

# BAM

## 2017 NEXT WAVE FESTIVAL

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

### Brooklyn Academy of Music (BAM) announces 2017 Next Wave Festival, featuring 31 dance, music, opera, theater, physical theater, and performance art engagements, Sep 14—Dec 16

#### Bloomberg Philanthropies is the Season Sponsor

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**May 23, 2017/Brooklyn, NY**—Joseph V. Melillo, executive producer of the Brooklyn Academy of Music (BAM), today announced programming for the 2017 Next Wave Festival. The festival runs from September 14 through December 16 and comprises dance, music, opera, theater, physical theater, and performance art engagements in the BAM Howard Gilman Opera House, Harvey Theater, and BAM Fisher.

Melillo said, “This year’s Next Wave showcases artists from Switzerland to Senegal in creative dialogue with historic events, personal histories, and the present moment. We welcome back iconic companies with a rich BAM history such as Pina Bausch Tanztheater Wuppertal and Ivo van Hove’s Toneelgroep and look forward to BAM debuts from an array of emerging and established artists including Matthew Aucoin conducting his extraordinary contemporary opera, *Crossing*.”

BAM President Katy Clark said, “The breadth of amazing work coming to our stages this fall reflects not only our vibrant mission, but speaks also to Bloomberg Philanthropies’ ongoing appreciation for all we present during the Next Wave Festival—now in its 35<sup>th</sup> year. I’m immensely grateful to Bloomberg and to all our donors and funders for helping us to share this work with you. I am also continuously awed by the enthusiasm of our adventurous audiences and thankful for their ongoing support.”

2017 Next Wave Festival subscriptions are on sale June 19 (June 5 for BAM Members). Single tickets for all Next Wave Festival shows go on sale Aug 7 (July 24 for BAM Members). To purchase tickets visit [BAM.org](http://BAM.org) or contact BAM Ticket Services at 718.636.4100.

***Café Müller***  
***The Rite of Spring***

Pina Bausch  
Tanztheater Wuppertal Pina Bausch

***Café Müller* (1978)**

A piece by Pina Bausch  
Music by Henry Purcell  
Directed and choreographed by Pina Bausch  
Set and costume design by Rolf Borzik  
Collaboration with Marion Cito and Hans Pop

***The Rite of Spring* (1975)**

Music by Igor Stravinsky  
Directed and choreographed by Pina Bausch  
Set and costume design by Rolf Borzik  
Collaboration with Hans Pop

**BAM Howard Gilman Opera House (30 Lafayette Ave)**

Sep 14—16, 19, 20, 22, and 23 at 7:30; Sep 17 & 24 at 3pm  
Tickets: \$30, 45, 65, 85, 110 (weekdays); \$35, 50, 70, 90, 115 (weekends)  
(prices subject to change after July 23)

"The first thing I did was to talk to them about what 'Sacre' means to me,' Ms. Bausch said, referring to the work's French name, "Le Sacre du Printemps." "The starting point is the music. There are so many feelings in it; it changes constantly. There is also much fear in it. I thought, how would it be to dance knowing you have to die? How would you feel, how would I feel? The Chosen One is special, but she dances knowing the end is death. The dancers listened carefully with big ears. They seemed very interested." —*The New York Times*, 1997

This double-bill of historic dance-theater works by the late Pina Bausch—performed by her company Tanztheater Wuppertal Pina Bausch—opens the 2017 Next Wave Festival. Both *Café Müller* and *The Rite of Spring* were presented as part of Pina Bausch's New York debut at BAM in June 1984 (which also included *1980* and *Bluebeard*), an important moment for artist and institution alike: "The word was out, the place was mobbed," wrote Anna Kisselgoff in *The New York Times*. "Pina Bausch, from West Germany, is the most talked-about choreographer in Europe and it was obvious that her reputation had preceded her...."

*Café Müller* is an intimate, autobiographical work for six dancers set in a café that resembles the restaurant that Bausch's parents owned when she was a child. In this repetitious and dream-like work, the main character (historically performed by Bausch) stumbles through the cafe with closed eyes, while the other characters scramble to keep her from falling into chairs and tables. Extracts of the work were highlighted by Pedro Almodovar in his 2002 film *Talk to Me*; the director is one of many artists across different mediums—from film to fashion—who have drawn inspiration from Bausch throughout their career, perhaps most notably Wim Wenders with his 2011 documentary *Pina*.

*The Rite of Spring* is Bausch's interpretation of Igor Stravinsky's iconic composition. Considered by many critics to be among the best versions of *The Rite* ever made, after Nijinsky's original dance work, Bausch's version takes place on a stage covered in sodden dirt and maintains the primal and sexually-charged nature of the original 1913 work. Of its 2008 London revival, *The Guardian* wrote: "Some 32 dancers confront each other in thudding convulsive groups, ranked across a sexual divide. As they unite in great wheeling circles then scatter into a collective frenzy of coupling Bausch makes it appear as though they are galvanized by some savage, biological imperative."

Over the 36 years in which Pina Bausch (1940—2009) shaped the work of **Tanztheater Wuppertal**, she created an oeuvre that casts an unerring gaze at reality, while simultaneously giving us the courage to be true to our own wishes and desires. Bausch was appointed director of dance for the Wuppertal theater in 1973. The form she developed in those early years was wholly unfamiliar. In her performances the players did not merely dance; they spoke, sang, laughed, and cried. Dance-theater evolved into a unique genre, inspiring choreographers across the globe and influencing theater and all forms of dance in the process. Its success can be attributed to the fact that Bausch made a universal human need the key subject of her work—the need for love, intimacy, and emotional security. Following their 1984 debut, Bausch and her company continued to captivate audiences for years to come; their 14 successive appearances have been some of the most popular and highly anticipated events at BAM, the company's sole New York home. Bausch's unique ensemble, now led by Artistic Director Adolphe Binder and Managing Director Dirk Hesse (following the joint leadership of Dominique Mercy and Robert Sturm), maintains Bausch's groundbreaking artistic vision.

For press information, contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021

### ***Olivier Py Sings Les Premiers Adieux de Miss Knife***

**World Premiere**

Music by Stéphane Leach  
Texts by Olivier Py  
Costume design by Pierre-André Weitz

**BAM Fisher** (Fishman Space), 321 Ashland Pl  
Sep 20—23 at 7:30pm  
Tickets: \$25

### **Talk: *Performing Gender***

With Olivier Py and other panelists to be announced  
Presented at the Brooklyn Book Festival  
Sep 17 at 4pm  
Brooklyn Book Festival

By day, one of the most respected stage directors, actors, writers, and impresarios in Europe; by night, a cabaret chanteuse expunging life's pain and love's agony—this unusual artistic double identity comes together when the director of the Festival d'Avignon Olivier Py makes a rare US stage appearance. Since "she" first morphed into fully-bejeweled and boa-feathered glory in 1996, Miss Knife has become Py's alter ego, allowing him to disregard gender

conventions and express another side of himself. *Olivier Py Sings Les Premiers Adieux de Miss Knife* will feature a set of brand-new songs and a different New York-based guest artist every night.

Author, director, and actor **Olivier Py** was born in 1965. After studying at the National Superior School of Theatre Arts and Techniques (Ensat), he entered the National Conservatory of Dramatic Art Paris in 1987 while also studying theology. His first play, *Oranges and Nails*, starring Didier Lafaye, was produced in 1988, the year he also founded his own company. In 1995 he made a big splash at the Festival d'Avignon when he performed *The Servant*, an endless story on a 24-hour cycle. In 1998, Py was appointed as the director of the Orleans National Drama Centre. From 2007 to 2011 he was the head of the French national Odeon-Theatre of Europe. He was appointed as the director of Festival d'Avignon in September 2013. His previous appearance at BAM was as director of *Requiem for Srebrenica* in the 2000 Next Wave Festival.

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.724.8027.

Produced by Les Visiteurs du Soir with the support of the Cultural Services of the French Embassy in the United States.

## ***My Lai***

## **New York Premiere**

Kronos Quartet, Rinde Eckert & Vân-Ánh Võ

Music by Jonathan Berger

Libretto by Harriet Scott Chessman

Direction and set design by Mark DeChiazza and Rinde Eckert

Video design by Mark DeChiazza

Lighting design by Brian H. Scott

**BAM Harvey Theater** (651 Fulton St.)

Sep 27—30 at 7:30pm

Tickets: \$30, \$35, \$50 (weekday); \$35, \$40, \$55 (weekend)

(prices subject to change after July 23)

An evening-length sung monodrama, *My Lai* focuses on the final days of Warrant Officer Hugh C. Thompson Jr, examining the emotional toll of the infamous 1968 civilian massacre by US troops in Vietnam and the military's attempted cover up. Composed by Jonathan Berger with libretto by Harriet Scott Chessman, the work is scored for tenor, string quartet, and traditional Vietnamese instruments, and features Rinde Eckert, Vân-Ánh Võ, and Kronos Quartet. The BAM program will include an additional work by Berger, in collaboration with Kronos Quartet's David Harrington and Võ, titled *My Lai Lullaby*.

The massacre of over 500 innocent civilians by American soldiers in the village of My Lai on March 16, 1968, was one of the darkest moments of the Vietnam War—one that traumatized the nation and swayed the course of history. The events of that day may well have gone unnoticed save for the actions of a young army helicopter crew led by pilot Thompson who, by happenstance, witnessed the killings in the course of a routine reconnaissance flight. Appalled by what he saw, Thompson attempted to intercede, first by reporting the incident, then by

making three unauthorized rescue landings between the civilians and the troops. Aghast at their inability to stop the slaughter, in a moment of enormous passion, Thompson threatened to have his crew open fire on his own troops. Failing to stop the carnage, his crew pulled a wounded child from its dead mother's grasp and flew him to safety with a dozen other villagers. The refusal of Thompson and his crew to remain silent about the massacre forced the military to conduct an inquiry and trial that shook the national conscience, and left Thompson vilified as a disloyal outcast for much of his life.

*My Lai* takes place in a hospital room where Thompson, surrendering to cancer, is under hospice care. Despite his courage that day and his beleaguered perseverance for justice, he remains deeply wounded, irrevocably haunted by the senseless suffering he witnessed. There can be no closure or resolution to the grief, sorrow, and rage he feels because of his fellow soldiers' brutality.

For over 40 years, San Francisco's **Kronos Quartet**—David Harrington, John Sherba (violins), Hank Dutt (viola), and Sunny Yang (cello)—has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to continually re-imagining the string quartet experience. In the process, Kronos has become one of the most celebrated and influential groups of our time, performing thousands of concerts worldwide and collaborating with many of the world's most intriguing and accomplished composers and performers. In 2011, Kronos received both the Polar Music Prize and the Avery Fisher Prize, two of the most prestigious awards given to musicians. The group's numerous awards also include a Grammy for Best Chamber Music Performance (2004) and "Musicians of the Year" (2003) from Musical America. Kronos Quartet debuted at BAM during the 1986 Next Wave Festival. Other BAM appearances include *A Nonesuch Celebration* (2014 Next Wave), *Awakening: A Musical Meditation on the Anniversary of 9/11* (2011 Next Wave), *Kronos Quartet: More Than Four* (2007 Next Wave), *Sun Rings* (2004 Next Wave), *Dracula: the Music and Film* (1999 Next Wave), *Kronos Quartet 25th Anniversary* (1998 Next Wave), and *Kronos Quartet 95* (Spring 1995).

For press information, contact Sarah Garvey at [sgarvey@bam.org](mailto:sgarvey@bam.org) or 718.724.8025.

*My Lai* (music by Jonathan Berger, libretto by Harriet Scott Chessman) Additional commissioning support provided by BAM 2017 Next Wave Festival, The Rainbow Initiative, Ministry of Culture, Taiwan (R.O.C.) / Taipei Philharmonic Foundation, The Charles E. Culpeper Arts & Culture Grant, Rockefeller Brothers Fund, and Ford Foundation

### ***The Principles of Uncertainty***

**New York Premiere**

A collaboration between John Heginbotham and Maira Kalman  
Dance Heginbotham

Choreography and direction by John Heginbotham  
Illustrations, costume, and scenic design by Maira Kalman  
Music direction by Colin Jacobsen  
Lighting design by Nicole Pearce  
Projection design by Todd Bryant  
Featuring members of The Knights

**BAM Fisher** (Fishman Space), 321 Ashland Pl  
Sep 27—30 at 7:30pm

Tickets: \$25

Over the course of a year, author and illustrator Maira Kalman kept an online graphic diary for *The New York Times* called *The Principles of Uncertainty*. The entries are colorful, perceptive musings on the passage of time and its relation to the seemingly mundane objects and experiences that make up our daily lives. In this dance collaboration, John Heginbotham brings Kalman's intimate, detailed work to life in a series of vignettes that illustrate a journey through an ever-changing world. An array of vocabularies including dance, text, music, and projected images work in concert to tell a story that hovers between fantasy and reality. Set to music performed by chamber ensemble The Knights, the work also features actor Daniel Pettrow and Kalman herself.

Born in Tel Aviv, Israel, and raised in New York, **Maira Kalman** is the author and illustrator of 18 children's books including *Fireboat*, *Looking at Lincoln*, and *What Pete Ate*, as well as five books for adults. Her online columns for *The New York Times* were compiled into two volumes, *The Principles of Uncertainty* and *The Pursuit of Happiness*. Maira created an illustrated edition of the classic *The Elements of Style* by Strunk and White and Michael Pollan's *Food Rules*. She is a frequent contributor to *The New Yorker*, including cover art and an upcoming illustrated column based on travels to museums and libraries. In 2010, the Institute of Contemporary Arts in Philadelphia hosted a retrospective of her work entitled *Maira Kalman: Various Illuminations (of a Crazy World)*. In 2013, she performed the role of The Duck in Isaac Mizrahi's production of *Peter and the Wolf* at The Guggenheim Museum. Her two most recent books about design, *My Favorite Things* and *Ah-Ha to Zig Zag* were published in October 2014, the same year in which she curated the exhibit, *Maira Kalman: My Favorite Things* at the Cooper Hewitt Smithsonian Design Museum. Maira recently published *Girls on Lawns* with text by Daniel Handler in conjunction with the photography department of the Museum of Modern Art.

Originally from Anchorage, Alaska, **John Heginbotham** graduated from The Juilliard School in 1993, and was a member of Mark Morris Dance Group from 1998–2012. In 2011, he founded Dance Heginbotham, which has been presented and commissioned by BAM, Jacob's Pillow Dance Festival, The John F. Kennedy Center for the Performing Arts, The Joyce Theater, Lincoln Center for the Performing Arts, and The Metropolitan Museum of Art, among others. As a freelance choreographer, Heginbotham's recent projects include *Candide* (Orlando Philharmonic, 2016); *Oklahoma!* (Bard Summerscape, 2015); *Angels' Share* (Atlanta Ballet, 2014); Isaac Mizrahi's *The Magic Flute* (Opera Theatre of Saint Louis, 2014), and *Peter and the Wolf* (Guggenheim Works & Process, 2013). In 2016, Dance Heginbotham toured to Southeast Asia with DanceMotion USA, a cultural diplomacy initiative of the U.S. Department of State, produced by BAM. In February 2017, DH premiered *Lola* at The Kennedy Center to Eduardo Lalo's *Symphonie Espagnole*, performed live by the world-renowned violinist Joshua Bell and the National Symphony Orchestra. This fall he will choreograph Peter Sellars' and John Adams' new opera, *Girls of the Golden West* at the San Francisco Opera.

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

Co-commissioned by Jacob's Pillow Dance Festival and the Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign, and created during residencies at The Banff Centre, Jacob's Pillow Dance Festival, the Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign, and the NYU Center for Ballet and the Arts.

## ***Crossing***

## **New York Premiere**

Conceived, written, and conducted by Matthew Aucoin  
American Repertory Theater  
Directed by Diane Paulus

Set design by Tom Pye  
Costume design by David Zinn  
Lighting by Jennifer Tipton  
Projection design by Finn Ross  
Choreography by Jill Johnson  
Featuring Chamber Orchestra A Far Cry

### **BAM Howard Gilman Opera House (30 Lafayette Ave)**

Oct 3, 5, and 7 at 7:30pm; Oct 8 at 3pm

Tickets: \$35, 60, 85, 110 (weekdays); \$35, 65, 95, 125 (weekends)  
(prices subject to change after July 23)

Poet Walt Whitman's personal experience with Union soldiers in a Civil War field hospital sets the stage for composer/librettist Matthew Aucoin's acclaimed and resonant opera. Directed by Diane Paulus, with Aucoin conducting 26-piece chamber orchestra A Far Cry, the opera features baritone Rod Gilfry (as Whitman), tenor Alexander Lewis (John Wormley), bass baritone Davone Tines (Freddie Stowers), and soprano Jennifer Zetlan (Messenger). The work was commissioned by American Repertory Theater for The National Civil War Project, commemorating the war's 150<sup>th</sup> anniversary.

Aucoin's fictional characterization of Whitman presents a conflicted but compassionate man, drawn romantically to a wounded soldier—John Wormley—himself a complex character in need. In a review of the opera's 2015 world premiere in Boston, *The New York Times* said Aucoin "writes music that activates the text...the orchestra almost hugs each word with some piercing harmony..." *The Boston Globe* says "*Crossing* is opera at its most elemental, something Whitman would have appreciated."

**Matthew Aucoin**, a 2012 graduate of Harvard College, made his conducting debut with the Chicago Symphony Orchestra in 2014. He has served as an assistant conductor for the Metropolitan Opera and conducted the Juilliard Opera and Rome Opera Orchestra. His orchestral and chamber works have been performed by cellist Yo-Yo Ma, the Zurich Tonhalle Orchestra, and the Chicago Symphony Orchestra. Aucoin's ecologically-themed youth opera, *Second Nature*, was commissioned and staged by Chicago's Lyric Opera in 2015. He has been guest lecturer on music and literature at the NY Shakespeare Society and NYU's Casa Italiana, and has hosted programs for WQXR radio.

**American Repertory Theatre (A.R.T.)** is a professional theater on the campus of Harvard University, producing groundbreaking work in Cambridge and beyond. The A.R.T. was founded in 1980 by Robert Brustein, who served as artistic director until 2002, when he was succeeded by Robert Woodruff. Diane Paulus began her tenure as artistic director in 2008. The A.R.T. has been honored with distinguished awards including a Tony Award for Best New Play for *All the*



*Way* (2014), consecutive Tony Awards for Best Revival of a Musical for *Pippin* (2013) and *The Gershwins' Porgy and Bess* (2012), a Pulitzer Prize, and a Tony for Best Regional Theater.

**Diane Paulus** is the Terrie and Bradley Bloom Artistic Director of the American Repertory Theater at Harvard University and was selected for the 2014 *Time* 100. Paulus won the Tony Award for Best Director of a Musical in 2013 for *Pippin*. For A.R.T., she has directed *Finding Neverland*, *Witness Uganda*, *The Donkey Show*, and *The Gershwins' Porgy and Bess*. Paulus directed the Public Theater's Tony Award-winning revival of *Hair* on Broadway and London's West End; Cirque du Soleil's *Amaluna*; and operas including *The Magic Flute*, *Don Giovanni*, and the Monteverdi trilogy including *Orfeo* (Chicago Opera Theater production, BAM 2002 Spring season), *Il ritorno d'Ulisse in patria*, and *L'incoronazione di Poppea*.

For press information, contact Sandy Sawotka at [ssawotka@BAM.org](mailto:ssawotka@BAM.org) or 718.636.4190.

Major support for *Crossing* provided by Robert L. Turner.

Produced and commissioned by American Repertory Theater at Harvard University. Produced in association with Music-Theatre Group.

*Crossing* was commissioned through the generous support of Catherine and Paul Bittenwieser. This production of *Crossing* was made possible through the extraordinary support of Betsy and Edward Cohen.

## ***A Letter to My Nephew***

## **NY Premiere**

Bill T. Jones/Arnie Zane Company  
In association with New York Live Arts  
Conceived and directed by Bill T. Jones

Choreography by Bill T. Jones with Janet Wong and the Company  
Original score composed by Nick Hallett  
Set design by Bjorn Amelan  
Lighting design by Robert Wierzel  
Costume design by Liz Prince  
Projection design by Janet Wong  
Sound design by Samuel Crawford

### **BAM Harvey Theater (651 Fulton St.)**

Oct 3—7 at 7:30pm

Tickets: \$30, 40, 50, 60 (weekday); \$35, 45, 55, 65 (weekend)  
(prices subject to change after July 23)

Bill T. Jones' latest dance-theater work is an intimate and impressionistic collage for nine dancers, setting a portrait of Jones's beloved nephew Lance T. Briggs—a talented dancer who struggled with illness and addiction—against the current political landscape. Composed like a series of postcards sent home from a fabled liberal Europe, *A Letter to My Nephew* launches a swirl of images around Briggs—a vogue ball, a breathtaking vista, and a scene of forced migration—as he lies in a hospital bed. Flashing like a feverish hour of the evening news, this

new work is an evocative composition of imagery, movement, and sound. Drawing from conversations with his nephew—as done in his recent work *Analogy/Lance*—Jones continues to navigate familial relationships within the context of a larger socio-political history. Performed in Paris, Singapore, Boston, and Macau, each iteration of *A Letter* serves as a snapshot of life in a specific place, incorporating references to local culture, customs and architecture as they relate to world events. Through a delirious mixture of house music, pop tunes, and lullabies from composer Nick Hallett, and a barrage of battleground imagery from video designer Janet Wong, Jones' words to his nephew are brought to life.

**Bill T. Jones** is a multi-talented artist, choreographer, dancer, theater director, and writer who has received major honors ranging from a 1994 MacArthur “Genius” Award to Kennedy Center Honors in 2010. Mr. Jones began his dance training at the State University of New York at Binghamton, where he studied classical ballet and modern dance. In 1982 he formed the Bill T. Jones/Arnie Zane Company (then called Bill T. Jones/Arnie Zane & Company) with his late partner, Arnie Zane. In addition to creating more than 140 works for his own company, Mr. Jones has received many commissions to create dances for modern and ballet companies, including Alvin Ailey American Dance Theater, Boston Ballet, Lyon Opera Ballet, and Berlin Opera Ballet, among others. He won Tony Awards for Best Choreography for *FELA!* (2010) and *Spring Awakening* (2007). In 2011, Mr. Jones was named Executive 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. Jones was previously at BAM with *A Rite* (NWF 2013), *A Quarreling Pair* (NWF 2008), *Bill T. Jones 20th Anniversary* (Winter/Spring 2004), and many other appearances since his BAM debut in 1983.

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

***Mon élue noire (My Black Chosen One): Sacre #2***

**US Premiere**

Ballet du Nord

Choreography by Olivier Dubois

Music by Igor Stravinsky

Lighting design by Emmanuel Gary

Costume design by Chrystel Zingiro

**BAM Fisher** (Fishman Space), 321 Ashland Pl

Oct 4—7 at 7:30pm

Tickets: \$25

In his ongoing exploration of all truths and myths surrounding the legendary premiere of Stravinsky's *Rite of Spring*, Ballet du Nord Director Olivier Dubois collaborates with “the mother of contemporary African dance,” Germaine Acogny. The original story of this dance score, ostensibly about virgin sacrifice, is reimagined as a solo dance by a mature and strong black woman. Acogny, enclosed in a rectangular box for the entirety of the dance, dives deep into her 70-plus years of experience, delivers a laser-focused performance, renders expressive every

tiny muscle movement. In the process, she questions western (mis)conceptions of Africa and black bodies.

**Olivier Dubois**, director of France's Ballet du Nord since 2014, was voted one of the 25 best dancers in the world by *Dance Europe* magazine in 2011. He has a unique breadth of experience spanning choreography, performance, and teaching. Born in 1972, Dubois has performed in pieces by Laura Simi, Karine Saporta, Angelin Preljocaj, Charles Cré-Ange, Cirque du Soleil, Jan Fabre, Dominique Boivin, and Sasha Waltz. His choreography has been shown at the Avignon Festival, Centre National de la Danse, Ballets de Monte-Carlo, Ballet National de Marseille, and others. In June 2007 he was awarded a Special Jury Prize by Syndicat de la Critique Théâtre, Musique et Danse in recognition of his contribution to a piece for the *Sujets à Vif* series and for his performing career to date. His *Faune(s)* for the Avignon Festival won the first Prix Jardin d'Europe in Vienna in 2008.

**Germaine Acogny** is known as “the mother of contemporary African dance.” She established her first dance studio in Senegal's capital, Dakar, in 1968 and has since become a major figure in African dance, blending contemporary dance with traditional African styles. She has been choreographer and artistic director of many dance companies and studios, including Mudra Afrique in Senegal and Studio-École-Ballet-Théâtre du 3è Monde in Toulouse, France. In 1997 she established L'École des Sables in Toubab Dialaw, Senegal. She is also the founder of Compagnie Jant-Bi, which performed *Les écailles de la mémoire* (*The Scales of Memory*) as part of the 2008 Next Wave Festival. Acogny last performed at BAM in DanceAfrica 2016.

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.724.8027.

A Ballet du Nord / Olivier Dubois - Centre Chorégraphique National Roubaix Hauts-de-France Nord-Pas de Calais Picardie production.

Co-produced by le CENQUATRE - Paris, La Bâtie – Festival de Genève, Fabrik – Potsdam.

### ***Richard III***

### **US Premiere**

By William Shakespeare  
Translation and adaptation by Marius von Mayenburg  
Schaubühne Berlin  
Directed by Thomas Ostermeier

Set design by Jan Pappelbaum  
Costume design by Florence von Gerkan  
Music by Nils Ostendorf  
Video by Sébastien Dupouey  
Dramaturgy by Florian Borchmeyer  
Lighting design by Erich Schneider

**BAM Harvey** (651 Fulton St)  
Oct 11—14 at 7:30pm; Oct 15 at 3pm  
Tickets: \$35, 55, 75, 95 (Weekday); \$40, 60, 85, 105 (Weekend)  
(prices subject to change after July 23)

In German with English titles

**Iconic Artist Talk: Thomas Ostermeier**

Moderated by Branden Jacobs-Jenkins

Oct 12 at 6pm

BAM Rose Cinemas (30 Lafayette Ave)

\$25 General Public; \$12.50 for BAM Members

*“The question is: Would Richard exist if the world around him weren’t ready for him?”*

—Thomas Ostermeier

Reimagining Shakespeare’s rabidly ambitious king with a confrontational interpretation, Thomas Ostermeier returns to BAM with *Richard III*. This full-throttle adaptation is set in a mud-splattered arena, designed by Jan Pappelbaum, where glitter falls from the sky as a club-footed sociopath stalks the stage. Playwright Marius von Mayenburg replaces Shakespeare’s poetic pentameter with forthright prose and Lars Eidinger portrays the antihero as part rock star, part ghoulish comedian. The production isn’t restricted to the demonization of one man—it is also a portrait of a powerful elite torn apart by internal strife, out of whose midst a perverse dictator emerges. Ostermeier contends that Richard’s monstrosity is not exceptional, but rather representative of our most basic human instincts.

**Thomas Ostermeier** was born in 1968 in Soltau. He began his theatrical career in 1990, acting under director Einar Schlee in his Faust project at Berlin’s Hochschule für Künste. After the project concluded in 1991, Ostermeier began studying directing at the Ernst Busch Academy of Dramatic Arts in Berlin, where he met his mentor Manfred Karge. Ostermeier briefly served as Karge’s assistant director and also acted in Weimar and at the Berliner Ensemble. In 1996 Ostermeier took over as artistic director for the Baracke at the Deutsches Theater, where he began to develop his capitalist realism aesthetic, championing audacious plays that challenged modern societal values. Early productions included *Fat Men in Skirts* by Nicky Silver, Brecht’s *Mann ist Mann*, and *Shopping and Fucking* by Mark Ravenhill.

Since September 1999, Ostermeier has served as artistic director of the Schaubühne in Berlin. His productions have toured extensively and won numerous awards from international festivals. In 2009 he was appointed Officier des Arts et des Lettres by the French Ministry of Culture, and in 2011 he received the Golden Lion of the Venice Biennale. Ostermeier was last at BAM with *An Enemy of the People* (NWF 2013)—now bound for a Broadway run—and *The Marriage of Maria Braun* (NWF 2010).

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

**Saudade**

Joshua Beamish/MOVETHECOMPANY

**New York Premiere**

Choreography by Joshua Beamish

Music by Hildur Guðnadóttir

Lighting design by Mike Inwood

**BAM Fisher** (Fishman Space), 321 Ashland Pl

Oct 11—14 at 7:30pm; Oct 15 at 3pm  
Tickets: \$25

Vancouver and New York-based choreographer Joshua Beamish's *Saudade*—a Portuguese word that represents a concept of a vague, constant desire for a reality that does not, and probably cannot, exist—investigates loss and longing for something unattainable. MOVETHECOMPANY physically manifests the pain of desire and memory and its power to distort our reality, blurring lines between past and present. Merging balletic poise with street-style body isolation, six male dancers conjure these hollow intimacies in a series of ghostly solos, pas de deux, and group passages, accompanied by Hildur Guðnadóttir's darkly intense cello score.

Artistic Director Joshua Beamish founded MOVETHECOMPANY in 2005. His works have toured extensively in North America, Europe, Asia, and Africa. His commissions include The Royal Ballet, Cape Town Opera, Cirque du Soleil for World Expo Shanghai, New York City Ballet Principals Wendy Whelan and Ashley Bouder, The National Ballet of Canada's YOUdance, Compania Nacional de Danza de Mexico, South Africa's Cape Dance Company, Toronto Dance Theatre, and CBC Radio, among others. Beamish has had residencies at The Banff Centre, Jacob's Pillow, and the American Dance Institute in Greater Washington, DC. Notable recent presentations include The Joyce Theater, The Royal Opera House in London, Princeton University, The Place/London, The Guggenheim Museum, Chicago's Harris Theater, Artists in Action in Mumbai and an evening commissioned by the Bangkok International Festival. In addition to being an alumni of the NY Choreographic Institute, he is also a Jerome Robbins Foundation grantee and was a founding member of The Joyce Theater's Young Leaders Circle.

For press information, contact Sarah Garvey at [sgarvey@bam.org](mailto:sgarvey@bam.org) or 718.724.8025.

***La grenouille avait raison (The Toad Knew)***

**US Premiere**

By James Thierrée

Compagnie du Hanne-ton

Set design and original music by James Thierrée

Sound design by Thomas Delot

Lighting design by Alex Hardellet & James Thierrée

Costume design by Pascaline Chavanne

Puppets by Victoria Thierrée

**BAM Howard Gilman Opera House (30 Lafayette Ave)**

Oct 12—14 at 7:30PM

Tickets: \$25, 35, 55, 65 (weekdays); \$25, 40, 60, 80 (weekends)  
(prices subject to change after July 23)

**Master Class: Compagnie du Hanne-ton with Thi Mai Nguyen**

Co-presented by BAM and Mark Morris Dance Group

Oct 13 at 11am, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$25

For experienced and professional dancers  
Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

“Not so much a show as a mass hallucination” –*The Guardian*

A family joke about young James Thierrée’s penchant for communing with imaginary animals inspired the title of the iconic performer’s sixth touring show for his acclaimed Compagnie du Hanne-ton. *La grenouille avait raison (The Toad Knew)*, for which Thierrée serves as creator, stage designer, and musical composer, is a tale of two siblings imprisoned by an amphibious creature played by Ofélie Crispin. After establishing its surreal bona fides with an opening in which a red velvet curtain is pulled down rather than rising, the production unfolds via a series of moving tableaux incorporating “ravishing visuals, seductive music and breathtaking acrobatics” (*The Guardian*) from a company of six performers, including Thierrée himself. As is often the case with Thierrée’s work, the set is a star in itself, in this case conjuring “an extraordinary netherworld of animalistic machines, steaming water and a sinister pianola” (*The Telegraph*). Long before the coup de théâtre that had reviewers overseas bending over backwards not to reveal too much, *Le grenouille* has burrowed itself into the audience’s subconscious like the best—and most twisted—of childhood fairy tales.

**James Thierrée** is one of Europe’s most extraordinary and versatile artists, using his immense talent to create magical dream-like spectacles that captivate, charm, and inspire. Born in 1974, Thierrée began working in the renowned Cirques Bonjour, Imaginaire, and Invisible, co-founded by Victoria and Jean-Baptiste Thierrée, and later studied trapeze and acrobatics, violin, and dramatic arts. He appeared in Peter Greenaway’s film *Prospero’s Books* and played starring roles in the independent films *Bye Bye Blackbird* and *Liberté* (2009). In 1998, he founded **Compagnie du Hanne-ton** and began to create his own work. The company’s first production was *Junebug Symphony*—presented in New York in 2002. Past productions at BAM include *La Veillée des Abysses (Bright Abyss, 2005 Next Wave)*, *Au Revoir Parapluie (2007 Next Wave)*, *Raoul (2010 Next Wave)*, and *Tabac Rouge (2015 Next Wave)*.

For press information, please contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021

Produced by Compagnie du Hanne-ton / Junebug

**/peh-LO-tah/**

**New York Premiere**

By Marc Bamuthi Joseph/The Living Word Project

Directed by Michael John Garcés

Choreography by Stacey Printz

Composed by Tommy Shepherd

Set and video design by David Szlasa

Lighting design by Tom Ontiveros

Sound design by Rob Kaplowitz

Costume design by Meghan Healy

**BAM Harvey Theater** (651 Fulton Street)

Oct 18—21 at 7:30PM

Tickets: \$25, 35, 45 (weekday); \$30, 40, 55 (weekend)

(prices subject to change after July 23)

“The two places on earth I actually feel free aren’t coordinates, they’re moments. The first is inside of dance, somewhere between rising up against gravity and a sensation that the air beneath my body is falling in love with its weight, carrying me so that I might never come down. The second place is after scoring a goal on the soccer pitch, wherein my body floods with the chemical they bottle up in EpiPens to revive the dead. I am weightless...raceless...”  
–Marc Bamuthi Joseph

*/peh-LO-tah/*, a performance work by award-winning poet-performer Marc Bamuthi Joseph, explores the links between dance and sport, as well as the complexities of soccer—the world’s most popular game—as a source of both joy and exploitation. Based on the artist’s own experiences playing the game as an American child of Haitian immigrants, as well as his travel journals from visits to World Cups in South Africa and Brazil, */peh-LO-tah/* deftly mines the political, economic, and social significance of the spinning ball (pelota). It is, per Joseph himself: “a dance about the economy, choreographed to the rhythm of the beautiful game.” */peh-LO-tah/* combines Joseph’s signature spoken word and charismatic storytelling with live music and choreography inspired by South African and Brazilian movement styles and techniques from the soccer field. The production also encompasses silhouette and shadow play, filmed imagery and video production, and of course the powerful physicality of the production’s dancers and musicians, delivering a multi-dimensional theatrical experience both immersive and illuminating.

**Marc Bamuthi Joseph** is one of America’s most vital voices in performance, arts education, and artistic curation. After appearing on Broadway as a young actor, Joseph developed several poetry-based works for the stage, including *Word Becomes Flesh*, *Scourge*, and *the break/s*, that have toured across the US, Europe, and Africa. Joseph’s *Word Becomes Flesh* was re-mounted by Theater Alliance in 2016 and earned five Helen Hayes Awards in May of 2017. Joseph is an inaugural recipient of the Guggenheim Social Practice initiative, a United States Artists Rockefeller Fellowship honoree, a 2011 Herb Alpert Award winner, and an inaugural recipient of the Doris Duke Performing Artist Award. In pursuit of affirmations of black life in the public realm, he co-founded the Life is Living Festival for Youth Speaks, and created the installation *Black Joy in the Hour of Chaos* for Creative Time. Joseph is currently completing a new libretto with Bill T. Jones for the Opera Philadelphia while serving as Chief of Program and Pedagogy at Yerba Buena Center for the Arts. Joseph was last at BAM with *red, black & GREEN: a blues* (Next Wave 2012), a performance work and multimedia installation.

For press information, contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021.

Commissioned by the Kennedy Center for the Arts and the Museum of Contemporary Art (MCA), Chicago.

Produced by MAPP International Productions

### ***Mementos Mori***

Created by Manual Cinema

### **New York Premiere**

Directed by Julia Miller

Puppet design by Drew Dir

Choreography by Sarah Fornace

Music and sound design by Kyle Vegter  
Costume design by Marisa Chilberg  
Video design by Liviu Pasare

**BAM Fisher** (Fishman Space), 321 Ashland Pl  
Oct 18—21 at 7:30pm  
Tickets: \$25

The work of Chicago-based performance collective Manual Cinema defies genre. Part theater, movie, puppetry, shadow play, live music, and show-and-tell, their pieces expose illusion-making to the audience without diminishing any of the illusion's wonder. *The New York Times* has called its work "spellbinding" and "dreamy in all senses of the word." The company makes its BAM debut with *Mementos Mori*, its most ambitious show to date, with six puppeteers, hundreds of paper puppets, seven overhead projectors, two cameras, three screens, four musicians, and live sound effects. When Death takes an unexpected holiday, an elderly film projectionist finds a new lease on life; a ghost explores the afterlife with her iPhone; and a seven-year-old girl discovers her own mortality.

To date **Manual Cinema** has created five original feature-length live cinematic shadow puppet shows (*Lula Del Ray*, *ADA/AVA*, *Mementos Mori*, *My Soul's Shadow*, *The Magic City*); a live cinematic contemporary dance show for family audiences in collaboration with Hubbard Street Dance and the choreographer Robyn Mineko Williams (*Mariko's Magical Mix*); a site-specific installation (*La Celestina*); an adaptation of *Hansel & Gretel* created for the Belgian Royal Opera; music videos for Sony Masterworks, Gabriel Kahane, three time Grammy Award-winning eighth blackbird, and *The New York Times* best selling author Reif Larson; a live non-fiction piece for *Pop-Up Magazine*; videos for *The New York Times* (*The Forger*), NPR's *Invisibilia*, and a self-produced work (*CHICAGOLAND*); a museum exhibit created in collaboration with the Chicago History Museum (*The Secret Lives of Objects*) a collection of cinematic shorts in collaboration with poet Zachary Schomburg and string quartet Chicago Q Ensemble (*FJORDS*); and live cinematic puppet adaptations of StoryCorps stories (*Show & Tell*).

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.724.8027.

***boulders and bones***

ODC/Dance

Choreography by Brenda Way and KT Nelson

Original music by Zoë Keating

Video by RJ Muna

Lighting and scenic design by Alexander V. Nichols

**BAM Harvey Theater** (651 Fulton Street)

Oct 25—28 at 7:30pm

Tickets: \$25, 35, 45 (weekdays); \$30, 40, 50 (weekend)

(prices subject to change after July 23)

**New York Premiere**



In their BAM debut and first choreographic collaboration, ODC/Dance founder Brenda Way and co-artistic director KT Nelson use British land artist Andy Goldsworthy's work as a foundation for a meditation on the destructive and generative process of creation. Set to a commissioned score composed and performed live by cellist Zoë Keating, with RJ Muna's towering time-lapse video of Goldsworthy's hillside sculpture *Culvert Cairn* bringing the artist's work to temporal life, this shapeshifting evening-length piece for 10 dancers (five men, five women) emphasizes intimate and athletic partnering. For the most part, Keating's score—veering dramatically between the melancholy and the propulsive—drives the dance, with the exception of one memorable extended solo performed in silence. The overall effect is that of “a colossal triumph of the imagination, continually drawing us back to the mystery of Goldsworthy's dance with nature” (*Huffington Post*).

**ODC/Dance** is known worldwide for its athleticism, passion, and intellectual depth. Among the many awards ODC's three resident choreographers—Brenda Way, KT Nelson, and Kimi Okada—have received are a Guggenheim, NEA American Masterpiece Award, 30 years of NEA fellowships and production grants, seven Isadora Duncan Dance Awards, two Nureyev Awards, a *San Francisco Examiner* Golden Slipper Award, and a Tony Award nomination. ODC has been hailed as Best Dance Company in the *San Francisco Bay Guardian's* “Best of the Bay” 2002, 2005, 2006, 2009, 2011, 2014, and 2016 editions. In 2009, ODC was selected by the Brooklyn Academy of Music as one of three dance companies invited to tour internationally (to Burma, Indonesia, and Thailand) under the aegis of the US State Department's inaugural *DanceMotion USA™* tour.

Founded in 1971 by Artistic Director Brenda Way, ODC (Oberlin Dance Collective, named after its place of origin, Oberlin College in Ohio) loaded up a yellow school bus and relocated to San Francisco in 1976. Way's goal was to ground the company in a dynamic, pluralistic setting. In 1979, ODC was the first modern dance company in America to build its own home facility, from which it now operates a dance company, school, theater, gallery, and health clinic for dancers.

For press information, contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021.

***Virago-Man Dem***  
Cynthia Oliver

**World Premiere**

Music by Jason Finkelman  
Visual art by Black Kirby (John Jennings and Stacey Robinson)  
Projections and animations by John Boesche  
Costume design by Susan Becker  
Lighting design by Amanda K. Ringger

**BAM Fisher** (Fishman Space), 321 Ashland PI  
Oct 25—28 at 7:30pm  
Tickets: \$25

**Talk: Examining Black Masculinity**  
With Cynthia Oliver and Nora Chipaumire  
Oct 27 at 6pm  
Wendy's Subway Reading Room, BAM Fisher (Sharp Lower Lobby), 321 Ashland PI

Free

Cynthia Oliver's dance-theater work *Virago-Man Dem* explores both the overt and unspoken expressions of black masculinity through movement, spoken word, and visual projections. Reflecting on the term "virago" and its definition of characteristically male behaviors and female cultural transgressions, the work is driven by a core query: "How can a woman choreograph masculinity, without resorting to stereotypes?" Oliver tackles this challenge with a nuanced study in the multiplicities of masculinity, within Caribbean and African-American cultures. The work is based on the lives of its African-American and Afro-Caribbean performers Duane Cyrus, Jonathan Gonzalez, Niall Noel Jones, and Ni'Ja Whitson, and shifts from their specific experiences to broader cultural perspectives.

**Cynthia Oliver** is a Bronx-born, Virgin Island-reared performer who has danced with Theatre Dance Inc.; Caribbean Dance Company of St. Croix, Virgin Islands; Ronald K. Brown/Evidence; Bebe Miller Company; and Tere O'Connor Dance. Influenced by the black avant-garde, Oliver creates multi-genre performance collages, incorporating Caribbean, African, and American aesthetic sensibilities. She has been awarded and/or commissioned by The Jerome Foundation, 92nd St Y Harkness Center for Dance, PS 122, and Dance Theater Workshop, among many others. Her work has been performed in festivals and venues around the country. In 2012, she was invited to Oagadougou, Burkina Faso, via the Suitcase Fund, to work with a group of 16 women dance artists, creating a choreography which spoke to their empowerment as artists negotiating complex traditions that may impede their art. In addition to Cynthia's performance work, she holds a Ph.D. in performance studies from New York University. Her scholarly work has focused on performance in the Anglophone Caribbean. She has taught at NYU's Tisch School of the Arts, The Newcomb Summer Dance Intensive at Tulane University, Florida State University, and the University of Utah. She is Professor of Dance at the University of Illinois, Urbana-Champaign. Oliver was last at BAM as a performer in *Bleed* (NWF 13).

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

### ***Road Trip***

Bang on a Can All-Stars

Music by Michael Gordon, David Lang, and Julia Wolfe

Directed by Michael Counts

Scenic design by CandyStations

Lighting design by Ben Stanton

**BAM Howard Gilman Opera House** (30 Lafayette Ave)

Oct 27—28 at 7:30pm

Tickets: \$25, 40, 55 (prices subject to change after July 23)

On Mother's Day in 1987, three young composers put together a one-day marathon concert in a Soho art gallery. Thus began a 30-year partnership. Though they have since gone on to illustrious solo careers (including two Pulitzer Prizes), the camaraderie endures, as does the belief that music-making should adhere to no genre or style and collaboration can produce first-rate music. For their 30th anniversary, Michael Gordon, David Lang, and Julia Wolfe band

### **New York Premiere**

together again to create the evening-length work *Road Trip* for the Bang on a Can All-Stars. The two performances commemorate and celebrate a journey that has propelled them to the vanguard of American composers and commissioning entities for the last three decades.

Composer **Michael Gordon** merges subtle rhythmic invention with incredible power in his music, embodying, in the words of *The New Yorker's* Alex Ross, “the fury of punk rock, the nervous brilliance of free jazz and the intransigence of classical modernism.” Over the past 25 years, Gordon has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles and major orchestral commissions to works conceived specifically for the recording studio. His past BAM appearances include *Amplified* (2016 Next Wave), *Timber* (2012 Next Wave), *Lightning at our feet* (2008 Next Wave), *Shelter* (2005 Next Wave), and *The New Yorkers* (2003 Next Wave).

**David Lang** is the recipient of the 2008 Pulitzer Prize in music for *the little match girl passion* and was nominated for a Golden Globe and Academy Award for his music for Paolo Sorrentino's film *Youth*. One of America's most honored composers, Lang has recently written works include *man made* for Sō Percussion and the Los Angeles Philharmonic; *death speaks* for Shara Worden, Bryce Dessner, Nico Muhly, and Owen Pallett; *writing on water* for the London Sinfonietta, with libretto and visuals by English filmmaker Peter Greenaway; *the difficulty of crossing a field*, a fully-staged opera for Kronos Quartet; *anatomy theatre; love fail* with Anonymous 4 (2012 Next Wave); and *the loser* (2016 Next Wave), among others.

**Julia Wolfe**, winner of the 2015 Pulitzer Prize in music, draws inspiration from the folk, classical, and rock genres, bringing a modern sensibility to each while simultaneously tearing down the walls between them. Wolfe's music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. Her music has been heard in venues worldwide including BAM (*Steel Hammer*, 2015 Next Wave), the Sydney Olympic Arts Festival, Théâtre de la Ville, Lincoln Center, and Carnegie Hall, and has been recorded on Cantaloupe, Teldec, Point/Universal, Sony Classical, and Argo/Decca.

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.724.8027.

Commissioned by BAM for the 2017 Next Wave Festival and by Stephen A. Block, Robert Braun & Joan Friedman, Leslie Lassiter, Raulee Marcus, Maria & Robert A. Skirnick, Jane and Richard Stewart.

BAM and Performa present

***Buffer***

**World Premiere**

Conceived and directed by Xavier Cha

Music and sound design by Aaron David Ross

Libretto by Julianna Huxtable

Stage design by Paul Kopkau, Felix Burrichter, and Michael Bullock

Screenplay by Xavier Cha and Robert Moulthorp

Lighting design by Joe Levasseur

Costume design by Akeem Smith

**BAM Fisher** (Fishman Space), 321 Ashland Pl  
Nov 1–4 at 7:30pm  
Tickets: \$25

*Buffer* is a live performance piece combining theater, dance, and opera that seeks to represent the phenomena of consuming digital content through purely analog form. Without the use of projections, video, or digital screens of any kind, *Buffer* deconstructs the formal elements and psychological dimensions of acting and media production through the physical replication of digital effects. To achieve this, the work is comprised of three abruptly alternating scenes—each manipulate language, movement, and vocalization through virtuosic physical mastery. A contemporary dance accompanied by an opera singer unexpectedly shifts to an intimate conversation between two lovers, which in turn transitions to an erotic sex scene between two men. These rotating scenes mimic toggling between TV channels or browser tabs, an effect achieved through lighting design and fast-pace set changes. The action and dialogue randomly pause mid-phrase, as if the scene is buffering; the actors repeat lines; motions and gestures suddenly reverse and skip. The opera singer, harnessing complete vocal mastery, halts mid-aria in accordance with the continually freezing choreography. This jarring moment is unexpected pacing for such a climactic, dramatic medium. The actors, suspended in a loop of passionate physicality, recall the effect of a video highlight thumbnail, or “Boomerang” clips, in sync with the soundtrack and lighting design. Here the language of digital production and its malfunctions unfolds in real time on stage.

Xavier Cha was born in Los Angeles and currently lives and works in New York City. She has had recent solo exhibitions at the Museum of Contemporary Art Cleveland (2016); 47 Canal, New York (2015, 2012); Aspect / Ratio, Chicago (2013); and the Whitney Museum of American Art (2011). She has staged performance works at the Museum of Contemporary Art, Santa Barbara (2015); INOVA, Milwaukee (2015); Kunsthalle, Düsseldorf (2014); and the New Museum (2013), among others. Cha received a Frieze Film Commission in 2015, a New York Foundation for the Arts Fellowship in 2012, and was awarded a Guggenheim Fellowship in 2014.

For press information, contact Sarah Garvey at [sgarvey@bam.org](mailto:sgarvey@bam.org) or 718.724.8025.

Xavier Cha is the recipient of The Harkness Dance Residency at the BAM Fisher in 2017.

***State of Siege***

Théâtre de la Ville, Paris

By Albert Camus

Directed by Emmanuel Demarcy-Mota

**New York Premiere**

Artistic collaborator Christophe Lemaire

Set design by Yves Collet

Lighting design by Yves Collet & Christophe Lemaire

Sound design by David Lesser

Costume design by Fanny Brouste

Video design by Mike Guermyet

**BAM Howard Gilman Opera House** (30 Lafayette Ave)

Nov 2—4 at 7:30pm

Tickets: \$25, 40, 60, 75 (weekday) \$35, 45, 65, 85 (weekend)  
(prices subject to change after July 23)

In French with English titles

**Talk: *On Camus and Totalitarianism***

With Emmanuel Demarcy-Mota

Nov 3 at 6pm

Wendy's Subway Reading Room, BAM Fisher (Sharp Lower Lobby), 321 Ashland Pl  
Free

Emmanuel Demarcy-Mota first staged a Camus play (*Caligula*) with his high-school classmates. Mounted in response to a 1986 student protest, he felt he needed to address the question of freedom and its existential ramifications. The same question looms today, and he turns once again to a play by Camus, one of the deepest thinkers in modern literature. In *State of Siege*, a symbolic character named “The Plague” arrives in town after a catastrophic event and gradually assumes totalitarian power. Camus wrote the play in 1948, when Europe lay in post-war rubble. Demarcy-Mota, who demonstrated his proficiency in staging modern classics in two previous well-received BAM appearances (*Six Characters in Search of an Author* in Next Wave Festival, 2014 and *Rhinoceros* in New Wave Festival, 2012), returns with his favorite thespians from Théâtre de la Ville.

**Théâtre de la Ville** was created in 1968 under the auspices of the City of Paris. Dedicated to “art in the diversity of its theatrical, choreographic, and musical forms” as stated by its founder, Jean Mercure, Théâtre de la Ville has over the years become one of the most important cultural landmarks in Paris, mostly through its multidisciplinary and international productions in theater, dance, and music. Théâtre de la Ville is funded by the City of Paris and, with its two venues—a 1,000-seat hall (currently under renovation) in the heart of Paris and the more intimate 400-seat theater in Montmartre—and offers close to 100 different programs each season. It collaborated with BAM on Brooklyn/Paris Exchange (Next Wave 2016), a cross-cultural programming initiative featuring The Civilians, nora chipaumire, Yoann Bourgeois, and Company Wang Ramirez.

Awarded with France’s highest honor, the Chevalier de la Légion d’honneur in 2012, **Emmanuel Demarcy-Mota** was also the youngest artistic director of Théâtre de la Ville when he was appointed to the position in 2008. He has further diversified the audience by introducing productions in foreign languages, educational activities, and programs for young people. During the renovation of its principal venue, Théâtre de la Ville will maintain its multidisciplinary program throughout a network of 20 partner venues in Paris and its surroundings. Théâtre de la Ville made its BAM debut with *Rhinoceros* (Next Wave 2012) and returned with *Six Characters in Search of an Author* in 2014.

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.724.8027.

Produced by Théâtre de la Ville—Paris. Co-produced by les Théâtre de la Ville de Luxembourg, Théâtre national de Bretagne, and BAM.

Supported by Jeune Théâtre National.

The US tour of *Stage of Siege* has been made possible through support from Institut français, City of Paris and the Cultural services of the French Embassy in the USA.

## ***Aroundtown***

David Dorfman Dance

## **New York Premiere**

Music by Samuel Crawford, Liz de Lise, and Zeb Gould

Dramaturgy by Anne Davison

Lighting design by Tuce Yasak

Costume design by Ásta Hostetter

Visual media by Shawn Hove

**BAM Harvey Theater** (651 Fulton St.)

Nov 8—11 at 7:30pm

Tickets: \$25, \$25, \$50 (weekday); \$30, \$40, \$55 (weekend)

(prices subject to change after July 23)

## **Master Class: David Dorfman Dance**

Co-presented by BAM and Mark Morris Dance Group

Nov 6 at 10am, Mark Morris Dance Center (3 Lafayette Ave)

For experienced and professional dancers

Price: \$20

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

"[Dorfman] has never shied away from openhearted explorations of self and society, channeling big ideas into raw, hyper-athletic movement that calls for daring, go-for-broke dancers."

—*The New York Times*

David Dorfman Dance returns to BAM with its trademark physical abandon and emotional punch in *Aroundtown*, a kinetic “hope poem” utilizing original music, text, and visuals that explore commitment, community, and closeness in our times of rampant violence and strife. Speaking to the company’s mission to examine pertinent social and political issues, *Aroundtown* offers an intimate view of characters seeking love, redemption and at times forgiveness. Amid electric folk music performed live by an onstage band, the company waltzes and collides, rhythmically channeling Dorfman’s earnest plea for togetherness and empathy. Featuring a poignant cameo by Dorfman and his wife Lisa Race, the evening is inspired by diverse cinematic experiences ranging from *Umbrellas of Cherbourg* to *Dogville* to *Love Actually*.

David Dorfman, a native of Chicago, started **David Dorfman Dance** in 1987. The company has performed extensively in North and South America, Great Britain, and Europe, including three previous engagements at BAM: *To Lie Tenderly* (NWF 2000), *underground* (NWF 2006) and *Come, and Back Again* (NWF 2013). In 2014 BAM and the US Department of State’s Bureau of Educational and Cultural Affairs (ECA) selected David Dorfman Dance to participate in *DanceMotion USA<sup>SM</sup>*. Dorfman was the recipient of 2005 Guggenheim Foundation fellowship and has been honored with four fellowships from the National Endowment for the Arts, three New York Foundation for the Arts fellowships, an American Choreographer’s Award, and a Paul Taylor Fellowship from The Yard. Dorfman and the company’s dancers and artistic collaborators

have been honored with eight New York Dance and Performance ("Bessie") Awards. David Dorfman Dance has been the company-in-residence at Connecticut College since 2007.

For press information, contact Sarah Garvey at [sgarvey@bam.org](mailto:sgarvey@bam.org) or 718.724.8025.

Commissioned by BAM.

### ***Man to Man***

By Manfred Karge

Translated by Alexandra Wood

Wales Millennium Centre

### **US Premiere**

Directed by Bruce Guthrie & Scott Graham

Set and costume design by Richard Kent

Lighting design by Rick Fisher

Sound design by Mike Walker

Video design by Andrzej Goulding

Music composed by Matthew Scott

**BAM Fisher** (Fishman Space), 321 Ashland Place

Nov 7—11 at 7:30pm

Tickets: \$25

The Wales Millennium Centre makes its BAM debut with Manfred Karge's 1982 German masterpiece, *Man to Man*. The one-woman play tells the story of Ella, a woman forced to adopt the identity of her dead husband in order to survive in Weimar Germany. Scottish actress Margaret Ann Bain stars as the resourceful widow (incidentally, a role that launched the career of actress Tilda Swinton). Compromising her own identity for survival, Ella is plunged into an unfamiliar world of beer, banter, and poker; a claustrophobic existence dominated by the fear of discovery and the changing face of authority in a volatile country. In this new English adaptation by Alexandra Wood, directors Bruce Guthrie and Scott Graham create a world of shape-shifting shadows, shunting the audience from one memory to another. After premiering at the Wales Millennium Centre in 2015, the production enjoyed a lauded sold-out run at the Edinburgh Fringe Festival.

**Wales Millennium Centre** is Wales' national home for the performing arts in Cardiff Bay. One of the UK's top cultural attractions, this iconic Welsh landmark stages musicals, opera, ballet, circus and contemporary dance alongside the UK's largest program of free performances. Resident companies and organizations include Welsh National Opera, BBC National, Orchestra of Wales, Literature Wales, Touch Trust, Urdd, Hijinx, National Dance Company Wales, and Tŷ Cerdd.

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

## **Grand Finale**

## **US Premiere**

Hofesh Shechter Company  
Choreography and music by Hofesh Shechter

Set and Costume design by Tom Scutt  
Lighting design by Tom Visser

### **BAM Howard Gilman Opera House (30 Lafayette Ave)**

Nov 9—11 at 7:30pm

Tickets: \$25, 30, 40, 50 (weekday); \$30, 35, 45, 55 (weekend)  
(prices subject to change after July 23)

Internationally celebrated choreographer Hofesh Shechter returns To BAM with *Grand Finale*, a new evening-length dance work. With 10 dancers and six musicians on stage playing Shechter's original score, *Grand Finale* is at once comic, bleak, and beautiful, evoking a world at odds with itself, full of anarchic energy and violent comedy. Together with sought-after stage designer Tom Scutt (Tony-nominated for *King Charles III*), Shechter creates a vision of a world in freefall, part gig, part dance, part theater, and wholly original.

Israeli-born, UK-based choreographer **Hofesh Shechter** began his professional dance career with Batsheva Dance Company. He also studied percussion and went on to become a drummer for a rock band. He made his choreographic debut in the UK in 2003 with the duet *Fragments*, followed by *Cult*, *Uprising*, and *In your rooms*. In 2008 he formed **Hofesh Shechter Company** with an international cast of outstanding dancers and musicians. *Political Mother* (2010) brought the company international attention and led to its BAM debut in 2012. The company also appeared in the 2013 Next Wave with *Sun*. Shechter has worked as a choreographer at the UK's Royal Court Theatre and the National Theatre and for BBC 4's popular drama *Skins*.

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.724.8027.

Produced by Hofesh Shechter Company and commissioned by Georgia Rosengarten.

Commissioning partners are Sadler's Wells Theatre, Théâtre de la Ville-Paris / La Villette-Paris and Brighton Dome and Festival.

Co-commissioned by Colours International Dance Festival Stuttgart, Les Théâtres de la Ville de Luxembourg, Romaeuropa Festival, Theatre Royal Plymouth and Marche Teatro / Inteatro Festival together with Danse Danse Montréal, HELLERAU-European Center for the Arts Dresden, Dansens Hus Oslo, Athens and Epidaurus Festival, HOME Manchester and Scène Nationale d'Albi.

Grand Finale is generously supported by the International Music and Arts Foundation.

## **17c**

## **New York Premiere**

Big Dance Theater  
Conceived and choreographed by Annie-B Parson  
Directed by Annie-B Parson and Paul Lazar



Sound by Tei Blow  
Set design by Joanne Howard  
Lighting design by Joe Levasseur  
Costume design by Oana Botez  
Video by Jeff Larson

**BAM Harvey Theater** (651 Fulton St)

Nov 14—18 at 7:30pm

Tickets: \$30, 40, 55 (weekdays); \$35, 45, 60 (weekends)  
(prices subject to change after July 23)

**Master Class: Big Dance Theater with Paul Lazar**

Co-presented by BAM and Mark Morris Dance Group

Nov 18 at 1:30pm, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$25

For theater and dance practitioners

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

Built around the 17<sup>th</sup>-century writings of Samuel Pepys, Big Dance Theater's witty new ensemble work considers the diarist as a startling precursor to our own social media culture. The dance-theater work also uses his marriage to the long-suffering Bess as a lens through which to view the erasure of women's voices from his obsessively annotated life. A band of five Big Dance veterans spanning all three decades of the ensemble's history— Elizabeth DeMent, Cynthia Hopkins, Paul Lazar, Aaron Mattocks, and Kourtney Rutherford—bring to life aesthetic and textual references ranging from glam rock to 17<sup>th</sup>-century British radical feminist playwright Margaret Cavendish to the nerdily comprehensive contemporary blog [www.pepysdiary.com](http://www.pepysdiary.com). As ever, Big Dance Theater continues its formal fascination with building systems of dance that challenge theater while showcasing some of New York's most multifaceted and engaging performers, all bound together by the wry and incisive intelligence that has defined its trailblazing oeuvre for more than 25 years.

Founded in 1991, **Big Dance Theater** is known for its adventurous use of music, text, dance, and visual design to expand and refract literary texts, weaving disparate sources and forms into seamless theatrical wholes. Under the artistic direction of Annie-B Parson and Paul Lazar, the company has created more than 20 works—each piece developed over months of collaboration with its associate artists, a longstanding, ever-evolving group of actors, dancers, composers, and designers. In 2000, the company received an Obie Award for its “passionate practice of the most implausible choreographic and literary concoctions.” Directors Lazar and Parson were honored in 2002 with a Bessie Award for their “boldly arranged marriage of dance and theater,” and *Comme Toujours, Here I Stand* received a Bessie Award in 2010 for Outstanding Production. The company also received the inaugural Jacob's Pillow Dance Award in 2007. Parson was recently awarded a 2014 Doris Duke Artist Award as well as the 2014 Foundation for Contemporary Art Award. Big Dance Theater has been presented in both dance and theater venues nationally and abroad, in Italy, France, Belgium, the Netherlands, Germany, and Georgia. Big Dance Theater was last at BAM with *Alan Smithee Directed this Play: Triple Feature* (2014 Next Wave).

For press information, contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021.

17c is produced by Big Dance Theater and co-commissioned by Carolina Performing Arts/UNC Chapel Hill, Brooklyn Academy of Music, Philadelphia FringeArts, the Old Vic/London, The Yard (Chilmark, MA), Diane and Adam E. Max, Virginia and Timothy Millhiser, the Starry Night Fund, and the Heimbinder Family Foundation.

## ***A Billion Nights on Earth***

Created by Thaddeus Phillips  
In collaboration with Steven Dufala

## **New York Premiere**

Directed by Thaddeus Phillips  
Designed by Steven Dufala  
Dramaturgy by Tatiana Mallarino  
Creative collaboration by Michael + Winslow Fegley  
Music by Juan Gabriel Turbay  
Lighting design by David Todaro  
Costumes by Jan Avramov  
Set engineering by Efren Delgadillio Jr.

**BAM Fisher** (Fishman Space) 321 Ashland Pl  
Nov 15—18 at 7:30pm; Nov 18 at 2pm (BAMkids matinee)  
Tickets: \$25

*A Billion Nights on Earth* weaves together the extraordinary and the unexpected into a theatrical epic adventure through space and time. A child in search of a lost stuffed animal discovers an unlikely door into another dimension, soon followed by his worried father. The pair—played by real father and son actors Michael and Winslow Fegley—must rely on ingenuity and each other to find their way home through an ever-shifting landscape. Employing Kabuki theater, pop-up storybook design techniques, and installation art aesthetics, Thaddeus Phillips and artist Steven Dufala create a magical theater work for adults and kids alike. Composer Juan Gabriel Turbay's cinematic score animates this work of suspense, wonder and whimsical wisdom.

**Thaddeus Phillips** is a theatre director, designer and performer originally from Denver, Colorado who is based between North and South America. His inventive and cinematic stagings have been seen Off-Broadway and in theatres and festivals around the world. Recent work includes the adaptation and direction of *Ankomsten* based on Shaun Tan's graphic novel *The Arrival* for Teateri in Sweden and a world-wide tour of *17 Border Crossings* (BAM NWF 15) to venues across the USA, Europe, and Asia. He began his career doing object puppet performances of Shakespeare (*The Tempest*, *King Lear* & *Henry V*) which were performed at La Mama, and venues across the US and UK. Directed works and creations include: *RED-EYE to HAVRE de GRACE* at New York Theatre Workshop; *CAPSULE 33* at Barrow Street Theatre; *Flamingo/ Winnebago*, *Whale Optics*, *THE MeLTING BRiDgE* in Philadelphia; and *The Earth's Sharp Edge* at La MaMa. For his performance as Polonio in *¡El Conquistador!*, he was nominated for a Drama League Award. Phillips is a 2016 Doris Duke Artist Award recipient and his work has been nominated for a Drama Desk Award, Lucille Lortel Award, and Hewes Design Award. On screen he has played the notorious pilot Barry Seal for MundoFox and appeared in

Netflix's *Narcos* and Marvel's *The Amazing Spider-Man 2*. He was last at BAM with *17 Border Crossings* (NWF 15).

**Steven Dufala** is a multidisciplinary artist and musician based in Philadelphia. Although he works primarily in collaboration with his brother Billy as The Dufala Brothers, Steven has worked in the theatre most recently on *Underground Railroad Game* at Ars Nova and *The Object Lesson* at New York Theatre Workshop. With his brother Billy, he received an Obie Award for design with rainpan 43's *machines machines machines machines machines machines machines* at Here Arts Center. Along with entire creative team, he received a Bessie Award for design for Geoff Sobelle's *The Object Lesson* at BAM's Next Wave Festival in 2014. Steven and Billy co-teach sculpture at the Pennsylvania Academy of the Fine Arts and are represented by the Fleisher/Ollman gallery in Philadelphia. Their work is in the collection of the Philadelphia Museum of Art, the West Collection, and many private collections.

Commissioned by BAM

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or (718) 724-8044.

## **John Cale: The Velvet Underground & Nico**

### **50<sup>th</sup> Anniversary of *The Velvet Underground & Nico***

Curated by John Cale

Members of the Wordless Music Orchestra

-and-

### **John Cale's 75<sup>th</sup> Birthday Celebration**

Music by John Cale

Wordless Music Orchestra and Chorus

### **BAM Howard Gilman Opera House (30 Lafayette Ave)**

Nov 16 & 17 at 8pm (50<sup>th</sup> Anniversary of *The Velvet Underground & Nico*)

Nov 18 at 8pm (John Cale's 75<sup>th</sup> Birthday Celebration)

Tickets: \$35, 45, 65, 90 (prices subject to change after July 23)

Presented in Association with Wordless Music

In a unique multi-night engagement featuring two productions, John Cale returns to BAM to curate a 50<sup>th</sup>-anniversary celebration of the groundbreaking 1967 album *The Velvet Underground & Nico* with members of the Wordless Music Orchestra on November 16 and 17. On November 18, Cale celebrates his 75<sup>th</sup> birthday, performing career-spanning works with the Wordless Music Orchestra and Chorus.

Welsh violist, pianist, composer, and singer **John Cale**'s singular career began in contemporary classical music, where he was mentored by Aaron Copeland and worked with John Cage and minimalists Terry Riley and La Monte Young in the 60s. In 1965 he co-founded the influential band Velvet Underground along with Lou Reed. In addition to his recordings with Velvet Underground, Cale has released many solo albums, including *Paris 1919*—an orchestral pop landmark, *Fragments of a Rainy Season*, *Music for a New Society*, and *Vintage Violence*. He

has also produced seminal recordings including the Stooges' 1969 debut, Patti Smith Band's *Horses*, Squeeze's 1978 debut, and albums by Siouxsie & the Banshees, Jesus Lizard, and Modern Lovers, among many others. Cale composed film scores for *American Psycho* and *Basquiat*, and his cover of Leonard Cohen's "Hallelujah" was featured in the film *Shrek*. He has collaborated with electronic artists including Danger Mouse, LCD Soundsystem, Animal Collective, Actress, Maria Minerva, and Tim Hecker. In 2016 Cale re-released 1982's *Music for a New Society* with the new recording *M:Fans*, which featured new versions of *New Society's* songs. Cale plans to release a new album this fall. He most recently appeared in BAM's 2012 Next Wave Festival with *John Cale: When Past & Future Collide*, an engagement featuring *Paris 1919* and *Life Along the Borderline: A Tribute to Nico*. Cale also performed as part of the 1989 Next Wave Festival in *Songs for 'Drella—A Fiction*, a co-production with Arts at St. Ann's.

**Wordless Music Orchestra** is the house band of New York City's Wordless Music series, which was founded by non-musician Ronen Givony in 2006 and has since presented concerts in museums, churches, nightclubs, and outdoors, pairing artists from the worlds of classical, electronic, and rock music. Comprising some of New York's most omnivorous young musicians and members of groups such as Alarm Will Sound, ACME, and Ensemble Signal, the orchestra has performed at the Sydney Opera House, Lincoln Center, BAM, MoMA, Guggenheim Museum, and Library of Congress, and collaborated with artists such as Jonny Greenwood, Paul Thomas Anderson, Jónsi Birgisson, Mica Levi, Max Richter, Jóhann Jóhannsson, Stars of the Lid, Tyondai Braxton, MONO, Goldfrapp, Dominique Gonzalez-Foerster, and William Basinski. [wordlessmusic.org](http://wordlessmusic.org)

For press information, contact Sandy Sawotka at [ssawotka@BAM.org](mailto:ssawotka@BAM.org) or 718.636.4190

### ***The Fountainhead***

### **US Premiere**

Based on the book by Ayn Rand  
Toneelgroep Amsterdam  
Directed by Ivo van Hove

The 2017 Richard B. Fisher Next Wave Award honors Ivo van Hove and the production of *The Fountainhead*

Translation by Erica van Rijsewijk, Jan van Rheenen  
Adaptation by Koen Tachelet  
Dramaturgy by Peter van Kraaij  
Set and lighting design by Jan Versweyveld  
Music by Eric Sleichim  
Video design by Tal Yarden  
Costume design by An D'Huys

**BAM Howard Gilman Opera House** (30 Lafayette Ave)

Nov 28—Dec 2 at 7pm

Tickets: \$35, \$55, \$80, \$110 (weekdays), \$35, \$65, \$90, \$125 (weekends)  
(prices subject to change after July 23)

In Dutch with English titles

“[An] awesome, air-clearing thunderclap ...electrifying theatre in which word and spectacle find a perfect, symbiotic balance.” —*The Guardian*

Ayn Rand’s opposition to the Soviet Communism of her birthplace raised her political consciousness and her belief in the power of the individual and the virtues of self-reliance. Her novel *The Fountainhead*—widely read and both philosophically and politically polarizing—tells the story of a brilliant architect, Howard Roark, who refuses to compromise his creative vision. Pitted against colleagues who cave to popular and corporate interests, he pursues a relentless quest for individualism—which is tested when he falls in love with a kindred spirit, Dominique Francon.

Ivo van Hove and Toneelgroep Amsterdam’s fresh and complex reimagining of the novel has been garnering steady festival buzz and received its official world premiere at the Holland Festival in June 2014. Set in an open loft-like space with mobile drafting tables, blueprints, and scant mid-century modern furniture, the production voyeuristically captures the egoism, power struggles, and carnal behavior of its characters via Jan Versweyveld’s signature overhead cameras—projecting the action onto an enormous screen that towers over center stage.

**Ivo van Hove** began his career as a stage director in 1981, producing and directing plays he wrote himself, before working with various esteemed theater companies and becoming general director of Toneelgroep Amsterdam in 2001. **Toneelgroep Amsterdam**, the Netherland’s largest repertory company, produces a diverse roster of contemporary international theater. Van Hove’s many accolades include an Obie Award for Best Production for *More Stately Mansions* and *Hedda Gabler* and a 2015 Olivier Award for *A View from the Bridge*. This past year, he helmed Broadway productions of *A View from the Bridge* and *The Crucible*, along with *Lazarus* at the New York Theater Workshop. BAM previously presented the van Hove-directed productions *Antigone* (2015 Next Wave), *Angels in America* (2014 Next Wave), *Roman Tragedies* (2012 Next Wave), *Cries and Whispers* (2011 Next Wave), *Opening Night* (2008 Next Wave), and *Kings of War* (2016 Next Wave). Van Hove garnered a Tony Award for Best Director of a Play in 2016 for his direction of Arthur Miller’s *A View from a Bridge*.

*The Fountainhead* by Ayn Rand used by permission of Curtis Brown Ltd. Copyright © 1943. All Rights Reserved.

For press information, contact Sarah Garvey at [sgarvey@bam.org](mailto:sgarvey@bam.org) or 718.724.8025.

Haruki Murakami’s

***Sleep***

Adapted by Naomi Iizuka

Directed and devised by Rachel Dickstein and Ripe Time

**New York Premiere**

Music by NewBorn Trio

Set design by Susan Zeeman Rogers

Projections design by Hannah Wasileski

Lighting design by Jiyoun Chang

Sound design by Jane Shaw

Costume design by Ilona Somogyi

**BAM Fisher** (Fishman Space), 321 Ashland Pl

Nov 29—Dec 2 at 7:30pm

Tickets: \$25

**Master Class: Devising Murakami with Rachel Dickstein**

Co-presented by BAM and Mark Morris Dance Group

Dec 1 at 10:30am, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$25

For theater makers

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

Obie Award-winning, Brooklyn-based theater company Ripe Time makes its BAM mainstage debut with *Sleep*, a hypnotic physical theater piece based on a 1994 short story by Haruki Murakami. In the production—directed and devised by Rachel Dickstein from an adaption by Naomi Iizuka—a young Japanese housewife’s surreal yet liberating bout with insomnia serves as a powerful metaphor for a kind of pure experience unmediated by numbing routines and societal expectations. *Sleep* features an all-female creative team, an original score performed live by the NewBorn Trio, and an ensemble cast comprising Akiko Aizawa, Brad Culver, Takemi Kitamura, Paula McGonagle, Jiehae Park, and Saori Tsukada.

**Ripe Time** is an Obie Award-winning theater company devoted to creating original multidisciplinary events for the 21st century celebrating women’s dreams and awakenings. Since 2000, under the direction of Rachel Dickstein, Ripe Time has created six large-scale ensemble works that have received three Obie Awards and nominations from the Drama Desk, the Drama League and the Joe A. Calloway Award for outstanding direction. Its work has been presented at the Baruch Performing Arts Center, The JCC in Manhattan, 3LD Art & Technology Center, the Ohio Theatre, PS 122, the Clark Studio at Lincoln Center, LaMaMa, Ko Festival, Voice and Vision, and Watermill. Designs from two of Ripe Time’s productions were featured in the 2015 USITT Prague Quadrennial, an international exhibit featuring excellence in design from across the globe. Artistic Director Rachel Dickstein received the 2015 LPTW Lucille Lortel Award in honor of her work with the company.

For press information please contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021

Commissioned by BAM and the Annenberg Center for the Performing Arts. Produced in association with Octopus Theatricals, *Sleep* was originally developed for the stage by The Play Company, with support from The Ground Floor at Berkeley Repertory Theatre, Berkeley, CA, and in association with Center Theatre Group with support from the Andrew W. Mellon Foundation. A work-in-progress presentation of *Sleep* was presented at Japan Society in Spring 2016.

***Book of Travelers***

Gabriel Kahane

Staging by Daniel Fish

Scenic and video design by Jim Findlay

**New York Premiere**

## **BAM Harvey Theater**

Nov 30–Dec 2 at 7:30pm

Tickets: \$30, 45 (weekday); \$35, 50 (weekend)  
(prices subject to change after July 23)

The day after the 2016 presidential election, Gabriel Kahane embarked—with no cell phone or other internet-connected device—on a looping, 8,980-mile railway journey through the United States. Over the course of two weeks, he broke bread with dozens of strangers whose stories are woven into Kahane’s new song cycle, *Book of Travelers*.

Written and performed by Kahane (vocals & keyboards), and conceived in collaboration with director Daniel Fish and designer Jim Findlay (scenic and video design) with lighting by Mark Barton, this solo concert is a personal yet expansive meditation on the idiosyncrasies and anachronisms of train travel, while simultaneously grappling with the wrenching reality of a divided country.

Singer-songwriter and composer **Gabriel Kahane** has recorded critically-acclaimed albums including *The Ambassador* (called “one of the year’s best” by *Rolling Stone*); *The Fiction Issue*, an album of his chamber music with string quartet Brooklyn Rider; and *Where are the Arms*. The staged version of *The Ambassador*, directed by Tony-winner John Tiffany, was presented by BAM (2014 NWF), CAP UCLA, and Carolina Performing Arts. As a composer of concert works, Kahane has been commissioned by Carnegie Hall, the Los Angeles Philharmonic, the Oregon Symphony, American Composers Orchestra, and Orpheus Chamber Orchestra, with whom he toured his WPA-inspired *Gabriel’s Guide to the 48 States* in 2013. He has appeared as soloist with the Los Angeles Chamber Orchestra, the Colorado Symphony, the St. Paul Chamber Orchestra, and A Far Cry. An avid theater artist, Gabriel’s musical *February House*, with playwright Seth Bockley, premiered at the Public Theater in 2012 and was recorded by the StorySound label. Gabriel, a two-time MacDowell Colony fellow, has performed and/or recorded with artists ranging from Sufjan Stevens, Andrew Bird, Blake Mills, Chris Thile, and Brad Mehldau, to Jeremy Denk, yMusic, and John Adams. He is a graduate of Brown University and resides in Brooklyn.

**Daniel Fish** is a NY-based director who works across the boundaries of theater, film, and opera. His recent work includes *Don’t Look Back* (The Chocolate Factory, 2017), *Who Left This Fork Here* ( Baryshnikov Arts Center, 2014), *The Source* (BAM NWF 2014 ), *Oklahoma* (Bard Summerscape 2015), and *ETERNAL* (2013). Fish’s work has been seen at theaters and festivals throughout the US and Europe, including the Walker Arts Center, Signature Theater, L.A. Opera, Public Theater’s Under the Radar, The Onassis Center (Athens, Greece), the Royal Shakespeare Company, Lisbon/Estoril Film Festival, Festival TransAmériques, and BAM’s Next Wave Festival. His residencies and commissions include the MacDowell Colony, Baryshnikov Arts Center, MASS MoCA, and LMCC/Governor’s Island. Fish has taught at The Juilliard School, Bard College, and NYU/Tisch Department of Design for Stage and Film. He is a graduate of Northwestern University’s Department of Performance Studies and the recipient of the 2017 Herb Alpert Award for Theater. Upcoming: *WHITE NOISE*/Theater Freiburg, Germany.

For press information, please contact Sandy Sawotka at [ssawotka@BAM.org](mailto:ssawotka@BAM.org) or 718.636.4190

Commissioned by BAM.

## **HOME**

By Geoff Sobelle

**New York Premiere**

Scenic design by Steven Dufala  
Directed by Lee Sunday Evans  
Original music by Elvis Perkins  
Lighting design by Christopher Kuhl  
Sound design by Brandon Wolcott  
Costume design by Karen Young  
Illusion design by Steve Cuiffo  
Dramaturgy by Stefanie Sobelle  
Choreography by David Neumann

### **BAM Harvey Theater (651 Fulton St.)**

Dec 6—9 at 7:30pm, Dec 10 at 3pm

Tickets: \$30, 40, 50 (weekday); \$35, 45, 55 (weekend)  
(prices subject to change after July 23)

### **Master Class: On Generating Material**

Co-presented by BAM and Mark Morris Dance Group

With Geoff Sobelle

Dec 12 at 7pm, Mark Morris Dance Center (3 Lafayette Ave)

\$25

For experienced theater makers

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

Theater artist Geoff Sobelle returns to BAM with *HOME*, a large-scale performance work that explores the relationship between “house” and “home.” On stage, a house appears from nothing, constructed quickly as though in time-lapse. Residents move in, move out, get evicted, burn it down, loot it, rent it, remodel it, get married and divorced in it, grow up in it, die in it, haunt it. All the while, they live among traces of residents present, past, and future. Themes of gentrification and migration are rendered in the choreography of ordinary people moving through a structure, propelled by a variety of social, political, and aesthetic forces. Created in collaboration with performers Sophie Bortolussi, Jennifer Kidwell, Justin Rose, Ching Valdez and Josh Crouch, *HOME* combines dance, illusion, live music, home-spun engineering, and inventive audience interaction to compose a work that asks, where is home? And if it isn’t a place, what is home?

**Geoff Sobelle** is an actor, director, and maker of absurdist performance works. His work under the name Rainpan43 include: *all wear bowlers* (Innovative Theatre Award, Drama Desk nomination), *Amnesia Curiosa*, *machines machines machines machines machines machines machines* (OBIE award – design), and *Elephant Room*. His independent work includes *Flesh and Blood & Fish and Fowl* (Edinburgh Fringe First Award) and *The Object Lesson* (Bessie Award, Edinburgh Fringe First Award, Carol Tambor Award, Total Theatre Award, *New York*



*Times* Critics Pick). He was a company member of Philadelphia's Pig Iron Theatre Company from 2001-2012. His projects have been supported by the MAP Fund, the Independence Foundation, the Philadelphia Theatre Initiative, the Wyncote Foundation, US Arts International, the Princeton Atelier and the New England Foundation for the Arts. He is a 2006 Pew Fellow and is a 2009 Creative Capital grantee. Geoff is a graduate of Stanford University and trained in physical theatre at École Jacques Lecoq in Paris. Sobelle was last at BAM with *The Object Lesson* (NWF 2014).

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

Commissioned by BAM, New Zealand Festival and Edinburgh International Festival

## ***Suddenly***

## **New York Premiere**

The Cameri Theatre of Tel-Aviv  
Based on stories by Etgar Keret  
Directed by Zvi Sahar, PuppetCinema

Adaptated by Zvi Sahar and Oded Littman  
Dramaturgy by Oded Littman  
Set and costume design by Aya Zaiger  
Music by Gai Sherf  
Lighting design by Ofer Laufer

BAM Fisher (Fishman Space), 321 Ashland Pl  
Dec 6—9 at 7:30pm  
Tickets: \$25

From a miniature cityscape constructed of debris (including an old rusted truck) rises PuppetCinema's latest theater wonder, produced by Cameri Theatre of Tel-Aviv. Based on acclaimed Israeli writer Etgar Keret's short story collection *Suddenly, A Knock on the Door*, director Zvi Sahar and co-adapter Oded Littman weave several stories together and create a modern puppet show around one storyteller. Determined to create "something out of something" instead of letting imagination run amok, the storyteller slumps into a creative quicksand, until several mysterious figures appear at his door. The ensuing story is told through DIY-style puppetry with film adding an extra dimension.

Using a cinematographic aesthetic, a documentarian's eye, and the tropes of cinema verité, **PuppetCinema** (*Salt of the Earth*, 2014 Next Wave) productions shape the audience's focus with a strong and steady hand. Reality and fantasy are blurred and a sort of double vision occurs. What began as a creative experiment in Israel in 2009 has evolved into a mission to explore conversations between puppetry, object theater, film, foley, and live feed. PuppetCinema was born out of a desire to build an artistic synergy between these complementary mediums, where they can happily co-exist and thrive.

**Zvi Sahar** is an actor, director, puppeteer, and founder of PuppetCinema. As an actor, Sahar has worked with several prominent theater groups in Israel including Itim Ensemble (with director Rina Yerushalmi) and the Be'er Sheva Theater company. With his colleague, Oded

Littman, Sahar co-directed and starred in the critically-acclaimed *Richard III* at Tmu-na Theater and *Oedipus Rex* at Hasimta Theater.

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.724.8027.

***Farmhouse/Whorehouse:*** **New York Premiere**  
***an Artist Lecture by Suzanne Bocanegra starring Lili Taylor***

Directed by Lee Sunday Evans

**BAM Fisher** (Fishman Space), 321 Ashland Place  
Dec 12–16 at 7:30pm  
Tickets: \$25

Suzanne Bocanegra's latest artist lecture, *Farmhouse/Whorehouse*, calls upon memories of her Texas childhood where her grandparents' farm sat across the highway from the infamous Chicken Ranch, aka The Best Little Whorehouse in Texas. Featuring acclaimed actress Lili Taylor, the production includes video projections, text, and country-western music. *Farmhouse/Whorehouse* made its world premiere in April as part of Houston's CounterCurrent Festival.

Bocanegra's artist lectures theatricalize the familiar "artist talk." Part performance and part essay, the form allows Bocanegra to explore how and why she became an artist. The lecture is a sequel of sorts to her piece *When a Priest Marries a Witch*, which used a similar approach to explore her Texas upbringing and which premiered at MoMA in 2010. BAM previously presented *Bodycast, an Artist Lecture by Suzanne Bocanegra starring Frances McDormand*, during the 2013 Next Wave Festival.

**Suzanne Bocanegra** lives and works in New York. Her recent work involves large-scale performance and installation, frequently translating two-dimensional information, images, and ideas from the past into three-dimensional scenarios for staging, movement, ballet, and music. A recipient of the Rome Prize, her work has shown at the Serpentine Gallery and the Hayward Gallery in London, the Hammer Museum in Los Angeles, Pittsburgh's Carnegie Museum and Houston's Museum of Fine Arts. Bocanegra's most recent work, "Studio Visit," is an artist's studio visit as a theater performance staged in her own studio in Brooklyn, NY. A major show of Bocanegra's work titled "I Write the Songs" opened at the Tang Museum and traveled to SITE Santa Fe. A solo exhibit of her work opens at the Fabric Workshop and Museum in Philadelphia in 2018.

*Farmhouse/Whorehouse* marks the third time **Lili Taylor** has worked with Suzanne Bocanegra. Broadway: *Three Sisters*, *Marvin's Room* (Roundabout) Off Broadway: *The Library*, *Mourning Becomes Electra*, *Aunt Dan and Lemon* (Obie), *Landscape of the Body*, *Dead Eye Boy* (Drama Desk Nomination), *Avenue Boys*, *What Did He See*, *Love Talker*, *Fun*, *Mud*. Film: *Mystic Pizza*, *Say Anything*, *Dogfight*, *Arizona Dream*, *Born on the 4th of July*, *Household Saints*, *Shortcuts*, *Prêt-a-Porter*, *Cold Fever*, *The Addiction*, *I Shot Andy Warhol*, *Girls Town*, *Ransom*, *The Haunting*, *The Imposters*, *Julie Johnson*, *A Slipping Down Life*, *Factotum*, *The Notorious Betty Page*, *Public Enemies*, *Brooklyn's Finest*, *The Conjuring*, *Blood Ties*, *A Woman Like Me*. Television: *X-Files*, *Six Feet Under*, *American Crime* ( Emmy Nomination) Upcoming: Marti Noxon's *To The Bone*.

For press information, contact Sandy Sawotka at [ssawotka@BAM.org](mailto:ssawotka@BAM.org) or 718.636.4190

Commissioned by the Cynthia Woods Mitchell Center for the Arts.

## ***Tesseract***

## **New York Premiere**

Charles Atlas / Rashaun Mitchell / Silas Riener

Music by Fennesz and Thomas Arsenault (Mas Ysa)

Lighting design by Davison Scandrett

**BAM Harvey Theater** (651 Fulton St)

Dec 13—16 at 7:30pm

Tickets: \$25, 30, 40

(prices subject to change after July 23)

### **Master Class: Rashaun Mitchell and Silas Riener**

Co-presented by BAM and Mark Morris Dance Group

Dec 14 at 12pm, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$20

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

For experienced and professional dancers

“[Rashaun Mitchell and Silas Riener] don’t just break the rules. They break them in a new way each time.” —*Dance Magazine*

*Tesseract* is the result of a multi-year collaboration between choreographers Rashaun Mitchell and Silas Riener and pioneering video artist (and fellow Merce Cunningham Dance Company alumnus) Charles Atlas. An innovative exploration of the body in relation to space and time, the work consists of two parts: a 3D dance film and live performance with video capture and projection into the stage space. The 3D dance film—Atlas’ first “dance video” in over a decade—features a series of hybrid and imagined worlds. Composed of six distinct visual environments, the work exists inside speculative realities. During the live performance the spatially sophisticated and complex movements of six dancers—David Rafael Botana, Eleanor Hulihan, Kate Jewett, Cori Kresge, Rashaun Mitchell, and Silas Riener—are captured by multiple cameras, including an on-stage steadicam operated by Ryan Jenkins. These various video feeds are manipulated live by Atlas and projected onto a translucent scrim, alternatively magnifying and refracting the dancing body. This simultaneous cinematic production and live performance renders a choreographic analogue to the four-dimensional cube from which the piece takes its title.

**Charles Atlas** has been a pioneering figure in the creation of time-based visual art for more than five decades, extending the limits of his media and forging new territory in a wide range of genres, stylistic approaches, and techniques. Over the years he has made media/dance works, multichannel video installations, feature-length documentaries, video art works for television, and live electronic performances. Throughout his career he has fostered collaborative relationships, working intimately with artists and performers such as Marina Abramovic, Anohni, Leigh Bowery, Michael Clark, Douglas Dunn, Yvonne Rainer, and most notably Merce

Cunningham, for whom he served as filmmaker-in-residence for a decade from the early 1970s through 1983 and continued to have a close working relationship with until Cunningham's passing in 2009. Since 2003, Atlas has been interested in exploring different contexts that exploit the use of live video, such as in *Instant Fame* (2003–06), which consisted of a series of real-time video portraits of performers and artists created live in the gallery space. His recent live video/installations include *The Pedestrians* (2011), in collaboration with Mika Tajima at the South London Gallery, and *Charles Atlas and Collaborators* (2013) at the Tate Modern. His most recent installation *The Tyranny of Consciousness* (2017) was recently included in the 57<sup>th</sup> International Art Exhibition of the Venice Biennale curated by Christine Marcel and awarded a prestigious special mention. Atlas has received a Guggenheim Fellowship, three Bessie Awards (New York Dance and Performance Awards), the Foundation for Contemporary Art's John Cage Award, and a 2016 USA Gracie Fellowship in the Visual Arts.

Since 2010 **Rashaun Mitchell and Silas Riener** have created dance in response to complex and active spatial environments, often merging elements of fantasy, absurdity, and quiet contemplation into challenging multifaceted performance. After working together for years in the Merce Cunningham Dance Company, Mitchell and Riener developed a keen interest in the way abstraction and representation coincide in the body. Their collaborative work takes many forms, from site-specific installations, improvisational dances, and traditional proscenium pieces to highly crafted and intimate, immersive experiences. Historical influences and aesthetic forms collapse into a visually charged hybrid physical language. Together they have been part of Lower Manhattan Cultural Council's Extended Life Dance Development program, the New York City Center Choreographic Fellowship, and have been artists in residence at EMPAC, Mount Tremper Arts, Wellesley College, Jacob's Pillow, and Pieter. Their work has been presented at MoMA PS1 as part of Greater New York, The Chocolate Factory, New York Live Arts, Danspace Project, the Vail International Dance Festival, REDCAT, ICA Boston, the Walker Art Center, On the Boards, and the Museum of Contemporary Art Chicago

For press information, contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021.

***Bangsokol: A Requiem for Cambodia***

**US Premiere**

Directed and designed by Rithy Panh

Music by Him Sophy

Libretto by Trent Walker

Film by Rithy Panh

Stage direction by Gideon Obarzanek

Music direction and conducting by Andrew Cyr

Lighting design by Bosco Shaw

Costume design by Romyda Keth

Original idea by Charley Todd

Presented in association with Cambodian Living Arts

**BAM Howard Gilman Opera House** (30 Lafayette Ave)

Dec 15 & 16 at 7:30pm

Tickets: \$35, \$55, \$75 (weekday); \$35, \$55, \$75 (weekend)  
(prices subject to change after July 23)

*Bangsokol: A Requiem for Cambodia* is an extraordinary new composition fusing film, music, voice, and movement. It is the first major symphonic work that addresses the devastation of the late 1970s in Cambodia, and the first collaboration between composer Him Sophy and filmmaker Rithy Panh, both survivors of the Khmer Rouge and now at the forefront of Cambodia's cultural renaissance.

The work blends the Western requiem form with *Bangsokol*, a ceremony that accompanies Cambodian funeral rites, contextualizing it within Khmer culture. Technically, *Bangsokol* references both the white cloth placed over the deceased during a Buddhist funeral and the ritual surrounding the removal of the cloth—an act that signifies transmigration into the next life: where the spirits of the dead find rest. The score combines traditional Khmer instrumentalists and *snot* chanting with a Western chamber orchestra and chorus. Stunning projections blend archival footage, creating surreal interpretations that capture the essence of Cambodia's culture and history. The form of *Bangsokol: A Requiem for Cambodia* is unprecedented; part ritual and part concert, it is an immersive performance that aims to harness the universal healing power of art for those who live amidst, or have experienced, large-scale conflict.

Composer Him Sophy is professor of music at the Royal University of Fine Arts and the Royal Academy of Cambodia. Born into a musical family in Prey Veng province, Cambodia, his early years of piano study (1970 to 1975), were interrupted when the Khmer Rouge civil war broke out. After the fall of the regime, Sophy was able to resume his music studies in 1981. In 1985, he received a scholarship to study music composition in Moscow, Russia, and spent the next 14 years there, obtaining a PhD in Composition in 1998. Sophy was a visiting artist in the United States in 2001-02 and has written many compositions for chamber groups, orchestras, films, and dance, including the acclaimed 2008 rock opera, *Where Elephants Weep*.

Rithy Panh is an Academy Award-nominated Cambodian documentary film director and screenwriter whose films focus on the aftermath of the genocidal Khmer Rouge regime in Cambodia. In 1979 at age 14, he escaped the Khmer Rouge by crossing the Cambodian border into Thailand. He took up residence in France the following year and later graduated from the French National Cinema School in Paris. His first feature film, *Rice People*, was made in 1994 and was nominated for a Palme d'Or at the Cannes Film Festival. His 2003 feature-length documentary *S-21: The Khmer Rouge Killing Machine* won the Prix François Chalais at Cannes. He now divides his time between Cambodia and France. In Phnom Penh he founded the Bophana Audiovisual Resource Centre, which preserves the country's film, photographic and audio history.

For press information, contact Sarah Garvey at [sgarvey@bam.org](mailto:sgarvey@bam.org) or 718.724.8025.

Commissioned by CAMBODIAN LIVING ARTS. Produced by THE OFFICE performing arts + film.

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## **BAM Visual Art**

### ***Loss for Words***

Dorothy W. Levitt Lobby, Natman Room, and Diker Gallery Café

**Peter Jay Sharp Building** (30 Lafayette Ave)

On view Sep 14—Dec 22

BAM's annual fall exhibition series returns for its 16th season with this group exhibition that examines a basic shift in our culture, from one in which we communicate with text-based language to one in which the image is the dominant tool of expression. Each participating artist creates a work inspired by this new paradigm; images usurping text on one hand, and a wholehearted embrace of the nuance of visual communication on the other.

Artist Corey Escoto's site-specific text-banner greets viewers in the Dorothy W. Levitt Lobby, while Siebren Versteeg's algorithmically generated video installation shifts continually based on a daily download of the front page of *The New York Times*. *Loss for Words* also features work by Andy Meerow, Hayal Pozanti, Sara Greenberger Rafferty, and Kim Schoen.

Leadership support for BAM Visual Art provided by Agnes Gund and Toby Devan Lewis.

## **Wendy's Subway Reading Room**

BAM Fisher Lower Lobby

Sep 14—Dec 22

Wendy's Subway returns to BAM for the second year with a newly envisioned Reading Room. The space, located in the BAM Fisher Lower Lobby, features titles selected by independent and artist-run libraries internationally, as well as by performers and visual artists in the Next Wave Festival. The Reading Room also hosts a series of monthly readings and workshops, in addition to events tied to Next Wave productions. Wendy's Subway is a nonprofit library and writing space with a permanent location in Bushwick, Brooklyn.

### Credits:

Bloomberg Philanthropies is the Season Sponsor.

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#### General Information:

BAM Howard Gilman Opera House, BAM Rose Cinemas, and BAMcafé are located in the Peter Jay Sharp building at 30 Lafayette Avenue (between St Felix Street and Ashland Place) in the Fort Greene neighborhood of Brooklyn. BAM Harvey Theater is located two blocks from the main building at 651 Fulton Street (between Ashland and Rockwell Places). Both locations house Greenlight Bookstore at BAM kiosks. BAM Fisher, located at 321 Ashland Place, is the newest addition to the BAM campus and houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. BAM Rose Cinemas is Brooklyn's only movie house dedicated to first-run independent and foreign film and repertory programming. BAMcafé, operated by Great Performances, offers a dinner menu prior to BAM Howard Gilman Opera House evening performances.

Subway: 2, 3, 4, 5, Q, B to Atlantic Avenue – Barclays Center (2, 3, 4, 5 to Nevins St for Harvey Theater)  
D, N, R to Pacific Street; G to Fulton Street; C to Lafayette Avenue  
Train: Long Island Railroad to Atlantic Terminal – Barclays Center  
Bus: B25, B26, B41, B45, B52, B63, B67 all stop within three blocks of BAM

Car: Limited commercial parking lots are located near BAM. Visit [BAM.org](http://BAM.org) for information.

For ticket information, call BAM Ticket Services at 718.636.4100, or visit [BAM.org](http://BAM.org).

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