Art Museum of San Francisco (2014); SCAD Museum, Savannah, GA (2016); Everson Museum of Art, Syracuse, NY (2016); Sheldon Museum of Art, Lincoln, NE (2016); the Mead Museum of Art, Amherst, MA (2017), the Nelson-Atkins Museum (2019), the Kohler Art Center (2019) and group shows at the Studio Museum in Harlem; MoMA PS1, Long Island City, NY; the Warhol Museum, Pittsburgh, PA., the Museum of Contemporary Art, Chicago, among many others. Her works are in the collections of major institutions including, among others, the Whitney Museum of American Art; the Mead Art Museum, the Weatherspoon Art Museum; the Newark Museum; the Chrysler Museum of Art; and the Seattle Art Museum where her commissioned multi-media installation is on extended view.

She is represented by Leslie Tonkonow Artworks + Projects, New York and teaches in the MFA program at Yale School of Art as well as in the BFA and MFA programs at Parsons: The New School for Design.

Cyrano de Bergerac

The Jamie Lloyd Company

By Edmond Rostand

In a new version by Martin Crimp

Directed by Jamie Lloyd

US Premiere/BAM Debut

United Kingdom

Set and costume design by Soutra Gilmour

Lighting design by Jon Clark

Composition and sound design by Ben and Max Ringham

Fight movement by Kate Waters

Casting by Stuart Burt CDG

Apr 5—May 22

Harvey Theater at the BAM Strong

651 Fulton St.

Brooklyn, NY

Press Preview Performances

Apr 9, 7:30pm

Apr 10, 3pm

Apr 13, 7:30pm

BAM Gala / Opening Night

Apr 14, 6pm

“I fell in love all over again with a play I thought I had outgrown.” —*The New York Times*, Critic’s Pick

★★★★★ “Prepare to be dazzled.” —*Telegraph* (UK)

★★★★★ “There are few shows I’d rush to see twice: I’d watch this a third, fourth, fifth time in a heartbeat...” —*Evening Standard* (UK)

Jamie Lloyd’s bold, Olivier-winning revival of *Cyrano de Bergerac*—written by Edmond Rostand and freely adapted by Martin Crimp—comes to the BAM Harvey Theater. Featuring acclaimed film and stage actor James McAvoy in the title role (*Last King of Scotland*, *Atonement*, *X-Men*) the production continues McAvoy’s long-standing collaboration with Jamie Lloyd, following *The Ruling Class* and *Macbeth* (Trafalgar Studios), *Three Days of Rain* (Apollo Theatre), and *Heart of Darkness* (BBC Radio 4). Rounding out a shimmering multi-faceted cast, this production features Evelyn Miller as a “radiant Roxane” and a “subtly, powerfully erotic” Christian, portrayed by Eben Figueiredo.

Joining **James McAvoy** (*Cyrano de Bergerac*) in the company are **Michele Austin** (Ragueneau), **Adam Best** (Le Bret), **Sam Black** (Armand), **Vaneeka Dadhria** (Beatboxer), **Nari Blair-Mangat, Black** (Armand), **Vaneeka Dadhria** (Beatboxer), **Tom Edden** (De Guiche), **Eben Figueiredo** (Christian), **Jon Furlong** (Annoying Person), **Tazmyn-May Gebbett** (Minder), **Adrian Der Gregorian** (Montfleury), **Carla Harrison-Hodge** (Denise), **Mika Onyx Johnson** (Usher), **Joseph Langdon** (Jean-Paul), **Evelyn Miller** (Roxane), **Nima Taleghani** (Ligniere), **Brinsley Terence** (Theatre Owner), and **Luyanda Unati Lewis-Nyawo** (Marie-Louise).

Jamie Lloyd is the Artistic Director of The Jamie Lloyd Company. His directing credits for The Jamie Lloyd Company include: *Cyrano De Bergerac* (Playhouse Theatre), *Betrayal* (also Broadway, Best Play Revival at WhatsOnStage Awards), *One For The Road*, *The New World Order*, *Mountain Language*, *The Pres and an Officer*, *The Lover*, *The Collection*, *Landscape*, *A Kind of Alaska*, *Monologue*, *Party Time*, *Celebration*, *A Slight Ache*, *The Dumb Waiter* and various sketches and poems by Harold Pinter, all as a part of the Pinter at the Pinter season (Harold Pinter Theatre), *Doctor Faustus* (Duke of York's), *The Maids*, *The Homecoming*, *The Ruling Class*, *Richard III*, *The Pride*, *The Hothouse* and the Olivier Award-nominated *Macbeth* (all at Trafalgar Studios).

Produced by Ambassador Theater Group Productions, Gavin Kalin Productions, Glass Half Full Productions, and Wessex Grove in association with Rupert Gavin/Mallory Factor.

For press information, contact Sarah Garvey at sgarvey@bam.org / Jessica Johnson at jessica@polkandco.com

Candoco Dance Company

Choreography by Trisha Brown and
Yasmeen Godder

New York Premiere/BAM Debut

United Kingdom

Face In

Concept, choreography and direction by Yasmeen Godder

Dramaturgy by Itzik Giuli

Set design by Gareth Green

Lighting design by Seth Rook Williams

Costume design by Adam Kalderon

Set and Reset/Reset

Set and Reset/Reset Restaging Project by the Trisha Brown Dance Company with
Candoco Dance Company

Choreography of Set and Reset (1983): Trisha Brown

Direction of Set and Reset/Reset (2021): Abigail Yager

Music by Laurie Anderson

Costume design by Celeste Dandeker-Arnold OBE (Based on the original design by
Robert Rauschenberg in 1983)

Visual presentation by David Locke (Based on the original design by Robert
Rauschenberg in 1983)

Lighting design by Chahine Yavroyan (Based on the original design by Robert
Rauschenberg and Beverly Emmons in 1983)

April 8 & 9 at 7:30pm
Tickets start at \$25

BAM Howard Gilman Opera House

30 Lafayette Ave
Brooklyn, NY

“the most beloved and irresistible work of postmodern dance”
—*The New York Times* on *Set and Reset*

The first professional company in the UK dedicated to the integration of disabled and non-disabled dancers, Candoco is driven by world-class artists committed to challenging what dance can be. They take on Trisha Brown’s iconic *Set and Reset*, originally commissioned by BAM for its first Next Wave in 1983. In collaboration with Trisha Brown Dance Company, Candoco restages Brown’s original guidelines and choreographic phrases to include dancers with disabilities for the first time. Israeli choreographer Yasmeen Godder worked closely with the company to create *Face In*, an uninhibited piece that’s sensual, disturbing, and ridiculous by turns—but always deeply personal.

From the Bird’s Nest in Beijing to the London Paralympics closing ceremony to outdoor spaces that catch stray passers-by, Candoco has spent over 30 years sharing its work all over the world.

Founded in 1991, **Candoco** is led by Artistic Director Charlotte Darbyshire. The company’s national and international productions are commissioned from world-class choreographers including Jérôme Bel, Sarah Michelson, Hofesh Shechter, Stephen Petronio, and Arlene Phillips, among others. Candoco chooses artists with a variety of approaches to choreography, who engage with pushing the boundaries of the art form. The company is guided by an understanding that diversity is inherently exciting, and ensures that dance makes room for different bodies, perspectives, and experiences. In addition to a professional and youth company, Candoco also provides robust learning projects and activities for developing dancers and those participating in dance for pure enjoyment.

Described as “a leading choreographer of the Israeli new wave” (*The Guardian*), **Yasmeen Godder’s** work has been presented at venues and festivals worldwide, including Lincoln Center Festival, Tokyo International Festival, Sydney Opera House, and Montpellier Dance Festival. *Face In* is a sensual and disturbing ode to intimacy and imagination, expressed through striking images interwoven with uninhibited dance.

For press information, contact Cynthia Tate at ctate@bam.org

In C

Sasha Waltz & Guests
Bang on a Can All-Stars
Music by Terry Riley
Choreography by Sasha Waltz

US Premiere

Germany/US

Costume design by Jasmin Lepore
Lighting design by Olaf Danilsen
Sound design by Andrew Cotton
Dramaturgy by Jochen Sandig

Apr 28—30 at 7:30pm

Tickets start at \$25

BAM Howard Gilman Opera House

30 Lafayette Ave
Brooklyn, NY

In this playful, expressive new work, accompanied live by the electric Bang on a Can All-Stars, choreographer Sasha Waltz takes on her newest movement experiment, building on her interdisciplinary practice to create an adaptable movement system inspired by Riley's score, *In C*. The work explores the potential of flexible artistic production in extreme circumstances and of artistic exchange, even across national borders. It comes to the BAM stage for its US premiere, offering a dazzling interplay of improvisation and synchronicity that, like Riley's music, sweeps audiences up on a journey toward the ecstatic. This performance is presented as part of Bang on a Can's LONG PLAY Festival.

Sasha Waltz & Guests have worked with numerous contemporary artists, including Laurie Booth, Mark Tompkins, David Zambrano, Tristan Honsinger, and Frans Poelstra. The company presents approximately 70 international performances each year and continues to present productions at the Radialsystem V as well as at venues including Berlin's Staatsoper Unter den Linden and Haus der Berliner Festspiele. Site- and architecture-specific interaction play a key role in the company's work, as do multi-disciplinary processes with architects, visual artists, filmmakers, actors, and choreographers. Sasha Waltz & Guests has featured more than 300 guest artists since the company's inception. Sasha Waltz has created 20 major choreographic works and has received numerous grants and awards. She was named an Officier de l'Ordre des Arts et des Lettres of France in 2009, was awarded the 2010 Caroline Neuber Prize and the Order of Merit of the Federal Republic of Germany in 2011. For its 20th anniversary in 2013 the company was named European Cultural Ambassador by the European Union. Sasha Waltz & Guests previously appeared at BAM with *Körper* (2002 NWF), *Impromptus* (2005 NWF), *Gezeiten* (2010 NWF), *Continu* (2015 NWF), and *Kreatur* (2018 NWF).

Formed in 1992, the **Bang on a Can All-Stars** are recognized worldwide for their ultra-dynamic live performances and recordings of today's most innovative music. Freely crossing the boundaries between classical, jazz, rock, world and experimental music, this six-member amplified ensemble has consistently forged a distinct category-defying identity, taking music into uncharted territories. Performing each year throughout the U.S. and internationally, the All-Stars have shattered the definition of what concert music is today. Current and recent project highlights include *Dance Party*, a brand new multimedia concert pairing composers and choreographers; *MEMORY GAME*, a new recording and touring program with legendary composer/performer Meredith Monk; Julia Wolfe's *Flower Power* for Bang on a Can All-Stars and orchestra, a multimedia concert exploring the sonic landscape of the late 1960s; *Road Trip*, an immersive concert collaboratively-composed by Michael Gordon, David Lang, and Julia Wolfe to commemorate the 30+ year journey of Bang on a Can; *Cloud River Mountain*, a collaboration featuring Chinese superstar singer Gong Linna; Julia Wolfe's Pulitzer Prize winning *Anthracite Fields* for the All-Stars and guest choir; and much more.

For press information, contact Sarah Garvey at sgarvey@bam.org

Ornette Coleman: The Shape of Jazz to Come

A Celebration of the 1959 Album

Bang on a Can Orchestra

Denardo Coleman / Ornette Expressions with special guest James "Blood" Ulmer

Conducted by Awadagin Pratt

World Premiere

United States

Featuring Jamaaladeen Tacuma, Jason Moran, Lee Odom and Wallace Roney Jr.
New arrangements by Nick Dunston, Craig Harris, Nicole Mitchell, Carman Moore,
David Sanford and Pamela Z

May 1 at 7:30pm

Tickets start at \$35

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

Part of the three-day Bang on a Can LONG PLAY Festival, BAM and Bang on a Can present an epic reimagining of Ornette Coleman's 1959 album, *The Shape of Jazz to Come*, performed by an all-new Bang on a Can Orchestra of classical and jazz luminaries and Denardo Coleman/Ornette Expressions featuring Jason Moran, Jamaaladeen Tacuma, Lee Odom, Wallace Roney Jr. and special guest James "Blood" Ulmer—conducted by Awadagin Pratt. Commissioned by Bang on a Can and BAM, six trail-blazing composers from across the musical

spectrum—Nick Dunston, Craig Harris, Nicole Mitchell, Carman Moore, David Sanford, and Pamela Z—come together to arrange, magnify, and honor the six profound pieces on the album that established Coleman as one of America's most important and visionary musicians.

The work of influential composer and saxophonist Ornette Coleman was radically ahead of its time, and his innovations continue to reverberate through all musical genres. When Coleman's *The Shape of Jazz to Come* was released in 1959, the music on the album immediately began to reshape the idiom of jazz music—just as its bold title predicted. It also helped to establish Coleman's importance as an American composer beyond category. He was a recipient of Guggenheim Fellowships for composition, a MacArthur grant, and the prestigious Gish Prize. In 2007, he received the Pulitzer Prize in Music for his recording *Sound Grammar* and a Grammy Lifetime Achievement Award.

In 1961, John Coltrane said that the 12 minutes he had spent on stage with Coleman amounted to “the most intense moment of my life.” Bang on a Can, a home for experimental musicians from around the world since 1987, had their own mind-opening opportunity to work closely with Ornette Coleman—commissioning him, performing with him, touring with him. The critic Mike Zwerin, writing in 1995, observed that Coleman “gives the impression of being spoken through rather than speaking — a musician from another planet like Bob Dylan, Sun Ra or John Cage.”

Bang on a Can's LONG PLAY is a new, three-day destination music festival presented for the first time from Friday, April 29 through Sunday, May 1, 2022. Featuring dozens of concerts, LONG PLAY also showcases a dense network of pioneering music venues in Brooklyn—with performances at BAM, Roulette, Public Records, Littlefield, Mark Morris Dance Center, The Center for Fiction, outdoor events at The Plaza at 300 Ashland, and more. Festival passes and more information: www.longplayfestival.org.

Bang on a Can is dedicated to making music new. Since its first Marathon concert in 1987, Bang on a Can has been creating an international community dedicated to innovative music, wherever it is found. With adventurous programs, it commissions new composers, performs, presents, and records new work, develops new audiences, and educates the musicians of the future. Bang on a Can is building a world in which powerful new musical ideas flow freely across all genres and borders. Bang on a Can has grown from a one-day New York-based Marathon concert (on Mother's Day in 1987 in a SoHo art gallery) to a multi-faceted performing arts organization with a broad range of year-round international activities. “When we started Bang on a Can, we never imagined that our 12-hour marathon festival of mostly unknown music would morph into a giant international organization dedicated to the support of experimental music, wherever we would find it,” write Bang on a Can Co-Founders Michael Gordon, David Lang and Julia Wolfe. “Our commitment to changing the environment for this music has kept us busy and growing, and we are not done yet.”

For press information, contact Sarah Garvey at sgarvey@bam.org

For information about LONG PLAY, contact Christina Jensen at christina@jensenartists.com

Hannah Gadsby: Body of Work

May 11 & 12 at 7:30pm

May 13 & 14 at 7pm

Tickets start at \$40

New York Premiere/BAM Debut

Tasmania

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

★★★★★ "one of the finest hours of stand-up I've seen" —*The Times* (UK)

"the most-talked-about, written-about, shared-about comedy act in years"—*The New York Times*

"as uproariously funny as it is profoundly furious"—*The New Yorker*

Hannah Gadsby, who captured the world's attention with her groundbreaking standup shows *Nanette* and *Douglas*, has embarked on a North American tour of her highly anticipated new show *Body Of Work*. In 2018, her global sensation *Nanette* played to sold-out houses across the world before launching on Netflix, garnering Gadsby an Emmy and a Peabody.

In 2019 she wrote and toured the critically acclaimed *Douglas* from Helsinki to New York, including an Off-Broadway run, and everywhere in between, culminating in recording the show for Netflix in Los Angeles in February 2020. For the remainder of the year, Gadsby bunkered down in her homeland, Australia, pondering "what's next?" That ponder is now a brand-new live show, *Body of Work*.

Tasmania's own **Hannah Gadsby** has come to the world's attention through her multi-award-winning standup and television shows. Gadsby's "overnight" success was more than ten years in the making, with her shows having been a fixture in festivals across Australia and the UK since 2009. She played a character called "Hannah" on the TV series *Please Like Me* and has hosted multiple art documentaries, inspired by her comedy art lectures. Hannah's first book *Ten Steps to Nanette: A Memoir Situation* will be published by Ballantine on March 29, 2022.

For press information, contact Sarah Garvey at sgarvey@bam.org

DanceAfrica 2022

Artistic Director Abdel R. Salaam

May 27 at 7pm

May 28 at 2pm & 7pm

May 29 & 30 at 3pm

Tickets start at \$25

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

“There is, literally, no other dance celebration quite like it.”—*Amsterdam News*

“This festival heals, pumps up, and moves one to tears.”—*Dance Enthusiast*

The nation’s largest festival dedicated to African dance and music returns to the stages and streets of Brooklyn for its 45th year! This year DanceAfrica welcomes five different guest companies from Brooklyn, Harlem, the Bronx, and Washington, DC, each offering a home-grown vision of traditional dance. They bring to the stage movement and musical styles from Nigeria, Ghana, Guinea, Mali, and the Caribbean, supported by an all-star African orchestra created by members of each company. Plus, the DanceAfrica Spirit Walkers return and the beloved RestorationArt Dance Youth Ensemble marks their 25th anniversary.

In an embrace of the past and view of the future that has always lived at the heart of DanceAfrica, this year’s festival celebrates how Black Americans have channeled the ancestral power of African art.

For press information, contact Cynthia Tate at ctate@bam.org

Giselle

English National Ballet

Direction and choreography by Akram Khan

New York Premiere/BAM Debut

United Kingdom

Visual and costume design by Tim Yip

Composition and sound design by Vincenzo Lamagna,
after the original score by Adolphe Adam

Orchestration by Gavin Sutherland

Lighting design by Mark Henderson

Dramaturgy by Ruth Little

Jun 8—10 & 11 at 7:30pm

Jun 11 at 2pm

Tickets start at \$35

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

★★★★★ “a triumph of pure stagecraft.”—*Evening Standard* (UK)

“Stunning—all of it.”—*Chicago Tribune*

“Bravo... a beautiful and intelligent remaking of the beloved classic.”—*The New York Times*

One of today’s most celebrated dance artists, Akram Khan, brings breathtaking vision to the greatest Romantic ballet and its story of love, betrayal, and redemption. Featuring a cast of almost 50 dancers, this acclaimed production by English National Ballet comes to BAM for its New York premiere. Khan first performed at BAM at the age of 13 when he was cast in Peter Brook’s production of *Mahabharata*.

As the curtain rises, shadowy figures struggle against a forbidding wall. From that moment on, Akram Khan’s *Giselle* stuns with powerful images and mesmerizing choreography. With a new score by Vincenzo Lamagna adapted from Adolphe Adam’s original composition, the production features spectacular sets and costumes by Academy Award-winning designer Tim Yip (*Crouching Tiger, Hidden Dragon*) and atmospheric lighting design by Mark Henderson. Enter the rich world of Khan’s timely reimagining: a condemned factory haunted by vengeful ghosts and collective female rage.

Akram Khan is one of the most celebrated and respected dance artists of today. In just over 19 years he has created a body of work that has contributed significantly to the arts in the UK and abroad. His reputation has been built on the success of imaginative, highly accessible and relevant productions such as *XENOS*, *Until the Lions*, *Kaash*, *iTMOi* (in the mind of igor), *DESH*, *Vertical Road*, *Gnosis* and *zero degrees*.

Khan has been the recipient of numerous awards throughout his career including the Laurence Olivier Award, the Bessie Award (New York Dance and Performance Award), the prestigious ISPA (International Society for the Performing Arts) Distinguished Artist Award, the Fred and Adele Astaire Award, the Herald Archangel Award at the Edinburgh International Festival, the South Bank Sky Arts Award and eight Critics’ Circle National Dance Awards. Khan was awarded an MBE for services to dance in 2005. He has recently been announced as the new

Chancellor of De Montfort University, and he is also an Honorary Graduate of University of London as well as Roehampton and De Montfort Universities, and an Honorary Fellow of Trinity Laban.

Khan is an Associate Artist of Sadler's Wells and Mountview Academy of Theatre Arts, London and Curve, Leicester.

Co-produced by Manchester International Festival and Sadler's Wells, London

For press information, contact Sarah Garvey at sgarvey@bam.org

Nightwalks with Teenagers

Mammalian Diving Reflex

Conceived and directed by Darren O'Donnell

US Premiere/BAM Debut

Canada

Jun 15—18 at 8pm

Tickets start at \$35

Brooklyn, NY

"Passersby look on in astonishment, as if the world has been turned upside down."
—*The Guardian* (UK)

Teenagers run the show in this social-specific performance, conceived by internationally recognized theater company Mammalian Diving Reflex. Local youth design, plan, and lead an exploration of Brooklyn at night, welcoming audiences into their lives and neighborhood. Over the course of one rambunctious evening, a community forms through the power of walking together. With a mix of stories, games, performances, and conversation, *Nightwalks with Teenagers* invites teens and adults to share a unique social experience where everyone can let loose, and silences lead to moments of revelation.

Mammalian Diving Reflex creates performances by looking for contradictions to whip into aesthetically scintillating experiences. They create site and social-specific performance events, theater productions, participatory gallery installations, videos, art objects, and theoretical texts to foster dialogue and dismantle barriers between individuals of all backgrounds by bringing people together in new and unusual ways.

For press information, contact Cynthia Tate at ctate@bam.org

BAM presents
Everybooty

Senior Pride Luncheon / Cabaret / Disco

Jun 23

Hillman Studio

BAM Fisher

Fisher Building Takeover

Jun 25 from 9pm—2am

Tickets start at \$30

BAM Fisher

321 Ashland Pl.

Brooklyn, NY

Step into a shimmering world of pulsing beats and unbridled celebration, from basement to rooftop. Burlesque and piano bar, from DJ sets and art installations this all-inclusive, all-gender celebration of queer nightlife delights in putting on a show, breaking down barriers, and building community.

For press information, contact Sarah Garvey at sgarvey@bam.org

Credits

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