

# BAM 2019 Winter/Spring Season

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## **BAM announces *Whitewalling on Stage: Art, Race, and Protest in Performance*, May 13**

### **A conversation about the politics of race in the performing arts**

#### ***Whitewalling on Stage: Art, Race, and Protest in Performance***

With James Hannaham, Okwui Okpokwasili, and Daniel Bernard Roumain (DBR)  
In conversation with Aruna D'Souza

**BAM Fisher** (Fishman Space), 321 Ashland Pl  
May 13 at 7pm  
Tickets: \$15  
On Sale Mar 7 (Feb 28 for BAM Members and Patrons)

**March 1, 2019/Brooklyn, NY**—BAM announces *Whitewalling on Stage: Art, Race, and Protest in Performance*, a one-night-only discussion on a timely topic: the politics of race in the performing arts. The conversation is structured around Aruna D'Souza's critically acclaimed book *Whitewalling: Art, Race, and Protest in 3 Acts* (2018), which traces the troubled history of art and race in America through three distinct controversies. The panelists transpose these issues to the arena of performance, as they examine how artists, audiences, critics, and institutions can more thoughtfully engage in dialogue around these issues. Panelists include writer/artist James Hannaham, performer/choreographer Okwui Okpokwasili, and composer/violinist Daniel Bernard Roumain (DBR).

**Aruna D'Souza** writes about modern and contemporary art, intersectional feminisms, and other forms of politics. Her work also focuses on how museums shape our views of each other and the world. Her most recent book *Whitewalling: Art, Race, and Protest in 3 Acts* was named one of the best art books of 2018 by *The New York Times*. Her work appears regularly in *4Columns*, where she is a member of the editorial advisory board. D'Souza has been published in *The Wall Street Journal*, *ARTnews*, *Bookforum*, *Momus*, and *Art in America*, among others. She is currently editing two forthcoming volumes, *Making It Modern: A Linda Nochlin Reader* and *Lorraine O'Grady: Writing in Space 1973—2018*.

**James Hannaham** is a writer and visual artist. His novel *Delicious Foods* (2015) won the PEN/Faulkner Award and the Hurston/Wright Legacy Award. His debut *God Says No* (2009) was honored by the American Library Association's Stonewall Book Awards. He was a longtime contributor at *Village Voice* and a staff writer at *Salon*, and his criticism and essays have appeared in many publications, including *Spin*, *Details*, *Out*, *Buzzfeed*, *The New York Times Magazine*, and *4Columns*. Hannaham co-founded the performance group Elevator Repair Service, and his visual artwork has been shown at the James

Cohan Gallery, 490 Atlantic, Kimberly-Klark, and the Center for Emerging Visual Artists. He lives in Brooklyn and teaches in the writing program at the Pratt Institute.

**Okwui Okpokwasili** is a Brooklyn-based writer, performer, and choreographer. Her experimental performance pieces bring together dance, theater, and the visual arts. Her performance work has been commissioned by the Walker Art Center, Danspace Project, Performance Space New York, the Center for the Art of Performance at UCLA, the 10th Annual Berlin Biennale, and Jacob's Pillow. She has held residencies at the Maggie Allesee National Choreographic Center, the Lower Manhattan Cultural Council, the Rauschenberg Foundation Captiva Residency, and New York Live Arts, where she was a Randjelovic/Stryker Resident Commissioned Artist. She is currently a Hodder Fellow at Princeton University's Lewis Center for the Arts. Okpokwasili is also a 2018 MacArthur Fellow and Doris Duke Artist Award Recipient. Her past performances at BAM include *Miriam* (2012 Next Wave), and Ralph Lemon's *How Can You Stay In The House All Day And Not Go Anywhere?* (2010 Next Wave) and *Come home Charley Patton: Part 3 of the Geography Trilogy* (2004 Next Wave).

**Daniel Bernard Roumain (DBR)** is a composer and performer known for his signature violin sounds infused with electronic and urban music influences. His acclaimed work as a composer and performer spans more than two decades, and has been commissioned by venerable artists and institutions worldwide. His work *Harlem Essay for Orchestra* debuted at Carnegie Hall and he has composed works for the Boston Pops Orchestra, Library of Congress, Stuttgart Symphony, and others. DBR composed *We Shall Not Be Moved*, a chamber opera co-commissioned by Opera Philadelphia and the Apollo Theater, with libretto by Marc Bamuthi Joseph and direction by Bill T. Jones. *The New York Times* called the work "The Best Classical Performance of 2017." DBR's compositions also include a three-part series commissioned by BAM—*Symphony for the Dance Floor* (2011 Next Wave), *One Loss Plus* (2007 Next Wave), and *Darwin's Meditation for The People of Lincoln* (2008 Next Wave). He is currently creating the musical score for *The Just and The Blind*, a new collaboration with Marc Bamuthi Joseph commissioned by Carnegie Hall.

**Brooklyn Academy of Music (BAM)** is recognized internationally for its innovative programming of dance, music, theater, opera, and film. Its mission is to be the home for adventurous artists, audiences, and ideas. BAM presents leading national and international artists and companies in its annual Winter/Spring Season and highlights groundbreaking, contemporary work in the performing arts with its Next Wave Festival each fall. Founded in 1983, the Next Wave is one of the world's most important festivals of contemporary performing arts. BAM Film features new, independent film releases and a curated, daily repertory film program. In 2012, BAM added the Richard B. Fisher Building to its campus, providing an intimate and flexible 250-seat performance venue—the Fishman Space—as well as the Hillman Studio, a rehearsal and performance space. BAM serves New York City's diverse population through community events, literary series, and a wide variety of educational and family programs. BAM, America's oldest performing arts center, has presented performances since 1861, and attracts an audience of more than 750,000 people each year. Visit [BAM.org](http://BAM.org).

For press information, contact Cynthia Tate at [ctate@BAM.org](mailto:ctate@BAM.org) or 718.724.8044.

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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 (between Lafayette Ave and Hanson Place), houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. BAM Rose Cinemas features first-run independent and foreign film and repertory programming.

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](http://BAM.org).

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