

BAM 2019 Winter/Spring Season

Brooklyn Academy of Music (BAM) announces 2019 Winter/Spring Season, featuring 15 theater, dance, physical theater, music, and opera engagements, Jan 23—Jun 22

Bloomberg Philanthropies is the Season Sponsor

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718.636.4129
PRESS@BAM.ORG
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PETER JAY SHARP BUILDING
30 LAFAYETTE AVENUE
BROOKLYN, NY 11217—1486

Oct 23, 2018/Brooklyn, NY—Joseph V. Melillo, executive producer of the Brooklyn Academy of Music (BAM) today announced programming for the 2019 Winter/Spring Season. Featuring 15 theater, dance, physical theater, music, and opera engagements, the season runs from January 23 to June 22. The coming BAM season is the final one curated by Melillo, who will step down from his position in December 2018. Melillo will be succeeded by Artistic Director David Binder, who will join the institution in January 2019. Binder will begin his programming with the 2019 Next Wave Festival.

BAM Executive Producer Joseph V. Melillo said, “The 2019 Winter/Spring season, with bold work from an array of outstanding global and local artists, reflects the cultural adventures and discoveries that I was privileged to enjoy at BAM for many wonderful years. I have great confidence in the future of this unique organization and in David Binder’s vision for its next exciting chapter.”

BAM President Katy Clark said, "As we prepare to say farewell to our longtime artistic leader Joe Melillo and to welcome our new artistic director David Binder, it's inspiring to think of the long evolution of this institution and what it has meant for audiences and artists. It's a testament to BAM that there is unwavering faith in our efforts, evidenced by the strong support of our donors, patrons, members, and sponsors—particularly Bloomberg Philanthropies—and ongoing enthusiasm for what's to come."

BAM 2019 Winter/Spring Season subscriptions are on sale Nov 13 (Nov 6 for BAM Members). Single tickets for all Winter/Spring shows go on sale Dec 11 (Dec 4 for BAM Members). To purchase tickets visit BAM.org or contact BAM Ticket Services at 718.636.4100.

Ionesco Suite

Théâtre de la Ville, Paris

Based on texts by Eugène Ionesco

Directed by Emmanuel Demarcy-Mota

New York Premiere

Texts from *Jack, or The Submission; Delirium for Two; The Bald Soprano; The Lesson;* and *Conversation and French Speech Exercises*

Music by Jefferson Lembeye & Walter N'guyen

Set and lighting design by Yves Collet

Costumes by Fanny Brouste

BAM Fisher (Fishman Space), 321 Ashland Pl

Jan 23—26 at 7:30pm

Tickets: \$25

In French with English titles

Emmanuel Demarcy-Mota and seven actors from his Théâtre de la Ville put five Ionesco plays into a blender and serve up a potpourri of absurdity, hilarity, befuddlement, and witticism. Demarcy-Mota, whose affinity for mid-20th-century playwrights was masterfully displayed in three previous BAM engagements (*Rhinoceros*, 2012 Next Wave; *Six Characters in Search of*

an Author, 2014 Next Wave; *State of Siege*, 2017 Next Wave), returns with a boldly conceived, delicately executed and intimate production. Framed as a buttoned-up dinner party that sinks into no-holds-barred inebriation, the scenes and texts of *Jack, or The Submission*; *Delirium for Two*; *The Bald Soprano*; *The Lesson*; and *Conversation and French Speech Exercises* are chopped up and reassembled into this constantly surprising *Ionesco Suite*.

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—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 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 maintains its multidisciplinary program throughout a network of 20 partner venues in Paris and its surroundings. Demarcy-Mota is also director of Festival d’Automne à Paris.

For press information, contact David Hsieh at dhsieh@BAM.org or 718.724.8027.

Bach & Gira

Grupo Corpo
Choreography by Rodrigo Pederneiras

US Premiere

Bach

Music by Marco Antônio Guimarães (inspired by J.S. Bach)
Set design by Fernando Velloso & Paulo Pederneiras
Costume design by Freusa Zechmeister
Lighting design by Paulo Pederneiras

Gira

Music by Metá Metá
Set design Paulo Pederneiras
Costume design by Freusa Zechmeister
Lighting design by Paulo Pederneiras and Gabriel Pederneiras

BAM Howard Gilman Opera House (30 Lafayette Ave)

Jan 31—Feb 2 at 7:30pm

Tickets: \$30, 40, 55, 75 (weekday); \$30, 40, 55, 75 (weekend) (Prices subject to change after Dec 3)

Master Class with Grupo Corpo, led by members of the company

Co-presented by BAM and Mark Morris Dance Group

Jan 30 at 10am

Mark Morris Dance Center (3 Lafayette Ave)

For experienced dancers

Price: \$20

Returning to BAM with its undulating physicality and fluid footwork, Grupo Corpo brings a pair of dramatically contrasting works—*Bach* and *Gira*. Initially created for the 1996 Lyons Dance Biennial, *Bach* is a playful exercise in perception of what one hears and what one sees. Pederneiras fuses contemporary kinetic movements with flares of regal, classical form. As dancers clad in gold, black, and blue drop from, ascend, and hang from giant steel tubes resembling organ pipes, Marco Antonio Guimarães' score reimagines Bach's meticulous majesty. Then the ensemble transports the audience to its home country with the dynamic *Gira*, featuring a first-time collaboration with São Paulo punk-jazz-rock band Metá Metá. The work honors Brazil's diaspora by invoking potent ritualistic rhythms and movement rooted in the rites of Umbanda—one of the most widely practiced Brazilian religions which combines Candomblé with Catholicism and Kardecism—and serves as the primary source of inspiration for the *Gira*'s aesthetics.

Founded by Paulo Pederneiras in Belo Horizonte, Brazil in 1975, **Grupo Corpo** has received widespread acclaim for its vibrant dances in which choreography, lighting, sets, and costumes interplay. Now in its third decade, brothers Paulo and Rodrigo Pederneiras (artistic director and choreographer, respectively), Fernando Velloso (set designer), Freusa Zechmeister (costume designer), and the 21-member dance company continue to meld the past, present, and future of their native land into an art that is unmistakably Brazilian. Grupo Corpo previously appeared at BAM with *21 & O Corpo* (2002 Next Wave), *Lecuona* and *Onqotô* (2005 Next Wave), *Benguelê* and *Breu* (2008 Spring Season), and *Ímã* and *Sem Mim* (2012 Next Wave).

For press information, contact Sarah Garvey at sgarvey@BAM.org or 718.724.8025.

Non Solus

Recirquel Company, Budapest

Written, directed, and choreographed by Bence Vági

US Premiere

Visual concept by Bence Vági, Árpád Iványi

Music by Gábor (Fiddler) Terjék

Set design by Árpád Iványi

Projections and animations by Maxin10sity

Lighting design by Attila Lenzsér

Costume design by Kriszta Berzsenyi

BAM Howard Gilman Opera House (30 Lafayette Ave)

Feb 14–16 at 7:30pm

Tickets: \$30, 45, 60 (prices subject to change after Dec 3)

Hungary's acclaimed contemporary circus company, Recirquel, makes its BAM debut with *Non Solus* (Not Alone). This powerful work for two male performers tells the story of fragmented souls yearning to form a perfect union, a journey relayed through the closely related disciplines of dance and circus. Performed by Renátó Illés and Gábor Zsiros, *Non Solus* is set to compositions by Bach and Rachmaninov which alternate with contemporary electronic organ music—creating an aural space that underscores dramatic physical feats.

Recirquel Company was founded by Bence Vági in 2012, comprising artists who came from either circus or dance backgrounds. Its work has included *Night Circus* (2013), *Naked Clown* (2014), *Paris de Nuit* (2014, Edinburgh Fringe Festival 2017), and *Non Solus* (2015), each of which continues to tour worldwide. The company features a core group of 12 performers who work on all Recirquel projects. Bence Vági began his career as a dancer in his native Hungary and then Germany, later settling in the UK where a burgeoning interest in theater propelled him in a new direction. He earned a degree from the Liverpool Institute of Performing Arts in 2003, with a focus on cabaret, followed by post-graduate studies in musical theater. Vági's international and cross-genre influences have merged with the creation of Recirquel, which frequently combines dance, theater, and a new movement vocabulary for the circus arts.

For press information, contact Sandy Sawotka, ssawotka@BAM.org or 718.636.4190.

Rameau, maître à danser

By Jean-Philippe Rameau

Les Arts Florissants

Conducted by William Christie

Directed by Sophie Daneman

Choreography by Françoise Denieau

US Premiere

Costume design by Alain Blanchot

Lighting design by Christophe Naillet

BAM Howard Gilman Opera House (30 Lafayette Ave)

Mar 1 & 2 at 7:30pm; Mar 3 at 3pm

Tickets: \$30, 60, 80, 110 (weekday); \$35, 65, 85, 115 (weekend) (Prices subject to change after Dec 3)

Now entering its fourth decade, the inimitable Les Arts Florissants, led by its American-born founder William Christie, continues to explore the highways and byways of French Baroque music. *Rameau, maître à danser* contains two of Jean-Philippe Rameau's rarely seen one-act opera-ballets, both created for the Fontainebleau court. *Daphnis et Églé* tells the story of two shepherds whose love for each other was only revealed to them by Cupid. According to some musicologists, it is an allusion to the affair between Louis XIV and Madame de Pompadour. *La naissance d'Osiris* used the story of Jupiter proclaiming the birth of Osiris with a peal of thunder to celebrate the birth of the Duke of Berry, future Louis XVI. Director Sophie Daneman, a renowned Baroque singer herself, staged this production in 2014 to celebrate Rameau's 250th anniversary.

William Christie, a harpsichordist, conductor, musicologist, and teacher, is the inspiration behind one of the most exciting musical adventures of the last 40 years. His pioneering work has led to a renewed appreciation of 17th- and 18th-century French repertoire. He founded Les Arts Florissants in 1979 and received major public recognition in 1987 with the production of *Atys* at the Opéra Comique in Paris (the production's US debut was presented at BAM in 1989; its universally praised revival was presented at BAM in September 2011).

The vocal and instrumental ensemble **Les Arts Florissants** remains one of the world's most renowned and respected musical performance groups. Dedicated to Baroque music on original instruments, the ensemble takes its name from a short opera by Marc-Antoine Charpentier. William Christie and Les Arts Florissants made their first BAM appearance in 1989 and have returned with 14 critically acclaimed engagements, most recently with *Les Fêtes Vénitiennes* (2016 Winter/Spring Season).

Sophie Daneman studied at the Guildhall School of Music and Drama in London and has gained international fame in a diverse repertory. Particularly appreciated as a recitalist, she has performed in venues as London's Wigmore and Queen Elizabeth Halls, Amsterdam's Concertgebouw, Vienna's Musikverein, and New York's Carnegie Hall. Her opera roles include *Rodelinda*, Cleopatra in *Giulio Cesare*, *Theodora*, Dalila in *Samson*, and *Pelléas et Mélisande*, among others. As a stage director, she directed the 2011 and 2013 editions of *Le Jardin des Voix*.

For press information, contact David Hsieh at dhsieh@BAM.org or 718.724.8027.

Produced by Théâtre de Caen. Co-produced by Les Arts Florissants (with the support of the Selz Foundation) and Centre de Musique Baroque de Versailles.

Les Arts Florissants receive financial support from the Ministry of Culture and Communication, the Département de la Vendée, and the Région des Pays-de-la-Loire.

Residency support by Philharmonie de Paris.

Les Arts Florissants are sponsored by The Selz Foundation, American Friends of Les Arts Florissants, and Crédit Agricole Corporate & Investment Bank.

In 2019 Les Arts Florissants celebrate 40 years.

Venezuela

Batsheva Dance Company
By Ohad Naharin

New York Premiere

Lighting design by Avi Yona Bueno (Bambi)
Soundtrack design and edit by Maxim Waratt
Costume design by Eri Nakamura

BAM Howard Gilman Opera House (30 Lafayette Ave)
March 27—30 at 7:30pm
Tickets: \$30, 40, 50, 60, 70 (prices subject to change after Dec 3)

Batsheva Master Class: Gaga and Repertory

Led by members of the company

Co-presented by BAM and Mark Morris Dance Group

Mar 29 at 10:30am

Mark Morris Dance Center (3 Lafayette Ave)

For professional dancers

Price: \$25

"*Venezuela*, with its wonderful dancers, is a fascinating and multifaceted piece that contains a surprise that remains with the viewer long after leaving the theater." —*Time Out Israel*

Acclaimed worldwide for its adventurous and distinctive work, Batsheva Dance Company returns to BAM with an evening-length piece—*Venezuela*. In this work, choreographer Ohad Naharin and the dancers explore the dialogue and conflict between movement and the content it represents. Naharin created *Venezuela* in two 40-minute sections, juxtaposed. Although movement sequences remain the same, variables in each section—music, lighting, intent of performers—play with the audience's perceptions. In this multi-faceted and compelling work the endless possibilities of a choreographer's craft are at play and, in turn, *Venezuela* compels the audience to challenge its own freedom of choice.

Venezuela made its world premiere in Tel Aviv in May, 2017. The upcoming BAM engagement is part of Batsheva's North American tour.

Batsheva Dance Company has been critically acclaimed and popularly embraced as one of the foremost contemporary dance companies in the world. Together with Batsheva -The Young Ensemble, the Company boasts a roster of 34 dancers drawn from Israel and abroad. Batsheva Dance Company is Israel's biggest company, maintaining an extensive performance schedule locally and internationally with over 250 performances and over 75,000 spectators per year.

Hailed as one of the world's preeminent contemporary choreographers, **Ohad Naharin** assumed the role of artistic director in 1990, and propelled the company into a new era with his adventurous curatorial vision and distinctive choreographic voice. Naharin is also the originator of the innovative movement language, Gaga, which has enriched his extraordinary movement invention, revolutionized the company's training, and emerged as a growing international force in the larger field of movement practices for both dancers and non-dancers.

Batsheva Dance Company was founded as a repertory company in 1964 by the Baroness Batsheva de Rothschild, who enlisted Martha Graham as its first artistic adviser. Since 1989, the company has been in residence at the Suzanne Dellal Centre in Tel Aviv.

For press information, contact Cynthia Tate, ctate@BAM.org or 718-724-8022.

Co-produced by Chaillot National Theater, Paris; Hellerau–European Center for the Arts, Dresden.

Special support provided by Batsheva's New Works Fund, and the American Friends of Batsheva's New Works Fund.

Diary of One Who Disappeared

Muziektheater Transparant

By Leoš Janáček

Directed by Ivo van Hove

US Premiere

Dramaturgy by Krystian Lada

Set and lighting design by Jan Versweyveld

Music composed by Leoš Janáček / Annelies Van Parys

Costume design by An D’Huys

BAM Howard Gilman Opera House (30 Lafayette Ave)

Apr 4—6 at 7:30pm

Tickets: \$35, 75, 125 (Prices subject to change after Dec 3)

In Czech with English titles

The *Diary of One Who Disappeared* marks the Flemish opera company Muziektheater Transparant’s return to Leoš Janáček’s eponymous love story—in a new production by lauded director Ivo van Hove. In 1917, Czech composer Leoš Janáček became obsessed with a married woman 40 years his junior. In the throes of despair, he penned more than 700 love letters and this haunting 22-part song cycle about a village boy who falls in love with a Romany girl.

Van Hove’s adaptation sets the main character—a successful photographer—in a present-day city and supplements the cycle with extracts from Janáček’s love letters to Kamila, creating an intimate self-portrait. Featuring bravura performances by tenor Andrew Dickinson and mezzo-soprano Marie Hamard with additional music by composer Annelies Van Parys, van Hove’s contemporary reimagining of Janáček’s singular work paints a deeply affecting portrait of identity, infatuation, and alienation.

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 International Theater Amsterdam (formerly known as Toneelgroep Amsterdam) in 2001. International Theater Amsterdam, the Netherlands’ 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*. He later 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 *The Fountainhead* (2017 Next Wave), *Kings of War* (2016 Next Wave), *Antigone* (2015 Next Wave), *Angels in America* (2014 Next Wave), *Roman Tragedies* (2012 Next Wave), *Cries and Whispers* (2011 Next Wave), and *Opening Night* (2008 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 the Bridge*.

For press information, contact Sarah Garvey at sgarvey@BAM.org or 718.724.8025.

Co-produced by International Theater Amsterdam, Klarafestival, De Munt/La Monnaie, Kaaitheater, Les Théâtres de la Ville de Luxembourg, Opera Days Rotterdam and Beijing Music Festival.

Ofertório

Caetano, Moreno, Zeca, and Tom Veloso

BAM Howard Gilman Opera House (30 Lafayette Ave)

Apr 12 & 13 at 8pm

Tickets: \$35, 65, 105, 130 (Prices subject to change after Dec 3)

This spring, four Velosos—pai e filhos—appear on stage together for two special nights. These acoustic concerts feature Caetano on vocals and guitar, and sons Moreno, Zeca, and Tom on vocals and multiple instruments. According to Caetano, the performances will include “some of our favorite songs like *Um Canto de Afoxé Para o Bloco do Ilê*, some contemporary music, and a selection of my own songs chosen by my sons.” For this Brazilian music icon and his family, music is as much public statement as private conversation—and *Ofertório* comprises both, in an intimate family gathering.

For over 35 years, Grammy Award-winning artist **Caetano Veloso** has been a major musical, social, and cultural force in Brazil, and an influential figure to musicians all over the world. He is perhaps Brazil’s greatest contemporary songwriter and is among the most significant artists to come out of the Tropicália movement of the late 1960s. *The New York Times* calls him “one of the greatest songwriters of the century.” Although Tropicália set the tone for Caetano’s career, his music has evolved greatly over the years. Incorporating elements of rock, reggae, fado, tango, samba canção, baião, and rap—with lyrics containing some of the best poetry in a musical tradition rich in verse—Veloso’s music is sometimes traditional, sometimes contemporary, often hybrid. At once an astute social commentator and balladeer of highly emotive love songs, Caetano is one of the most respected poets in the Portuguese language. Veloso performed songs from *Abraço* at BAM during 2014’s *Nonesuch Records at BAM*—a celebration of the influential record label. His recent albums include *Dois Amigos* in 2016, a live recording with Gilberto Gil, and *Ofertório* in 2018.

For press information, contact David Hsieh at dhsieh@BAM.org or 718.724.8027.

Night of 100 Solos: A Centennial Event

Choreography by Merce Cunningham

World Premiere

Staging by Patricia Lent with Jean Freebury

BAM Howard Gilman Opera House (30 Lafayette Ave)

April 16 at 7:30pm

Tickets: \$35, 75, 95, 135 (prices subject to change after Dec 3)

Master Class: Merce Cunningham Technique & Repertory

Led by Jean Freebury (Merce Cunningham Dance Company, 1992–2003; associate stager for *Night of 100 Solos*; Juilliard School and SUNY Purchase faculty; Cunningham Fellow)

Co-presented by BAM and Mark Morris Dance Group

Apr 11 at 2pm
Mark Morris Dance Center (3 Lafayette Ave)
For advanced dancers
Price: \$20

Physically Integrated Workshop: Merce Cunningham Chance Procedures

Led by Jean Freebury
Co-presented by BAM and Mark Morris Dance Group
Apr 11 at 3:45pm
Mark Morris Dance Center (3 Lafayette Ave)
For experienced dancers of all physical abilities. Participants are asked to share any accommodation needs in advance so that we can coordinate assistance.
Price: \$17

Throughout the late **Merce Cunningham's** 70-year career, he continued to innovate, helping to drive the evolution of the American avant-garde and expanding the frontiers of contemporary visual and performance arts. His collaborations with artists from every creative discipline yielded an unparalleled body of American dance, music, and visual art. In honor of Cunningham's centenary, the Merce Cunningham Trust is producing a global celebration that will give a broad audience the opportunity to experience the range of his work and artistic process. Beginning this fall and continuing throughout 2019, the Merce Cunningham Centennial unites people, cities, and arts and educational institutions in a large-scale representation of this vibrant legacy. The Centennial includes performances, film screenings, discussions, curricula, festive dinner gatherings, and more, in cities across the US and around the world.

A highlight of the Centennial is ***Night of 100 Solos: A Centennial Event***, the largest Cunningham Event ever created, in which 100 dancers will perform across three international venues: BAM in New York City, UCLA's Center for the Art of Performance in Los Angeles, and London's Barbican. On each of these stages, on Cunningham's 100th birthday, dancers will perform a unique collection of 100 solos he choreographed, with live music and a special set design. Each city's 75-minute event will be tailor-made by former Cunningham dancers who will stage the event and oversee the transmission of the choreography to a lineup of performers assembled for the occasion. Reflecting Cunningham's embrace of technology and the Trust's commitment to accessibility, the Trust intends to live-stream the performances. Dancers participating in the BAM event will be announced in November.

For press information, contact Sandy Sawotka, ssawotka@BAM.org or 718.636.4190.

Co-produced by Merce Cunningham Trust, Barbican London, Brooklyn Academy of Music, and Center for the Art of Performance (UCLA)

Youssou NDOUR

BAM Howard Gilman Opera House (30 Lafayette Ave)
May 31 & June 1 at 8pm
Tickets: \$30, 45, 60, 75 (Prices subject to change after Dec 3)

Senegalese singer-songwriter-activist—and legendary live performer—**Youssou NDOUR** will perform two nights at BAM with his band Le Super Étoile and special guests. The engagement marks NDOUR's fourth time on BAM's stage since headlining the historic *Muslim Voices: Arts & Ideas* festival in spring of 2009.

NDOUR is widely credited with creating and popularizing Senegal's music style of *mbalax*, a blend of the country's traditional *griot* percussion and praise-singing with Afro-Cuban arrangements and flavors. A music style which garnered popularity beginning in the 1970s, *mbalax* means "rhythm" in Wolof (language of the Wolof people) and is characterized by rhythms of the indigenous sabar drum accompanied by keyboards, synths, and vocals influenced by African and Arabic vocal stylings. This music gave birth to the *mbalax* dance movement which continues to be a staple in nightclubs, social and religious gatherings, and benchmark life events. At its essence, *mbalax* is a completely original and powerful form of expression that radiates independence, inclusiveness, freedom from previous conventions, and tells a multifaceted story of cultural diaspora.

For press information, contact Cynthia Tate, ctate@BAM.org or 718-724-8022.

Pepperland

Mark Morris Dance Group
Choreography by Mark Morris

New York Premiere

Music by The Beatles and Ethan Iverson
Music arrangements by Ethan Iverson
Set design by Johan Henckens
Costume design by Elizabeth Kurtzman
Lighting design by Nick Kolin

BAM Howard Gilman Opera House (30 Lafayette Ave)

May 8—11 at 7:30pm

Tickets: \$30, 40, 60, 85 (weekday); \$35, 45, 65, 95 (weekend) (Prices subject to change after Dec 3)

Physically Integrated Workshop: Mark Morris Dance Group

Led by members of the company
Co-presented by BAM and Mark Morris Dance Group

May 4 at 4pm

Mark Morris Dance Center (3 Lafayette Ave)

Price: \$20

For dancers of all levels and physical abilities

This exuberant work by the choreographer Mark Morris was created at the request of the City of Liverpool to inaugurate the "Sgt. Pepper at 50 Festival" in 2017, a tribute to the groundbreaking album *Sgt. Pepper's Lonely Hearts Club Band*. Renowned for his profound understanding of musical forms, Morris' *Pepperland* teases out the album's colorfully avant garde motifs through spirited movement and an inspired score by jazz composer Ethan Iverson.

The *Pepperland* score is performed by a unique music ensemble, featuring voice, theremin, soprano sax, trombone, piano, organ, harpsichord, and percussion. New arrangements of six songs from the album intermingle with six “Pepper-inspired” original pieces, illuminating the LP’s eclectic roots and influences from Bach to Stockhausen, and music hall to raga.

In this homage to a monument of 20th-century culture, the costumes and sets explode with color, providing a candy-hued background for 15 dancers who combine modern takes on 60s dance crazes with their signature passion for musical interpretation.

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 Mark Morris 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, rental space for the community, free programs for children and seniors, and dance classes for all ages and abilities.

Ethan Iverson was a founding member of The Bad Plus (TBP), a game-changing collective with Reid Anderson and David King. *The New York Times* called TBP “...Better than anyone at melding the sensibilities of post-60’s jazz and indie rock.” During his 17-year tenure TBP performed in venues as diverse as the Village Vanguard, Carnegie Hall, and Bonnaroo; collaborated with Joshua Redman, Bill Frisell, and the Mark Morris Dance Group; and created a faithful arrangement of Stravinsky’s *The Rite of Spring* and a radical reinvention of Ornette Coleman’s *Science Fiction*. Iverson also participates in the critically-acclaimed Billy Hart quartet with Mark Turner and Ben Street and occasionally performs with an elder statesman like Albert “Tootie” Heath or Ron Carter. In 2017 Iverson co-curated a major centennial celebration of *Thelonious Monk* at Duke University and in 2018 Iverson will be premiering an original piano concerto with the American Composers Orchestra and releasing a duo album with Mark Turner on ECM.

For press information, contact Sarah Garvey at sgarvey@BAM.org or 718.724.8025.

A Mark Morris Dance Group production in association with American Dance Festival, Durham, North Carolina; BAM, Brooklyn, New York; Banff Centre for Arts and Creativity with the Sony Centre, Toronto, Canada; Cal Performances, UC Berkeley, California; The City of Liverpool, England, U.K.; Hopkins Center for the Arts, Dartmouth College, Hanover, New Hampshire; International Festival of Arts & Ideas, New Haven, Connecticut; The John F. Kennedy Center for the Performing Arts, Washington, D.C.; Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign; La Jolla Music Society, La Jolla, California; Meyer Sound, Berkeley, California; Seattle Theatre Group, Seattle, Washington; UCSB Arts & Lectures, Santa Barbara, California; White Bird, Portland, Oregon.

Music commissioned by the Charles and Joan Gross Family Foundation.

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DanceAfrica 2019

Artistic Director Abdel R. Salaam

BAM Howard Gilman Opera House (30 Lafayette Ave)

May 24 at 7:30pm; May 25 at 2pm & 7pm; May 26 & 27 at 3pm

Tickets: \$25, 30, 40, 50, 60 (Prices are subject to change after Dec 3)

In 1977, dancer and choreographer Chuck Davis (1937–2017) installed an “African village” in the BAM Lepercq Space for his dance engagement. No one anticipated his vision would evolve into *DanceAfrica*—BAM’s longest-running program and one of its most beloved. The nation’s largest African and African-diasporic dance festival returns with its traditional Memorial Day weekend extravaganza—featuring dance, music, art, film, classes, and community events, including the beloved *DanceAfrica* outdoor bazaar. This year’s *DanceAfrica* celebrates the artistic heritage of Rwanda, giving light to an aspect of this country not often seen by US audiences. Participating artists will be announced soon; please check BAM.org for updates.

Abdel R. Salaam became *DanceAfrica*’s artistic director in 2016. He is also the executive artistic director/co-founder of Forces of Nature Dance Theatre (FONDT) founded in 1981. Born in Harlem, Salaam is a critically acclaimed choreographer and has served as a dancer, teacher, and performing artist on five continents throughout his 47-year career in the dance world. He has received numerous awards and fellowships for excellence in dance including from the National Endowment for the Arts, New England Foundation on the Arts, New York Foundation for the Arts, New York State Council for Arts, National Council for Arts and Culture, and Herbert H. Lehman College. Salaam and Forces of Nature Dance Theatre were honored with a 2017 Bessie for Outstanding Production for *DanceAfrica*’s centerpiece performance, *Healing Sevens*. The company also received the 2013 Audelco Award for Dance Company of the Year. Salaam has served on the faculties of the American Dance Festival in the US and Seoul, Korea; Herbert H. Lehman College; Alvin Ailey American Dance Center; Restoration Youth Arts Academy; and Harlem Children’s Zone. Inspired by Dr. Maulana Karenga, Salaam created Kwanzaa Regeneration Night Celebration in Harlem, now in its 37th year.

For press information, contact David Hsieh at dhsieh@BAM.org or 718.724.8027.

in the shelter of the fold / epilogue

Doug Varone and Dancers

With Bang on a Can All-Stars

Choreography by Doug Varone

New York Premiere

Music by Lesley Flanigan, Julia Wolfe, David Lang, Raz Mesinai, and Kevin Keller

Lighting design by David Grill

Costume design by Liz Prince

BAM Fisher (Fishman Space) 321 Ashland Pl

June 5—8 at 7:30pm

Tickets: \$25

“Many choreographers can create interesting movement; few can make it mean so much.”
—*Chicago Tribune*

Doug Varone and Dancers return to BAM with *in the shelter of the fold / epilogue*, an evening-length work of six interconnected vignettes that considers and questions faith. Varone and his 13-member ensemble contemplate our private and public relationships to faith and belief in an intricately-woven tapestry of sound, shape, momentum, and stillness. The piece features original music by composers Lesley Flanigan, Julia Wolfe, David Lang, Raz Mesinai, and Kevin Keller—performed live by Flanigan, PUBLIQuartet, and the Bang on a Can All-Stars.

Award-winning choreographer and director **Doug Varone** works in dance, theater, opera, film, and fashion. Among his productions at the Metropolitan Opera are *Salome*, the world premiere of Tobias Picker’s *An American Tragedy*, Stravinsky’s *Le Sacre du Printemps*, and Berlioz’s *Les Troyens*. He has staged multiple premieres and new productions for Minnesota Opera, Opera Colorado, Washington Opera, New York City Opera, and Boston Lyric Opera, among others. His theater credits include choreography for Broadway, off-Broadway and regional theaters across the country. Film credits include choreography for the Patrick Swayze film, *One Last Dance*. In 2008, Varone’s *The Bottomland*, set in the Mammoth Caves of Kentucky, was the subject of the PBS Dance in America: Wolf Trap’s Face of America. Most recently, he directed and choreographed the MASTERVOICES production of *Dido and Aeneas* at New York’s City Center, starring Tony Award winners Kelli O’Hara and Victoria Clark. Varone received his BFA from Purchase College where he was awarded the President’s Distinguished Alumni Award in 2007. Numerous honors and awards include a John Simon Guggenheim Fellowship, an Obie Award (for Lincoln Center’s *Orpheus and Euridice*), the Jerome Robbins Fellowship at the Boglisco Institute in Italy, two individual Bessie Awards, three American Dance Festival Doris Duke Awards for New Work, and four National Dance Project Awards. In 2015, he was awarded both a Doris Duke Artist Award and the Lifetime Achievement Award from the American Dance Guild. He is currently on the faculty at Purchase College, where he teaches composition and choreography.

Doug Varone’s previous BAM appearances include *Dense Terrain* (2007 Winter/Spring), Doug Varone and Dancers’ 30th Anniversary Season (2017 Winter/Spring), and performances with Brenda Angiel Aerial Dance Company (Fall, 2013)—a partnership which grew from Doug Varone and Dancers’ participation in the BAM/US State Department program *DanceMotion USASM*, through which the company toured Argentina, Peru, and Paraguay in 2013.

For press information, contact Cynthia Tate, ctate@BAM.org or 718-724-8022.

Triptych (Eyes of One on Another)

New York Premiere

Composed by Bryce Dessner

Libretto by Korde Arrington Tuttle featuring the work of Essex Hemphill & Patti Smith

Directed by Daniel Fish

Roomful of Teeth conducted by Brad Wells

Set Design by Paul Steinberg

Costumes by Carlos Soto

Associate Director Ashley Tata

BAM Howard Gilman Opera House (30 Lafayette Ave)

June 6—8 at 7:30pm

Tickets: \$30, 45, 60 (prices subject to change after Dec 3)

Talk: Mapplethorpe in Performance with Bryce Dessner, Daniel Fish, and Korde Arrington Tuttle

June 7 at 6pm

BAM Hillman Attic Studio (30 Lafayette Ave)

Tickets: \$15 (\$7.50 for members)

Composing Beauty: Mapplethorpe's Quest for Perfection

Co-presented by BAM and Think Olio, led by Jeanne Proust

May 29 at 7pm

BAM Fisher Hillman Studio (321 Ashland Pl)

Tickets: \$20

The work of legendary photographer Robert Mapplethorpe is seen anew in a theatrical production that integrates his often provocative and always compelling images from the 1960s and 70s. Composer Bryce Dessner, librettist Korde Arrington Tuttle, director Daniel Fish, and eight-member vocal ensemble Roomful of Teeth create an experience that celebrates the duality inherent in Mapplethorpe's work (shown in monumental stage projections) between beauty and obscenity and with a boundary-breaking perspective on classical archetypes.

Bryce Dessner is one of the most sought-after composers of his generation, with a rapidly expanding catalog of works commissioned by leading ensembles. Known by many as a guitarist with The National, he is also active as a curator—a vital force in the flourishing realm of new creative music. His orchestral, chamber, and vocal compositions have been commissioned by the Los Angeles Philharmonic, Ensemble Intercontemporain, Metropolitan Museum of Art (for the New York Philharmonic), Kronos Quartet, BAM Next Wave Festival, Barbican Centre, Edinburgh International Festival, Sydney Festival, eighth blackbird, Sō Percussion, New York City Ballet, and many others. Dessner's music—called “gorgeous, full-hearted” by NPR and “vibrant” by *The New York Times*—is marked by a keen sensitivity to instrumental color and texture. Propulsive rhythms often alternate with passages in which time is deftly suspended. His harmonies are expressive and flexible, ranging from the dense block chords of *Aheym* to the spacious modality of *Music for Wood and Strings*.

Korde Arrington Tuttle is a resident artist at Lincoln Center Theater, Ars Nova, and Middle Voice Theater Company at Rattlestick Playwrights Theatre. He also writes for the Netflix series *MIXTAPE*, premiering in 2020. He is the 2018 recipient of New York Stage and Film's Founders' Award, the 2018 Jody Falco and Jeffrey Steinman Commission for Emerging Playwrights Award at Playwrights Horizons, and the 2018 Playwrights Initiative Fellowship at the Djerassi Resident Artist Program. Tuttle was also selected as a finalist for both the 2017 Alliance/Keneda National Graduate Playwriting Competition and the City Theatre National Award for Short Playwriting. In 2018, his first collection of poetry and photography was published through Candor Arts (Chicago). Tuttle is from Charlotte, NC, and a graduate of the University of North Carolina at Chapel Hill. He received his MFA in Playwriting at The New School.

Daniel Fish is a New York-based director who makes work across the boundaries of theater, film, and opera. He draws on a broad range of forms and subject matter including plays, film scripts, contemporary fiction, military logs, essays, and found audio. His recent work includes *Eternal* (2013), Ted Hearne's *The Source* (2014 Next Wave), *Who Left This Fork Here* (Baryshnikov Arts Center, 2014), *Oklahoma* (2015), and *Don't Look Back* (The Chocolate Factory, 2017). His work has been seen at theaters and festivals including Walker Arts Center, St. Ann's Warehouse, The Chocolate Factory, Public Theater's Under the Radar, Opera Philadelphia/Curtis Opera Theater, Richard B. Fisher Center at Bard College, Signature Theatre, and The Royal Shakespeare Company. Residencies and commissions include The MacDowell Colony, Baryshnikov Arts Center, Mass MOCA, The Chocolate Factory, and LMCC/Governor's Island. Fish is the recipient of the 2017 Herb Alpert Award for Theater. He has taught at The Juilliard School, Bard College, Princeton University, and NYU/Tisch Department of Design for Stage and Film, and is a graduate of Northwestern University's Department of Performance Studies.

Roomful of Teeth is a Grammy Award-winning vocal project dedicated to reimagining the expressive potential of the human voice. Through study with masters from vocal traditions the world over, the eight-voice ensemble continually expands its vocabulary of singing techniques and, through an ongoing commissioning process, forges a new repertoire without borders. Founded in 2009 by **Brad Wells**, Roomful of Teeth gathers annually at the Massachusetts Museum of Contemporary Art (MASS MoCA) in North Adams, Massachusetts, where they've studied with some of the world's top performers and teachers in Tuvan throat singing, yodeling, Broadway belting, Inuit throat singing, Korean *P'ansori*, Georgian singing, Sardinian *cantu a tenore*, Hindustani music, Persian classical singing, and Death Metal singing. Commissioned composers include Rinde Eckert, Fred Hersch, Merrill Garbus (of tUnE-yArDs), William Brittelle, Toby Twining, Missy Mazzoli, Julia Wolfe, Ted Hearne, and Ambrose Akinmusire, among many others.

For press information contact Sandy Sawotka, ssawotka@BAM.org or 718.636.4190.

Produced by Arktype / Thomas O. Kriegsmann in partnership with The Robert Mapplethorpe Foundation.

Ballet British Columbia

Choreography by Crystal Pite, Emily Molnar, and William Forsythe

BAM Howard Gilman Opera House (30 Lafayette Ave)

Jun 13—15 at 7:30pm

Tickets: \$20, 25, 45, 65 (weekday); \$20, 35, 55, 75 (weekend) (Prices subject to change after Dec 3)

Ballet British Columbia makes its BAM debut in celebration of 10 years of artistic direction under Emily Molnar, a Ballett Frankfurt alumna. The esteemed Canadian company presents three contemporary dances tracing a common lineage to the influential William Forsythe, the former director of Ballett Frankfurt and Forsythe Company. *Solo Echo*, by another Ballett Frankfurt alumna, Cystal Pite, is inspired by two Brahms sonatas for cello and piano and Mark Strand's poem *Lines for Winter*. Molnar's own untitled new work reveals a daring yet intimate landscape that brings her signature expressive style in conversation with the rhythm of the blues. The program concludes with Forsythe's 1989 masterpiece *Enemy in the Figure*, a dynamic theatrical

display of shadow images and a driving score by long-time collaborator, Dutch composer Thom Willems.

Founded in 1986, **Ballet British Columbia** has been under the leadership of Artistic Director Emily Molnar since 2009. Ballet BC is an internationally acclaimed collaborative and creation-based contemporary ballet company that is a leader in the creation, production, and education of contemporary dance in Canada. Bold and innovative, the company's distinctive style and approach has made a unique and valuable contribution to the development of dance. Ballet BC presents a diverse repertoire of Canadian and international work from the late 20th and early 21st centuries, and is a hotbed for the creation and performance of new works. Under Molnar, former member of The National Ballet of Canada, Ballet BC, and Ballet Frankfurt, the company actively fosters collaborations that support artists, choreographers, and audiences alike, furthering the boundaries of contemporary dance.

For press information, contact David Hsieh at dhsieh@BAM.org or 718.724.8027.

Espæce

A piece by Aurélien Bory
Compagnie 111

New York Premiere

Conception, scenography, and direction by Aurélien Bory
Lighting design by Arno Veyrat
Music by Joan Cambon
Set design by Pierre Dequivre
Costumes by Sylvie Marcucci and Manuela Agnesini

BAM Howard Gilman Opera House (30 Lafayette Ave)

June 20—22 at 7:30pm

Tickets: \$25, 35, 45, 60 (weekday); \$30, 40, 55, 65 (weekend) (Prices subject to change after Dec 3)

Aurélien Bory and Compagnie 111 return to BAM with *Espæce*, inspired by the life and work of the French writer Georges Perec—in particular, his essay collection *Species of Spaces*. The book contemplates the many ways in which we occupy the space around us, homing in on the extraordinary ordinariness of everyday life. Bory applies this keen eye to the stage itself, exploring its dimensions, machinery, and infinite narrative possibilities. Featuring his signature gigantic mobile set, the work is performed by actor Olivier Martin Salvan, opera singer Claire Leffiliâtre, and three acrobatic dancers.

Aurélien Bory is the founder of Compagnie 111 which is based in Toulouse, France. He develops shows that cross genre lines in the performing arts (theater, circus, dance, visual arts, music). He first drew international attention with *Plan B* (2003) and *Plus ou moins l'infini* (2005), both collaborations with Phil Soltanoff. He has since created *Azimut* (2013 at Grand Théâtre de Provence in Aix-en-Provence), *Géométrie de caoutchouc* (2011, Le Grand T, Nantes), and *Sans objet* (2009, Théâtre national de Toulouse Midi-Pyrénées—now called ThéâtrédelaCité, Centre dramatique national Toulouse Occitanie—and 2012 NWF). In 2007 he created *Les sept planches de la ruse* (2008 NWF) with artists from Dalian, China. With a deep love for dance,

Bory also collaborated with Pierre Rigal in *Erection* (2003) and *Arrêts de jeu* (2006). Bory's aesthetic is inspired by his interest in science. His works are driven by the exploration of space and ingenious creation of scenography. Bory received the Créateur sans frontières (Creator without borders) award in 2008. Additionally, Aurélien Bory created *Questcequetudeviens?* (2008, Théâtre national de Bordeaux-Aquitaine) which was nominated for the best new dance production Olivier Award in 2014; *Plexus* (2012, Théâtre Vidy-Lausanne, 2016 NWF), winner of the "Joan German Schroeder" International Applause award bestowed at the FAD Sebastià Gasch Awards in Barcelona; and *aSH* (2018, Montpellier Danse) featuring Stéphanie Fuster, Kaori Ito, and Shantala Shivalingappa. His latest project is the opera *Orphée et Eurydice* (2018, Opéra-Comique, Paris).

For press information, contact Sarah Garvey at sgarvey@BAM.org or 718.724.8025.

Co-produced by Festival d'Avignon, Théâtre de la Cité, Centre dramatique national Toulouse Occitanie, Le Grand T théâtre de Loire, Atlantique; Nantes, Le théâtre de l'Archipel scène nationale de Perpignan, Théâtre de la Ville, Paris, Maison des Arts de Créteil, Le Parvis scène nationale de Tarbes Pyrénées

Compagnie 111 Aurélien Bory is under funding agreement with Ministère de la Culture et de la Communication Direction Régionale des Affaires Culturelles de Occitanie / Pyrénées Méditerranée, Région Occitanie, Ville de Toulouse, Conseil Départemental de la Haute Garonne. *Espace* is presented with support from the Institut Français.

Malala Yousafzai

As part of Unbound

In conversation with Rukmini Callimachi

Co-presented by BAM and Greenlight Bookstore

Launch of *We Are Displaced: My Journey and Stories from Refugee Girls Around the World*

BAM Howard Gilman Opera House

Jan 8 at 7:30pm

Tickets: \$20, 25, 35, 45 (event only); \$35, 40, 50, 60 (with book).

As part of BAM's Unbound series, *New York Times* bestselling author (*I Am Malala* and *Malala's Magic Pencil*) and Nobel Peace Prize laureate Malala Yousafzai comes to BAM to discuss her powerful new book, *We Are Displaced*, with *New York Times* journalist Rukmini Callimachi. Millions of people are displaced worldwide—too often because they had to choose between life and death. In the book, Yousafzai introduces some of the people behind the statistics and tells her own story of living as an internally displaced person in Pakistan to show readers what it means to have no choice but to leave your home. She also shares the personal stories of some of the incredible girls she has met on her various journeys to refugee camps and the cities where refugee girls and their families have settled—girls who have lost their community, relatives, and often the only world they've ever known. In a time of immigration crises, war, and border conflicts, *We Are Displaced* is an important reminder of the need for universal human rights.

The evening features a discussion between Yousafzai and Callimachi. Audience questions will be gathered via Twitter in advance. Copies of *We Are Displaced* will be available for a 15% discount on the night of the program. The author's net sales proceeds from the book will go to Malala Fund, which is a nonprofit organization working for a world where all girls can learn for 12 years and lead without fear. Malala Yousafzai is the co-founder and a board member of Malala Fund.

<https://www.lbyr.com/titles/malala-yousafzai/we-are-displaced/9780316523646/>

Unbound is a literary series co-presented by BAM and Greenlight Bookstore to bring renowned authors, artists, and public figures to Brooklyn for exclusive launches of their latest books.

Event will be ASL interpreted.

For press information, contact Cynthia Tate, ctate@BAM.org or 718-724-8022.

The 33rd Annual Brooklyn Tribute to Dr. Martin Luther King, Jr.

Presented by BAM, Brooklyn Borough President Eric L. Adams, and Medgar Evers College of The City University of New York

Jan 21 at 10:30am

BAM Howard Gilman Opera House (30 Lafayette Ave)

Free

Artists, activists, civic leaders, and community members come together for New York City's largest public celebration of Dr. Martin Luther King, Jr.'s life and mission. This year's tribute—now in its 33rd year—will feature musical performances by gospel group The Campbell Brothers and the Institutional Radio Choir. Additional program information will be announced soon, including keynote speaker, complimentary community film screenings, and BAMcafé Live programs—and the annual exhibition of visual art, *Picture the Dream*, created by students in partnership with NYCHA. Visit BAM.org/MLK for program updates.

For press information, contact Sarah Garvey at sgarvey@BAM.org or 718.724.8025.

Eat, Drink & Be Literary

Presented in partnership with the National Book Foundation

BAMcafé/Lepercq Space (30 Lafayette Ave)

Tickets: \$70 (includes dinner and event)

Today's renowned authors take part in this annual series of intimate literary evenings at BAMcafé. Each event features a festive seasonal dinner by Great Performances with live music accompaniment. The evening's featured author then reads from their work and discusses career and craft—concluding with a Q&A and book signing.

Robert A. Caro

Moderated by Lisa Lucas

Feb 5 at 6:30pm

John Edgar Wideman

Moderated by Deborah Treisman

Mar 20 at 6:30pm

Sloane Crosley

Moderated by Deborah Treisman

Apr 9 at 6:30pm

Min Jin Lee

Moderated by Deborah Treisman

May 1 at 6:30pm

For press information contact Sandy Sawotka, ssawotka@BAM.org or 718.636.4190.

BAM Visual Art

Dear John

Christopher K. Ho

Peter Jay Sharp Building (30 Lafayette Ave)

On view from Feb 7—24

New York-based artist Christopher K. Ho presents a meditation on first love in a sprawling carpet installation throughout the Dorothy Levitt Lobby. Referencing digital gradients and heart emojis in the undulating and repetitive pattern of the carpet, *Dear John* proposes the nature of digital space—its absence of gravity, sun, horizon—as a timely analogy for the experience of falling in, and perhaps out of, love.

For press information, contact Sarah Garvey at sgarvey@BAM.org or 718.724.8025.

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

Black Comix Expo

Co-presented by BAM and Black Comics Collective

BAM Lepercq Space (30 Lafayette Ave)

Feb 10

Free

The Black Comix Expo returns for a dynamic showcase of work by comic writers and illustrators of color. BAM and the Black Comics Collective partner for this free, day-long program that celebrates diversity, inclusion, and representation in the science fiction and fantasy genres.

Peruse the freshest new work by comic exhibitors of color and be sure to check the full schedule of panel discussions, children’s art workshops, and a superhero cosplay showcase for superheroes of all ages.

For press information, contact Cynthia Tate, ctate@BAM.org or 718-724-8022.

Teknopolis™

BAM Fisher (321 Ashland Pl)
Feb 23 & 24; Feb 28—Mar 3; Mar 7—10

Teknopolis™ returns to the BAM Fisher for the third year with an ambitious new program designed to inspire creativity, connect with the future, and embolden a renewed sense of play. This year we’ll offer two different *Teknopolis™* experiences—allowing you to choose according to digital features, your schedule, and age-appropriate elements. Program details will be announced on November 29. Tickets will go on sale beginning December 13 (December 6 for BAM members); advance reservations are strongly recommended.

Teknopolis™ lets you access an array of installations that make up the digital arts playground geared for ages 6+ on the main and lower levels of the BAM Fisher Building. Featuring local and international digital artists and technologists, the selected installations let you use technology to explore drawing, movement, and music-making, in timed-entry sessions. Tickets: Youth \$16, Adult \$21

Teknopolis™ + VR gives you full access to our interactive, multi-space digital arts showcase throughout the entire BAM facility in two-hour timed-entry sessions. In addition to access to the main and lower-lobby level installations, you will get to experience a selection of immersive VR and 360 film experiences—open to ages 9+—located on the upper levels of the BAM Fisher. Tickets: Youth \$35, Adult \$45

For press information, contact Cynthia Tate, ctate@BAM.org or 718-724-8022.

Word.Sound.Power.2019

BAM Fisher (Fishman Space) 321 Ashland Pl
April 5 & 6 at 7:30pm
Tickets: \$20

Some of the best hip-hop MCs and poets from Brooklyn and beyond gather once again for this electrifying showcase hosted by beloved MC Baba Israel. Audiences discover how the political becomes poetic, and vice versa, through these powerful performances. Artist line-up to be announced.

For press information, contact Cynthia Tate, ctate@BAM.org or 718-724-8022.

BAM presents
Everybooty

BAM Fisher (321 Ashland Pl)

Jun 29, 9pm—2am

Tickets: \$30

Everybooty, BAM's celebration of New York City Pride Month, returns for its seventh year at BAM Fisher on June 29. This all-inclusive, all-gender celebration of queer culture is equal parts dance party, arts happening, and community affirmation. *Everybooty* features musicians, dancers, visual artists, drag performers, DJs, and storytellers throughout the BAM Fisher building. This year's event also marks the 50th anniversary of the Stonewall Uprising.

For press information, contact David Hsieh at dhsieh@BAM.org or 718.724.8027

Credits

Bloomberg Philanthropies is the Season Sponsor.

Programming in the BAM Howard Gilman Opera House and the Signature Artist Series is supported and endowed by the Howard Gilman Foundation. Programming in the BAM Harvey Theater is endowed by the Doris Duke Charitable Foundation. Programming in BAM's Lepercq Space is supported by The Lepercq Charitable Foundation. The Steinberg Screen at the BAM Harvey Theater is made possible by The Joseph S. and Diane H. Steinberg Charitable Trust.

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

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Major support for the *DanceAfrica* Education Program provided by Charles Hayden Foundation, and Forest City New York.

Major support for *Rameau, maître à danser* provided by Anne H. Bass.

National Grid is the Lead Sponsor of *Teknopolis* and the 33rd Annual Brooklyn Tribute to Dr. Martin Luther King, Jr.

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Your tax dollars make BAM programs possible through funding from the New York City Department of Cultural Affairs and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature. The BAM facilities are owned by the City of New York and benefit from public funds provided through the New York City Department of Cultural Affairs with support from Mayor Bill de Blasio; Cultural Affairs Commissioner Tom Finkelpearl; the New York City Council including Council Speaker Corey Johnson, Finance Committee Chair Daniel Dromm, Cultural Affairs Committee Chair Jimmy Van Bramer, Council Member Laurie A. Cumbo, and the Brooklyn Delegation of the Council; and Brooklyn Borough President Eric L. Adams. BAM would like to thank the Brooklyn Delegations of the New York State Assembly, Joseph R. Lentol, Delegation Leader; and New York Senate, Senator Velmanette Montgomery.

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 varied light fare and bar service 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

For ticket information, call BAM Ticket Services at 718.636.4100, or visit BAM.org.

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