

A NEW YORK SEASON

A CELEBRATION OF OUR CITY'S ARTISTS

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

BAM (Brooklyn Academy of Music) announces A New York Season: A Celebration of Our City's Artists Nov 2021—Mar 2022

**Featuring Kyle Abraham, Justin Vivian Bond and Kenny Mellman,
Karen Brooks Hopkins, Spike Lee, Mark Morris, Annie-B Parson,
SITI Company, Pam Tanowitz, and Reggie Wilson**

**Season marks the unveiling of Teresita Fernández' sculpture,
Paradise Parados, a permanent addition to the BAM campus**

Bloomberg Philanthropies is the Season Sponsor

October 8, 2021/Brooklyn, NY—BAM is elated to announce A New York Season, a celebratory homecoming that brings together a league of artists who have made, and continue to make, New York City the culture capital of the world. Running from Nov 30 2021—Mar 26 2022, the season brings exciting new works, and rarely seen masterpieces from **Kyle Abraham, Justin Vivian Bond and Kenny Mellman, Mark Morris, Annie-B Parson, SITI Company, Pam Tanowitz, and Reggie Wilson**, and features conversations with **Spike Lee** and **Karen Brooks Hopkins**, BAM's President Emerita, about their forthcoming books. The season also marks a new, permanent addition to BAM's campus with **Teresita Fernández'** monumental sculpture, *Paradise Parados*, located on the Robert W. Wilson Sculpture Terrace at the BAM Strong.

As the city regains its glow, BAM is excited to present these world-class artists we are lucky to call neighbors. With vision and grit, they channel this town's singular magic in genre-transcending performance, expansive conversations, and thrilling public art. Here and now, these artists come together to inform—and inspire—our new world.

Tickets go on sale for BAM Members and Patrons on Oct 14, and to the general public on Oct 20 at BAM.org.

"For many, the arts are what define New York City," said BAM's Artistic Director, David Binder. "We're pleased to present an extraordinary group of local artists whose work reminds us of why we live where we live. Together, they bring an effervescence, a sense of possibility, and a bit of magic."

"BAM is deeply grateful to Bloomberg Philanthropies and to all our donors for their incredible generosity. Additionally, we would like to acknowledge the Shuttered Venue Operators Grant we received this year, which was made possible by the leadership of Majority Leader Charles E. Schumer," said Co-Interim President Jennifer Anglade. "This support is crucial as we continue to bring adventurous art to audiences while providing space and opportunities for our community to gather and connect."

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

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

PERFORMANCE

Kiki & Herb SLEIGH at BAM

BAM Debut

Created by Justin Vivian Bond and Kenny Mellman

Nov 30, Dec 2—4 at 7:30pm

Tickets start at \$35

Harvey Theater at BAM Strong

651 Fulton St
Brooklyn, NY

"... slashingly funny ... entertainment—part cabaret, part rock and roll, part Victorian melodrama." —Alex Ross, *The New Yorker*

This holiday season, prepare yourself for sleighing belles, rabid yells, and tidings of joy from New York's most iconic "octogenarian" lounge act, Kiki (Justin Vivian Bond) and Herb (Kenny Mellman). A match made in—depending on who you ask—a 1934 Western Pennsylvania children's asylum, the 90s San Francisco club circuit, or the dawn of time, this relentlessly fabulous duo makes its BAM debut with a brand-new holiday spectacular.

Whether it's an evening at Carnegie Hall, a sold-out run at Joe's Pub, or "Kiki & Herb: Alive on Broadway," Bond and Mellman's signature cocktail of boozy banter, pop-culture schmaltz, and claws-out cultural critique has charmed this city for more than two decades. Don't miss this rare opportunity to witness legends in action, belting Christmas classics off their long-out-of-print 2000

album Do You Hear What We Hear (Tori Amos's "Crucify" as part of the "Whose Child is This?" medley, anyone?) and slinging enough cheer to choke down even this helluva holiday season.

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

BAM in association with The Kitchen presents

World Premiere

The Mood Room

Big Dance Theater

Conceived, directed, and choreographed by Annie-B Parson

Based on Five Sisters by Guy de Cointet with additional text from Three Sisters by Anton Chekhov

Music by Holly Herndon

Sound design and recomposition by Mark degli Antoni

Set design by Lauren Machen

Costume design by Baille Younkman

Lighting design by Joe Levasseur

Video design by Keith Skretch

Nov 30—Dec 2 & Dec 4, 7:30pm

Dec 3, 7 & 9pm

Dec 5, 3pm

Tickets start at \$35

BAM Fisher (Fishman Space)

321 Ashland Pl.

Brooklyn, NY

"Virtuosic simplicity that keeps everyone ... in a joyous nonstop movement from start to finish"
—*New York Magazine*

"Exacting, exultant and altogether astonishing choreography" —*The New York Times*

Inspired by French-born visual artist and playwright Guy de Cointet, this piercing new evening-length piece by Annie-B Parson's Big Dance Theater explores a story of five sisters in 1980 gathered in their childhood Los Angeles home. Against Holly Herndon's urgent, experimental score, *Mood Room* mixes theater, dance, and spoken opera to explore the origins of early Reaganism, when Americans were urged to spend and shop rather than actively participate in civic society. In the physical and metaphorical mood room, the all-female cast dives into a deep self-indulgent bubble, retreating from their responsibilities as participants in the larger world. Referencing multiple texts, including

Chekhov's *Three Sisters* and soap operas, *The Mood Room* is a mirror for being and nothingness, angst and regret, class and navel-gazing.

Brooklyn-based choreographer Annie-B Parson is artistic director of the Obie/Bessie award-winning Big Dance Theater (BDT), co-founded with Molly Hickok and Paul Lazar in 1991. Her most recent work with David Byrne, Broadway's Tony-winning *American Utopia*—maybe “the best live show of all time”, per *NME*—premiered in 2019, toured the world, and was a film directed by Spike Lee. BDT returns to BAM after creating more than 20 large-scale works for The Japan Society, The Old Vic/London, The National Theater in Paris, and beyond. Along with Byrne, Parson has worked with artists including David Bowie, St. Vincent, Mikhail Baryshnikov, Anne Carson, Ivo van Hove, Laurie Anderson, Suzann Lori Parks, Rodrigo and Gabriella, and Salt-N-Pepa. The author of two books on choreography and recipient of a Guggenheim Fellowship, an Olivier nomination, and the inaugural Jacob's Pillow Dance Award, she has two large-scale works in the repertory of the Martha Graham Dance Company.

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

POWER

Fist & Heel Performance Group
Choreography by Reggie Wilson

New York City Premiere

Costume design by Naoko Nagata and Enver Chakartash
Lighting design by Jonathan Belcher

Jan 13—15 at 7:30pm
Jan 17 at 3pm
Tickets start at \$30

Harvey Theater at BAM Strong

651 Fulton St
Brooklyn, NY

“looking back to move forward ... [Wilson's] sprawling movement pieces fold history into the present”—*The New York Times*

“A simple gift indeed, this spare masterstroke ...” —*The Boston Globe*

Reggie Wilson brings his Fist & Heel Performance Group home to Brooklyn for a revelatory weekend of “moving into spirit.” In this kinesthetic, propulsive, rhythmic experience connecting American Black and Shaker traditions, Wilson explores the body as a radical tool for illuminating the internal and communal. Following his own visceral, obsessive curiosity, Wilson draws inspiration from Rebecca Cox Jackson, a free Black woman who became a Shaker eldress and formed her own community in

Philadelphia—as well as the Shakers' complex relationship to free and enslaved African-Americans. Through his framework of African formalism, applying postmodern, avant-garde movement with Black dance traditions, Wilson discovers what's possible when ecstatic bliss meets structural rigor.

In *Power*, developed at Jacob's Pillow and the neighboring Hancock Shaker Village, Wilson imagines the mutual Black-Shaker influence as shaping experimental 19th-century American dance worship. Channeling the refusal of Anglo-Judeo-Christian limitations on the body, *Fist & Heel* makes that utopian energy manifest, whirling, stamping, and singing it alive. *Power* coincides with BAM's annual commemoration of Dr. Martin Luther King, Jr.

Reggie Wilson/Fist & Heel Performance Group is a Brooklyn-based dance company founded in 1989. Drawing from the cultures of Africans in the Americas, in combination with post-modern elements and his own personal movement style, Wilson refers to his work as “post-African/Neo-HooDoo Modern dances.” An inaugural Doris Duke Artist, Wilson is a graduate of New York University's Tisch School of the Arts and has served as visiting faculty at universities including Yale, Princeton, and Wesleyan. He toured with Ohad Naharin before forming *Fist & Heel* and has lectured and has taught workshops and community projects throughout the US, Africa, Europe, and the Caribbean. *Fist & Heel* has performed at Dance Theater Workshop, New York Live Arts, BAM, Yerba Buena Center for the Arts, and Festival Kaay Fecc in Senegal, among other venues. Wilson's previous BAM appearances include *CITIZEN* (2016 NWF), and *Moses(es)* (2013 NWF), *The Good Dance: dakar / brooklyn* (Fall 2009).

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

Four Quartets

Text by T. S. Eliot

Choreography by Pam Tanowitz

Music by Kaija Saariaho

Images by Brice Marden

New York City Premiere/BAM Debut

The Knights

Pam Tanowitz Dance

Narration by Kathleen Chalfant

Scenic and lighting design by Clifton Taylor

Costume design by Reid Bartelme and Harriet Jung

Sound design by Jean-Baptiste Barrière

Feb 10—12, 7:30pm

Tickets start at \$25

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

“★★★★★ ... It is an astonishing, wonderful thing.” —*The Guardian*

“the most sublime dance-theater creation this century: a dance for the soul”
—*The New York Times*

After much anticipation following its critically acclaimed 2018 world premiere at the Fisher Center at Bard, *Four Quartets* lands at BAM. Along with composer Kaija Saariaho and painter Brice Marden, choreographer Pam Tanowitz creates a sublime and thrilling performance inspired by T.S. Eliot’s beautiful and mysterious meditation, *Four Quartets*. These haunting and evocative poems emerged in 1943 from the chaos of World War II as hopeful testaments to the redemptive power of spirituality, art, and human goodness in the darkest of times. Tony Award–nominated Kathleen Chalfant (*Angels in America, Wit*) performs Eliot’s text live in this much-lauded collaboration.

Choreographer Pam Tanowitz—recognized by *The New York Times*’ “Best of Dance” 2013 through 2020—is known for her deconstructed classical and modern dance, both familiar and entirely brand-new. Since its founding in 2000, Pam Tanowitz Dance company has performed acclaimed work at venues including Fisher Center at Bard’s SummerScape Festival, Barbican London, Jacob’s Pillow, and Lincoln Center Out of Doors. The work is deeply rooted in formal structures, manipulated and abstracted by Tanowitz until the viewer sees through to the heart of the dance. The juxtapositions and tensions that Tanowitz creates draw upon the virtuosic skill, musical dexterity, and artistic integrity of the PTD dancers.

Four Quartets is a Fisher Center at Bard production, co-commissioned with major support from Rebecca Gold, UCLA’s Center for the Art of Performance, Barbican London and Lincoln Center for the Performing Arts. Gagosian is the lead corporate sponsor of *Four Quartets* on tour.

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

An Untitled Love

A.I.M by Kyle Abraham

New York City Premiere

Music by D’Angelo & The Vanguard

Scenic & lighting design by Dan Scully

Costume design by Karen Young and Kyle Abraham

Visual art by Joe Buckingham

Feb 23—25 at 7:30pm

Tickets start at \$30

Harvey Theater at BAM Strong

651 Fulton St
Brooklyn, NY

“What Abraham brings ... is an avant-garde aesthetic, an original and politically minded downtown sensibility that doesn’t distinguish between genres but freely draws on a vocabulary that is as much Merce and Martha as it is Eadweard Muybridge and Michael Jackson.” —*Vogue*

“Lush movement, infectious music and magnetic dancers . . .”
—*The New York Times*

Set to the music of the neo-soul, Grammy Award-winning R&B artist D’Angelo, *An Untitled Love* serves as Kyle Abraham’s creative exaltation of Black love and unity. He dedicates this feel-good work—its visceral hope, solace, and joy—to family, culture, and community strengthened over generations and lifetimes. Nearly three decades after first befriending *Brown Sugar*, D’Angelo’s debut album, Abraham choreographs to the music of a singular artist for the first time in a work of this scale. Personifying love in all forms, this work shines through devotion to detail in the music and through movement.

Choreographer Kyle Abraham, founder and artistic director of A.I.M, has been a MacArthur "genius" Fellow and a Jacob’s Pillow Dance Award winner. Presenting work for Alvin Ailey American Dance Theater, at Lincoln Center, BAM, Harlem Stage, and abroad, the Pittsburgh native is among today's most in-demand dancemakers. The first Black choreographer commissioned by New York City Ballet in over a decade, he featured music from Jay-Z and Kanye West’s collaborative album *Watch The Throne* in that production, *The Runaway*. Following his “Best of Dance for 2018” recognition by *The New York Times*, he choreographed *Ash*, a solo work for American Ballet Theater Principal Dancer Misty Copeland in 2019. Abraham, greatly influenced by the late 1970s hip-hop culture he was born into, also incorporates an artistic upbringing of classical cello, piano, and visual arts into his work. Abraham’s previous BAM appearances include *Pavement* (Fall 2016).

Commissioning support for *An Untitled Love* comes from BAM; American Dance Festival with support from the Doris Duke/SHS Foundations Award for New Works; August Wilson African American Cultural Center; Brooklyn Academy of Music; Houston Society for Performing Arts; Jacob’s Pillow Dance Festival; The Performing Arts Center at Purchase College, Director Seth Soloway; Seattle Theater Group; and White Bird, Portland, Oregon, made possible through White Bird’s 2020 Barney Choreographic Prize.

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

The Medium

Based on the *Life and Predictions of Marshall McLuhan*

Created by SITI Company

Conceived and directed by Anne Bogart

Scenic & lighting design Brian H Scott adapted from original scenic design by Neil Patel
Costume design by Gabriel Berry

Soundscape by Darron L West

Mar 15—19, 7:30pm

Mar 20, 3pm

Tickets start at \$35

BAM Fisher (Fishman Space)

321 Ashland Pl.

Brooklyn, NY

“Bogart and her company ... hold us in their spell” —*The Los Angeles Times*

For the past 30 years, Anne Bogart’s SITI Company has created a new work almost every year—and in the process, firmly established itself as an internationally celebrated New York theater institution. Now, to mark its final season producing and presenting new work, SITI revives its first-ever devised piece: a meditation on technology that’s more resonant now than when it premiered in 1993.

The Medium draws heavily on the writings of pioneering media theorist Marshall McLuhan, coiner of the phrases “the medium is the message” and “global village” to describe his visions of our interconnected future. A champion talker deprived of speech by a stroke near the end of his life, McLuhan (portrayed with tragicomic precision by Obie-winner Will Bond) staggers and clicks his way through Bogart’s multichannel multiverse—a black-and-white vision of televised anti-revolution that puts our modern technocratic dilemmas front-and-center. Staged with minimalist potency and maximal physicality by Bogart and the astonishing artists of SITI Company, *The Medium* asks: Who are we—and what are we becoming—in the flickering light of our own devices? Bogart and SITI have created over 40 works, including *War of the Worlds* (2000 NWF); *bobrauschenbergamerica* (2003 NWF); *Hotel Cassiopeia* (2007 NWF); *Trojan Women* (After Euripides) (2012 NWF); *A Rite* (2013 NWF); and *Steel Hammer* (2015 NWF).

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

L’Allegro, il Penseroso ed il Moderato

Mark Morris Dance Group

MMDG Music Ensemble and The Choir of Trinity Wall Street with Downtown Voices

Conducted by Colin Fowler

Choreography by Mark Morris

Music by George Frideric Handel

Set design by Adrienne Lobel

Costume design by Christine Van Loon

Lighting design by James F. Ingalls

Mar 24—26, 7:30pm

Mar 27, 3pm

Tickets start at \$35

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

“Masterpiece isn't a word to be thrown around lightly, but there's no denying that Mark Morris's 'L'Allegro, il Penseroso ed il Moderato' is thrillingly that.”

—*The New York Times*

“How blessed we are to live in an age in which such miraculous beauty is made!” —*The New York Times*

Returning to Brooklyn for the first time in two decades, and hailed as Mark Morris' undisputed masterwork since its US premiere at BAM in 1990, *L'Allegro* conjures a mythic landscape of graces, gods, and lovers.

L'Allegro is an ebullient evening of quintessential Mark Morris, whose juxtaposition of human conditions is illuminated by Adrienne Lobel's luminous sets (inspired by William Blake's watercolors), Christine van Loon's shimmering costumes, and Handel's interpretation of John Milton's Arcadian poetry brought to life with musical forces including the vocal vigor of Yulia Van Doren, Sarah Brailey, and Brian Giebler. Morris's pictorial choreography draws on ballet, folk dances, everyday gestures, and other elements to create an inimitable form of contemporary dance. This poignant work is ancient yet youthful...Baroque yet effortlessly natural...innocent yet wise.

The internationally acclaimed **Mark Morris Dance Group** (MMDG) has inspired critics and audiences throughout its 40-year history. Founded in New York in 1980 by artistic director and choreographer Mark Morris, the company has been called “the preeminent modern dance organization of our time” (Yo-Yo Ma), receiving “highest praise for their technical aplomb, their musicality, and their sheer human authenticity” (Bloomberg News). MMDG spent three years in residence at Brussels' Théâtre Royal de la Monnaie as Belgium's national dance company, returning to the US in 1991. The group tours domestically and internationally, and is distinguished by presenting live music at every performance, founding the MMDG Music Ensemble in 1996. MMDG regularly collaborates with eminent musicians across genres, including cellist Yo-Yo Ma, mezzo-soprano Stephanie Blythe, jazz trio The Bad Plus, the London Symphony Orchestra, Baroque orchestras Tafelmusik and Philharmonia Baroque, as well as opera companies such as the Metropolitan Opera and English National Opera. In addition to many appearances at BAM, the Mark Morris Dance Group toured Cambodia, Timor Leste, and Taiwan in 2014 as part of DanceMotion USASM, a cultural diplomacy program of the US Department of State, produced by BAM.

Mark Morris, “the most successful and influential choreographer alive, and indisputably the most musical” (The New York Times), founded the Mark Morris Dance Group (MMDG) in 1980. His work is acclaimed for its ingenuity, musicality, wit, and humanity. In addition to creating over 150 works for MMDG, he conducts orchestras, directs opera, and choreographs for ballet companies worldwide. Live music and community engagement are vital components of the Dance Group. It has toured with its own musicians, the MMDG Music Ensemble, since 1996. The Mark Morris Dance Center, opened in 2001, provides a home for the dance group, low-cost rental space for local artists, free programs for children and seniors, and dance classes for all ages and abilities.

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

VISUAL ART

Paradise Parados

Teresita Fernández

Mirror-polished Stainless Steel

Robert W. Wilson Sculpture Terrace at the BAM Strong

651 Fulton Ave.

"Hints at the existence of something beyond what we see..."—*Hyperallergic*

Part of the BAM/Robert W. Wilson Public Art Initiative, *Paradise Parados* is a site-specific, permanent sculpture by Teresita Fernández created for the terrace of BAM Strong, connected to the Harvey Theater. Fabricated from mirror-polished stainless steel, the work reflects the changing light, passersby, and surrounding urban life and tree canopies. The artwork—a winner of the NYC Public Design Commission award for Excellence in Design—consists of undulate organic forms that reference the ivy-covered brick walls so common throughout Brooklyn. Framing the entrance to a lounge area inside, the artwork becomes a passage and canopy that suggests a draped, proscenium-like entrance, mimicking the rippling curtains that would frame a stage.

Internationally acclaimed conceptual artist Teresita Fernández (born Miami, 1968) has lived and worked in Boerum Hill for more than two decades, just blocks from BAM. Fernández's work is characterized by an interest in self-reflection and conceptual wayfinding. Her immersive, monumental works are inspired by a rethinking of place, as well as by diverse historical and cultural references. Often referencing the natural world, Fernández's practice emphasizes the connection between location, people, and materials. Her luminous works poetically evoke landscape while also often referencing sociopolitical and historical colonial violence. Fernández's work quietly unravels notions of power, visibility, and erasure that prompt an intimate experience for viewers.

Fernández is a 2005 MacArthur Foundation Fellow and the recipient of numerous awards including a Guggenheim Fellowship, an NEA Artist's Grant, and a Louis Comfort Tiffany Biennial Award. Appointed by President Obama, she is the first Latina to serve on the U.S. Commission of Fine Arts.

The artist worked with Camber Studio (Brooklyn, NY) to design and fabricate the artwork.

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

TALKS

Spike Lee

In conversation with David Lee

Launch of *SPIKE*

Co-presented by BAM and Greenlight Bookstore

Part of *Unbound*

Dec 11, 7:30pm

Tickets: \$15, \$25, and \$35 access only; \$55, \$65, and \$75 with copy of *SPIKE* to be picked up at the event

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

“This Book Revisits All Da Werk I’ve Put In To Build My Body Of Work. Film Is A Visual Art Form And That Sense Of My Storytelling Has Been Somewhat Overlooked. Why Now, After All These Years? FOLKS BE FORGETTING.”—Spike Lee

Oscar-winning filmmaker Spike Lee and his brother, David Lee, convene at BAM for an expansive conversation celebrating the launch of the acclaimed filmmaker’s book, *SPIKE*. This lavish visual celebration of his life and career to date features storytelling by Lee and hundreds of never-before-seen photographs by David Lee, Spike’s official on-set photographer, from Brooklyn film sets and beyond. In opening his archives, Lee provides behind-the-scenes material from the making of his iconic films, documentaries, TV shows, and music videos.

Spike Lee is a world-renowned, Academy Award-winning filmmaker, a cultural icon, and one of the most prominent voices on race and racism for more than three decades. His production company, 40 Acres and a Mule Filmworks—based in Fort Greene, Brooklyn—has produced more than 35 films, including his directorial debut *She’s Gotta Have It*, his seminal masterpiece *Do the Right Thing*, and more recently, the Oscar-winning *BlacKkKlansman*. He is a graduate of Morehouse College and New

York University's Tisch School of the Arts, where he is a tenured Professor of Film and Artistic Director. Lee's provocative features, documentaries, commercials (Air Jordan), and music videos (Prince, Michael Jackson) have made an indelible mark in both cinematic history and in contemporary society.

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

Karen Brooks Hopkins

In conversation with Oskar Eustis

Launch of *BAM...and Then It Hit Me*

Co-presented by BAM and Greenlight Bookstore

Part of *Unbound*

Jan 26, 7:30pm

Location to be announced.

“She was determined to elevate BAM...she wanted BAM to move.” — Robert Redford

“At BAM, Karen created a feeling of family, of belonging to a community of artists ... She gives artists their voices.” —Isabella Rossellini

In this intimate evening of conversation at BAM, Karen Brooks Hopkins discusses her memoir of 36 years at the world-famous cultural institution. A page-turning look behind the scenes of America's oldest performing arts center, *BAM ... and Then It Hit Me* is filled with stories and photographs of artists and icons—Princess Diana, Ingmar Bergman, Chuck Davis, David Byrne, LL Cool J, and Pina Bausch, among others—along with hands-on practical advice on fundraising and leadership. The book is a paean to the glory of the arts and the evolution of Brooklyn: in Karen's words, “the coolest neighborhood on the planet.” Through personal stories and raw reflections, tales of glamour and of grit, Karen looks back upon her career's twists of fate, the total failures, and great triumphs along the way. She is joined in conversation by Oskar Eustis, artistic director of The Public Theater.

Karen Brooks Hopkins is President Emerita of the Brooklyn Academy of Music, where she worked for more than three decades, serving 16 years as its president with humor and vision. Hopkins oversaw the performing arts and cultural institution's staff and its multiple theaters and cinemas, ranging from BAM Howard Gilman Opera House to the intimate Fishman Space. She has served as chair of the Cultural Institutions Group, on the boards of prestigious local and state organizations, and was named Chevalier de L'Ordre des Arts et des Lettres by the Republic of France. Hopkins is also the recipient of the King Olav medal from Norway and the Commander of the Polar Star from Sweden. During her tenure, President Obama presented the Medal of Arts, the highest award given to artists and arts organizations by the U.S. government, to Hopkins at a White House ceremony in 2014. Her widely read book, *Successful Fundraising for Arts and Cultural Organizations*, is in its second edition.

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

Credits

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Annie-B Parson is the recipient of The Harkness Dance Residency at the BAM Fisher in 2021

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