

# BAM

## Next Wave 2019

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

**BAM (Brooklyn Academy of Music) announces Next Wave 2019, featuring 16 theater, dance, music, film, site-specific, and multi-genre engagements—including Holidays at BAM—from Oct 15–Dec 15**

**First season curated by Artistic Director David Binder features all new BAM artists**

**Bloomberg Philanthropies is the Season Sponsor**

**May 21, 2019/Brooklyn, NY**—BAM Artistic Director David Binder today announced programming for his first artistic season, the Next Wave 2019. With 16 adventurous engagements by artists making BAM debuts, the season includes theater, dance, music, film, site-specific, and multi-genre work across BAM’s venues and off-site, as well as Holiday programming.

Binder said, “In programming my first season at BAM, I was inspired by the genesis of Next Wave and the groundbreaking work of my predecessors, Harvey Lichtenstein and Joe Melillo. Next Wave is a place to see, share, and celebrate the most exciting new ideas in theater, music, dance, and, especially, the unclassifiable adventures. We’ve invited a slate of artists who have never performed at BAM. Each and every one of them is making a BAM debut, with artistic work that’s surprising and resonant. I’m excited to launch this season and to build BAM’s next chapter with you.”

BAM President Katy Clark said, “This is an incredible time for our institution. In the fall we’ll present an exciting first season from our new artistic director, David Binder. With the launch of our season, BAM will unveil BAM Strong, a new building featuring our first dedicated art gallery—The Rudin Family Gallery—providing an additional artistic space on our campus. We have many wonderful adventures ahead of us, and I’m grateful to Bloomberg Philanthropies and to all our donors for their generous and much appreciated support of all that we do.”

(Continues on the next page)

## 2019 Next Wave programs

### October

|  |   |        |
|--|---|--------|
| <b><i>Swan Lake / Loch na hEala</i></b> .....    | Teač Daísa, Michael Keegan-Dolan.....             | page 3 |
| <b><i>The Second Woman</i></b> .....             | Performing Lines, Nat Randall and Anna Breckon... | page 4 |
| <b><i>What if they went to Moscow?</i></b> ..... | Christiane Jatahy.....                            | page 6 |
| <b><i>Inoah</i></b> .....                        | Bruno Beltrão, Grupo de Rua.....                  | page 7 |
| <b><i>He Did What?</i></b> .....                 | Dumbworld, Brian Irvine, John McIllduff.....      | page 7 |
| <b><i>Race Cards</i></b> .....                   | Selina Thompson.....                              | page 8 |
| <b><i>Hamnet</i></b> .....                       | Dead Centre, Ben Kidd, Bush Moukarzel.....        | page 9 |

### November

|   |   |         |
|---|---|---------|
| <b><i>User Not Found</i></b> .....              | Dante or Die, Chris Goode.....                            | page 10 |
| <b><i>Bacchae: Prelude to a Purge</i></b> ..... | Marlene Monteiro Freitas.....                             | page 11 |
| <b><i>The End of Eddy</i></b> .....             | Untitled Projects, Unicorn Theatre UK, Stewart Laing..... | page 12 |
| <b><i>The Great Tamer</i></b> .....             | Dimitris Papaionnou.....                                  | page 14 |
| <b><i>32 rue Vandenbranden</i></b> .....        | Peeping Tom, Gabriela Carrizo, Franck Chartier....        | page 15 |

### December

|  |   |         |
|--|---|---------|
| <b><i>Barber Shop Chronicles</i></b> ..... | Fuel/National Theatre/Leeds Playhouse, Inua Ellams, Bijan Sheibani..... | page 17 |
| <b><i>A.D. &amp; Colored</i></b> .....     | Kyle Marshall Choreography.....   | page 18 |
| <b><i>In Many Hands</i></b> .....          | Kate McIntosh.....  | page 19 |

|  |                |         |
|--|----------------|---------|
| <b><i>A Very Meow Meow Holiday Show</i></b> .. | Meow Meow..... | page 20 |
|--|----------------|---------|

BAM Next Wave 2019 season subscriptions are on sale June 13 (June 6 for members and patrons). Single tickets are on sale August 1 (July 25 for members, June 6 for patrons).

## **BAM Strong and The Rudin Family Gallery**

BAM plans to unveil BAM Strong—a unique array of expanded BAM spaces and new features—in October, 2019. The project, developed with a lead gift from BAM Trustee Brigitte Vosse and named for her family, unites BAM spaces along Fulton Street, allowing building improvements and greater accessibility—including the Harvey Theater’s first elevator to its balcony level. BAM Strong was designed by Mitchell Giurgola with construction by Hunter-Roberts Construction Group.

BAM Strong adds the organization’s first dedicated visual art exhibition space, The Rudin Family Gallery, named for the family of donor, collector, and honorary BAM Trustee Beth Rudin DeWoody. Larry Ossei-Mensah will serve as guest curator for the gallery, collaborating with BAM Artistic Director David Binder on exhibitions and events. The 1,100-square-foot gallery occupies a new one-story construction in the formerly empty lot (623 Fulton Street) between the Harvey Theater and the 230 Ashland Place residential building. The Gallery’s first exhibition will be announced soon.

[About Larry Ossei-Mensah](#)

Guest Curator Larry Ossei-Mensah is the Museum of Contemporary Art Detroit's (MOCAD's) Susanne Feld Hilberry Senior Curator. Ossei-Mensah uses contemporary art as a vehicle to redefine how we see ourselves and the world around us. The Ghanaian-American curator and cultural critic, a Bronx native, has organized exhibitions and programs at commercial and nonprofit spaces around the globe from New York City to Rome in addition to documenting cultural happenings featuring the most dynamic visual artists working today such as Derrick Adams, Mickalene Thomas, Njideka Akunyili Crosby, Federico Solmi, and Kehinde Wiley. Ossei-Mensah is also the co-founder of ARTNOIR, a global collective of culturalists who design multimodal experiences aimed to engage this generation's dynamic and diverse creative class. In 2017, he was the Critic-in Residence at ART OMI and in 2019 he will serve as a curatorial mentor at the VisArt in Rockville, MD. He recently co-curated the solo exhibition of Allison Janae Hamilton's work with Susan Cross at MASS MoCA entitled *PITCH*. Ossei-Mensah is also the recent recipient of the Warhol Foundation grant for \$50K for his upcoming exhibition in spring/summer 2019 at MOAD in San Francisco entitled *Coffee, Rhum, Sugar, Gold: A Postcolonial Paradox* co-curated with Dexter Wimberly. Follow him on Instagram/Twitter at @youngglobal

***Swan Lake / Loch na hEala***

**US Premiere / BAM Artistic Debut**

Teac Damsa

Written, directed, and choreographed by Michael Keegan-Dolan

Set design by Sabine Dargent

Costume design by Hyemi Shin

Lighting design by Adam Silverman

Music by Slow Moving Clouds

Co-production by Michael Keegan-Dolan; Sadler's Wells Theatre London; Colours International Dance Festival, Theaterhaus Stuttgart; Dublin Theatre Festival and Theatre de la Ville, Luxembourg.

Presented with support from Culture Ireland and in association with Irish Arts Center

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

Oct 15—19 at 7:30pm; Oct 20 at 3pm

Tickets: \$30, 45, 65, 95 (weekday); \$35, 55, 75, 95 (weekend)

(prices subject to change after July 24)

"...pure, visceral joy"—*The Guardian* \*\*\*\*\*

"..."a stunning exercise in theatrical slight-of-hand, in deconstruction as creation."

—*Financial Times* \*\*\*\*\*

*The Observer* \*\*\*\*\*

*The Irish Times* \*\*\*\*\*

Unfurling like an Irish folk tale, Michael Keegan-Dolan's *Swan Lake* tells a magical story of transgression, reconciliation, and the tyranny of the modern-day church and state. Garnering critical acclaim at London's Sadler's Wells (2016) and Toronto's Luminato Festival (2018), the production comes to BAM in its US premiere.

The story centers on a sexually-assaulted girl named Finola (Rachel Poirier) who, along with her sisters, is abused and then silenced by a priest who turns them into swans. Her "prince" Jimmy (Alex Leonhartsberger)—is a lonely and depressed man who lives alone with his mother. With Keegan-Dolan's radiant movement and a haunting, traditional Irish and Nordic score from the trio Slow Moving Clouds, *Swan Lake* conveys the heartbreaking, tentative steps of damaged people toward love in a scenario both realistic and fantastic.

**Michael Keegan-Dolan** founded Teac Dańsa in 2016 as a means to forge deeper connections with his cultural roots: the native traditions, language, and rich music of Ireland. The name Teac Dańsa, "House of the Dance," reflects his ongoing creative journey, further connecting his work to the place it originates. Teac Dańsa's first production, *Swan Lake / Loch na hEala*, re-imagines Tchaikovsky's masterpiece as a unique fusion of theater, traditional storytelling, dance, and folk music, and continues the tradition of ground-breaking productions for which Keegan-Dolan is known. Keegan-Dolan rose to acclaim as the artistic director of Fabulous Beast Dance Theatre (1997–2015), creating three Olivier Award-nominated productions: *Giselle* (2003), *The Bull* (2005), and *The Rite of Spring* (2009). *Rian*, created in 2011, won a Bessie Award in 2013 for Best Production and toured internationally for three years. Keegan-Dolan is an associate artist at Sadler's Wells London.

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

### ***The Second Woman***

### **US Premiere / BAM Artistic Debut**

Created by Nat Randall and Anna Breckon

Video design by EO Gill and Anna Breckon  
Lighting design by Amber Silk and Kayla Burrett  
Sound design by Nina Buchanan  
Set design by FUTURE METHOD STUDIO  
Hair and makeup design by Sophie Roberts

**BAM Fisher** (Fishman Space), 321 Ashland Pl  
Oct 18—19 from 5pm—5pm (24-hour durational piece)  
Tickets: \$25

### **Creative Conversation: The Second Woman**

Co-presented by BAM and Mark Morris Dance Group  
With Nat Randall and Anna Breckon  
Oct 11 at 12pm

Visit [BAM.org/ArtistLab](http://BAM.org/ArtistLab) for programming details and registration information.

“A stunning creative feat, from concept to execution. One of the finest examples of independent Australian theatre in years” —*The Guardian*

Virginia, a woman, waits. The door opens. A man, Marty, enters. They talk, they laugh, they dance, it's awkward, it's funny. He leaves. Then she does it all over again, and again, 100 times for a full 24 hours. This is *The Second Woman*—Nat Randall and Anna Breckon's epic feat of endurance performance and live cinema. The Sydney-based artistic duo bring the critically-acclaimed 24-hour live performance work to BAM for its US premiere.

An actor repeats a single scene inspired by John Cassavetes' 1977 cult film *Opening Night*. Starring opposite her are a series of 100 different men drawn from New York City, ranging in age and background, professional and non-professional actors. Each encounter is captured on multiple cameras and projected live alongside the staged performance, highlighting minute details of expression and variations in performance. The evocative set draws its aesthetic influence from 1970s American independent cinema, while the projected images take their stylistic cues from the history of women's melodrama. Audiences engage with the work by entering and exiting BAM Fisher's Fishman Space throughout the duration of the performance and are encouraged to return multiple times over the 24 hours. Through the repetition of an intimate exchange, *The Second Woman* explores the generic and gendered conventions of emotionality, as well as the affective and relational nature of gender identity.

**Nat Randall** is a Sydney-based artist working at the intersection of contemporary performance and video. Randall has presented work at Dark Mofo, Perth Institute of Contemporary Art, Museum of Contemporary Art, Australian Centre for Contemporary Art, Kaldor Public Art Projects, Canberra Contemporary Art Space, Melbourne's Next Wave Festival, Performance Space, Duckie (UK), Dark Mofo, Adelaide Festival, Perth Festival, Weiwuying: National Kaohsiung Center for the Arts. Randall is a recipient of City of Sydney's Creative Live Work Studio residency program. In 2017 she presented her solo project, *EXCLUSIVE* as part of Proximity Festival, Perth. Randall is a core and founding member of the collectives Hissy Fit and Team MESS and is formerly a co-presenter on *FBI Radio's* weekly arts program, *Canvas*.

**Anna Breckon** is an independent filmmaker, editor, and critic based in Sydney, Australia. Breckon has a PhD in queer and feminist film theory from the University of Sydney. She has worked as a director, editor, and writer for projects presented at the Museum of Contemporary Art, Performance Space, Australian Centre for Contemporary Art, Dark Mofo, Perth Festival, Adelaide Festival and Weiwuying: National Kaohsiung Center for the Arts. Breckon has published on John Waters and Todd Solondz in the academic film journal *Screen* (Oxford University Press) and is currently writing a manuscript on the queer politics of happiness.

**Performing Lines** produces provocative contemporary performance by Australia's most audacious independent artists. Their purpose is to champion risk and to ensure that the breadth and plurality of Australia's creative potential is represented and celebrated. Performing Lines previously appeared at BAM with Nigel Jamieson and I Wayan Wija's *The Theft of Sita* (2001 Next Wave).

For press information, contact Cynthia Tate, [ctate@BAM.org](mailto:ctate@BAM.org) or 718.724.8022

Produced by Performing Lines.

***What if they went to Moscow?***

**NY Premiere / BAM Artistic Debut**

Conceived and directed by Christiane Jatahy

Based on the text *Three Sisters* by Anton Chekhov

Dramaturgy by Christiane Jatahy

Cinematography by Paulo Camacho

Set design by Marcelo Lilpiani

Costumes by Antonio Medeiros and Tatiana Rodrigues

Musical direction by Domenico Lancelotti

**BAM Fisher** (Fishman Space, 321 Ashland Pl) & **BAM Rose Cinemas** (30 Lafayette Ave)

Oct 23—26 at 7:30pm; Oct 27 at 3pm

Tickets: \$65 (prices subject to change after July 24)

In Portuguese with English titles

Brazilian writer and film/stage director Christiane Jatahy transplants Chekhov's *Three Sisters* to contemporary Rio and condenses the story to three principal characters in a single setting: the younger sister Irina's birthday party. At each performance the play is enacted twice, while the audience (divided into two alternating groups) sees it in two different forms: Once as a theater piece in the intimate Fishman Space, the other as a movie (in the cinema) edited in real time by Jatahy. Each version conceals certain elements of the story while revealing others. With this truly multimedia approach, which the *Los Angeles Times* said was executed with "ingenious effect," Jatahy not only re-examines these familiar characters, but also our way of understanding the story-telling process.

**Christiane Jatahy** is multi-genre artist whose recent projects have created dialogues among different artistic fields and opened channels for imagination. Her theatrical trilogy *Uma cadeira para solidão, duas para o dialogo e três para a sociedade* tested the limits of reality and fiction, actor and character, theater and cinema. Jatahy's theater works and films have been played across Brazil and international festivals. *Julia* won the Shell Award for Best Director in 2011. She was the artistic director of Rio Occupation London in 2012, a residency project that gathered 30 artists from different disciplines to produce new works in London during their Cultural Olympics. During the Occupation, Jatahy created *In the Comfort of your home*, for which British citizens and immigrants turned their homes into temporary performance spaces. Jatahy is an associate artist of the Odeon Theatre de l'Europe, CentQuatre, the Theatre National Wallonie-Bruxelles and Schauspielhaus Zürich.

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

Co-produced by Le CentQuatre (Paris, France), Zurcher Theaterspektakel (Zurich, Switzerland), and SESC (Rio de Janeiro / São Paulo, Brazil).

## ***Inoah***

**NY Premiere / BAM Artistic Debut**

Bruno Beltrão/Grupo de Rua

Light design by Renato Machado

Costume design by Marcelo Sommer

Music by Felipe Storino

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

Oct 31—Nov 2 at 7:30pm

Tickets: \$30, 35, 40, 50, 85 (weekday); \$30, 35, 50, 60, 85 (weekend)  
(prices subject to change after July 24)

“one of the most intelligently creative choreographers” -- *The Guardian*

The top of a head is rooted in the ground, running forward involves running backward and the vertical axis of a bust extends horizontally. In Bruno Beltrão’s virtuosic work, the inversions or diversions applied to the bodies on stage are perhaps also ways of thwarting forms of normalization that dominate how we think. In their BAM debut, Beltrão and his dynamic street dance troupe Grupo de Rua establish a relationship between the inner and outer world, tackling issues of dialogue, conflict, coexistence, and collectivity. *Inoah*’s 10 dancers perform a fascinating choreographic composition consisting of coming together and then bursting into the space of gentleness and of threat. Named for a city in Brazil, *Inoah* conveys the ambivalence in relationships.

**Bruno Beltrão** counts among the most important movers for artistic development in street and contemporary dance. He designs complex, highly energetic, and stringent choreographies on topics such as communality, media, and globalization. His “street crew”, **Grupo de Rua**, founded in the Brazilian city of Niterói near Rio de Janeiro in 1996, consists of performers from different styles of street dance. With Beltrão leading as artistic director, the group has developed a physical language exuding strength and a palpable sense of danger. Their pieces are primarily characterized by a mixture of Beltrão’s unique sensibility, and exquisite movements that demonstrate the dancers’ highly advanced technical skills.

For press information, contact Cynthia Tate, [ctate@BAM.org](mailto:ctate@BAM.org) or 718.724.8022

## ***He Did What?***

**US Premiere / BAM Artistic Debut**

Dumbworld

Conceived and created by Brian Irvine and John McIllduff

Music composed by Brian Irvine

Written and directed by John McIllduff

Orchestra conducted by Fergus Shiel

Costume design by Clodagh Deegan

Oct 27—Nov 2 between 7—10pm

A free outdoor art piece, *He Did What?* is a humorous, 10-minute animated opera projected onto a wall and heard through headsets. Its decidedly wacky plot of two octogenarians concocting a “hit” on a cheating husband is conveyed through a graffiti-like visual style, operatic vocals, and a cacophonous orchestral soundtrack. Created by the Belfast-based Dumbworld and nominated for a Total Theatre Award by the Irish National Opera, *He Did What?* demonstrates its two founders’ mission to make work that exists at the intersection of music, image, and word.

**Brian Irvine** was born in Belfast. He creates music in all forms, including operas, orchestral works, large-scale oratorios, installations, film, theater and dance scores, as well as ensemble, solo, and chamber works. His style is a highly personal concoction of punk, improvisation, and contemporary classical. Irvine has received commissions from many international orchestras, opera companies, and theaters, and has toured extensively with his own 12-piece ensemble. He has won the British Composers Award for Opera and the BBC Radio 3 Jazz Award. His *Postcards from Dumbworld* was shortlisted for the Irish Times Opera Award (2011) and his BBC Radio 3 commission *Secret Cinema* was nominated for a BBC Radio 3 Listeners Award (2011). *Rain Falling Up* was also shortlisted for a British Composers Award (2012).

**John McIlduff** is a writer, stage director, and filmmaker with works spanning opera, television, film, theater, music videos, commercials, installations, and song lyrics. Originally from Belfast, McIlduff studied at L’École de Théâtre Jacques Lecoq in Paris where he still lives. His Film4 feature *Behold the Lamb* premiered at the Toronto International Film Festival and was awarded Best Screenplay at Thessaloniki International Film Festival and Best Director at the Arras International Film Festival. His theater works include *Crime and Punishment*, *Postcards from Dumbworld*, *The Oldest Woman in Limerick*, and *Shelter me from the Rain* (Allianz Business to Arts Award).

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.724-8027.

Commissioned by Ruairi O’Cuiv at Dublin City Council.

## **Race Cards**

Selina Thompson

**NY Premiere / BAM Artistic Debut**

**BAM Peter Jay Sharp Building** (Natman Room), 30 Lafayette Ave

Oct 29—Nov 10

Free

One room. One thousand questions about race. UK-based artist Selina Thompson creates a participatory installation comprising 1,000 questions about race, conscientiously transcribed onto note cards. *Race Cards* can be thought of as invitations to start a conversation and reflect critically on the complexities and intersections of identity. An evolving archive and research project, *Race Cards* provides an opportunity to reflect, ask questions of ourselves, and



contribute to an archive of feelings, memories, and ideas that too often go unspoken. In this work, visitors are asked to face their own beliefs, hopes, and prejudices—all in an atmosphere of calm and contemplation.

**Selina Thompson** is a UK-based artist and performer whose work has been shown and praised internationally. She works with a strong sense of public engagement that leads to highly visual work that seeks to connect with those often marginalized by the arts. Her work is playful, participatory, and intimate. Thompson focuses on the politics of identity and how this defines our bodies, lives, and environments. Her work has been presented across the UK, as well as in theaters in Ireland, Germany, Brazil, Canada, the US, and Australia. She was named one of the most influential leaders of 2018 by *The Stage* and one of the top 10 Black British women killing it in the field by *Buzzfeed*.

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

Commissioned by Camden People's Theatre and Leeds Library through Room 700.

With support from Buzzcut, Forest Fringe and Fierce FWD

## ***Hamnet***

**NY Premiere / BAM Artistic Debut**

Dead Centre

Written and directed by Ben Kidd and Bush Moukarzel

Presented in association with Irish Arts Center

Text by Bush Moukarzel, Ben Kidd, and William Shakespeare

Dramaturgy by Michael West

Set design by Andrew Clancy

Costume design by Grace O'Hara

Lighting design by Stephen Dodd

Sound design by Kevin Gleeson

Video design by Jose Miguel Jimenez

Choreography by Liv O'Donoghue

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

Oct 30—Nov 2 at 7:30pm & Nov 3 at 3pm

Tickets: \$25

"[A]n extraordinarily fascinating and moving disposition on the meaning of life and particularly of death."—*Irish Independent*

In 1596, an 11-year-old boy named Hamnet died in Stratford-upon-Avon. In 1602, a record showed that a tragedy named *Hamlet* had been performed in London. Their connection? William Shakespeare, the father of the boy and the author of the tragedy. Scholars have long debated the significance of the similarity of the names; and as most efforts to connect Shakespeare's works and his skimpy biography, the answer remains elusive. No matter. The

two founders of the Irish theater group Dead Centre have fashioned a play out of precious few historical facts that explores common themes from a child's point of view: the absentee father, mortality and legacy, coming-of-age, and artistic imagination. Aran Murphy, an 11-year-old actor embodies both Hamnet and Hamlet, but also a contemporary tween addicted to his hoodies and iPhone. Like Hamlet, he is haunted by his father's ghost.

**Dead Centre** was founded in 2012 by Bush Moukarzel and Ben Kidd. Based between Dublin and London, Dead Centre has made four projects that have toured widely, including to the US, Russia, Australia, Hong Kong, Seoul, Germany, France, Holland, Sweden, and across the UK.

Presented with support from Culture Ireland.

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

### ***User Not Found***

Dante or Die

Written by Chris Goode

### **US Premiere / BAM Artistic Debut**

Created by Daphna Attias & Terry O'Donovan

Directed by Daphna Attias

Creative technology design by Marmelo

Lighting & set design by Zia Bergin-Holly

Music & sound design by Yaniv Fridel

Video design by Preference Studio

Costume design by Alessia Mallardo

**Greene Grape Annex** (753 Fulton Street), a site-specific production

Nov 6 & 7 at 8pm; Nov 8 & 9 at 6pm & 8:30pm; Nov 12—14 at 8pm; Nov 15 & 16 at 6pm, 8:30pm

Tickets: \$65 (prices subject to change after July 24)

### **Artist Workshop: Site-Specific Theater-Making**

Co-presented by BAM and Mark Morris Dance Group

With Dante or Die

Nov 13 at 12pm

Visit [BAM.org/ArtistLab](http://BAM.org/ArtistLab) for programming details and registration information.

"Grappling with both the comfort and toxicity of social media, *User Not Found* is a tender, intimate story of love and letting go." —*The Guardian* (UK)

With *User Not Found*, BAM goes off-site and site-specific, in a new production by London's lauded theater group Dante or Die. It is an immersive play exploring what happens to our digital identities after we die. Performed in cafés to authentically examine the public/private divide inherent in screen technology, *User Not Found* supplies audience members with a smartphone and headphones. The phones are all synced so that audience members can view the protagonist's own private phone experience. This technology was created by digital design

company Marmelo in a unique creative collaboration between theater and technology. The narrative unfolds through a script by Chris Goode, an evocative new score by Yaniv Fridel, immersive lighting and set design by Zia Bergin-Holly, and Dante or Die's trademark intimate style of location-based storytelling. *User Not Found* explores the ethics of digital ownership as well as privacy.

**Dante or Die** makes bold and ambitious site-specific performances that tour across the UK and internationally. The company gently transforms ordinary spaces to create unique and intimate theatrical experiences. Led by co-founders Daphna Attias and Terry O'Donovan, its original productions interrogate and celebrate contemporary human stories that take place in everyday buildings—from hotel rooms to swimming pools to cafés. They have collaborated with leading arts venues across the UK including Traverse Theatre, The Lowry, and The Almeida alongside grassroots organizations in the areas in which it makes work. Dante or Die are SITELINES Associate Artists at South Street Reading, which champions performance in unusual locations.

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

*User Not Found* was commissioned by In Good Company and supported by artsdepot's Creative Residencies, Southbank Centre, University of Reading, South Street, The New Wolsey Theatre, Roundhouse London, Stone Nest and Farnham Maltings.

***Bacchae: Prelude to a Purge***  
**Debut**

**US Premiere /BAM Artistic**

Choreography by Marlene Monteiro Freitas

Set and lighting design by Yannick Fouassier

Sound design by Tiago Cerqueira

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

Nov 7—9 at 7:30pm

Tickets: \$30, 35, 45, 60 (weekday); \$30, 35, 50, 65 (weekend) (Prices subject to change after July 24)

Although the title refers to Euripides' tragedy, you will not find Dionysus, Pentheus, Agave, or any other classical characters in *Bacchae: Prelude to a Purge*. Instead, Cape Verde-born choreographer Marlene Monteiro Freitas seizes on the idea of organized mayhem and creates a sui generis theater work in which movement, dance, and music-making are fully integrated—all with a hint of Dadaism. Eight dancers and five trumpeters are our guides into the depth of the human psyche where irrationality and madness dwell. Monteiro Freitas, a force in the European theater scene, leads the audience on a wild theatrical and emotional ride.

**Marlene Monteiro Freitas** studied dance at P.A.R.T.S. in Brussels, in Lisbon at the Escola Superior de Dança, and at the Fundação Calouste Gulbenkian. In her native country, Cape Verde, she co-founded the dance group Compass and collaborates with musician Vasco Martins. Freitas worked with Emmanuelle Huynh, Loïc Touzé, Tânia Carvalho, and Boris

Charmatz, among others. Her recent creations include *Bacchae: Prelude to a Purge* (2017); *Jaguar* (2015) with Andreas Merk, for which she won the Best Choreography award from the Portuguese Society of Authors; *Of ivory and flesh—statues also suffer* (2014); *Paradise—private collection* (2012—13); and *(M)imosa* (2011), co-created with Trajal Harrell, François Chaignaud, and Cecilia Bengolea. In 2018 she created *Canine Jaunâtre 3* for Batsheva Dance Company. She was awarded the Silver Lion for Dance in the 2018 Venice Biennale. Freitas is the co-founder of P.OR.K production company in Lisbon.

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

Produced by P.OR.K (Lisbon, PT)

Co-produced by TNDM II (Lisbon, PT); Kunstenfestivaldesarts (Brussels, BE); steirischer herbst festival (Graz, AT) & Alcantara (Lisbon, PT) with the support of NXTSTP - Culture Program of the European Union; NorrlandsOperan (Umeå, SE); Festival Montpellier Danse 2017 (Montpellier, FR); Bonlieu Scène nationale Annecy (Annecy, FR) & La Bâtie - Festival de Genève (Geneva, CH) within the frame of the FEDER of the Interreg France-Suisse 2014-2020 program; Teatro Municipal do Porto (Porto, PT); Le Cuvier - Centre de Développement Chorégraphique (Nouvelle-Aquitaine, FR); HAU - Hebbel am Ufer (Berlin, DE); International Summer Festival Kampnagel (Hamburg, DE); Athens and Epidaurus Festival (Athens, GR); Münchner Kammerspiele (Munich, DE); Kurtheater Baden (Baden, CH); SPRING Performing Arts Festival (Utrecht, NL); Zürcher Theater Spektakel (Zurich, CH); Nouveau Théâtre de Montreuil - Centre dramatique national (Montreuil, FR); Les Spectacles Vivants / Centre Pompidou (Paris, FR)

### ***The End of Eddy***

### **US Premiere / BAM Artistic Debut**

Untitled Projects/Unicorn Theatre, UK

Based on the book *En finir avec Eddy Bellegueule* by Édouard Louis

Adapted by Pamela Carter

Directed by Stewart Laing

Costume design by Hyemi Shin

Video design by Finn Ross

Lighting design by Zerlina Hughes

Sound design by Josh Anio Grigg

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

Nov 14–16 at 7:30pm (previews); Nov 17 at 5pm (opening); Nov 19–21 at 7:30pm

Tickets: \$25 (recommended for ages 16+)

### **Talk: *Coming Out and Of Age***

Presented at the Brooklyn Book Festival

Sept 22 at 11am at Brooklyn Borough Hall

Free

### **Talk: Édouard Louis**

Co-presented by BAM and St. Ann's Warehouse

In conjunction with *The End of Eddy* and *History of Violence*

Nov 11 at 7pm  
BAM Fisher (Fishman Space), 321 Ashland Pl  
Tickets: \$20 (\$10 for BAM members)

“For some young people this will be not just a play but a revelation.”—*The Times* (UK)

Édouard Louis' powerful 2014 autobiographical debut, *The End of Eddy*, was published when he was 21 and immediately put him on the literary map. A coming-of-age story of a young gay man facing homophobia in a French village, the book also reveals the hopelessness and violence of a depressed, post-industrial region. Eddy's path to survival is “a mesmerizing story about difference and adolescence...” (*The New York Times*).

This groundbreaking stage adaptation, from Scotland's Untitled Projects and London's Unicorn Theatre, premiered as part of the Edinburgh Festival in 2018. With only two actors and ingenious sets, it conveys the anguish of Eddy's upbringing through vivid storytelling and rich observations on social class and sexuality.

***The End of Eddy* is part of a series of events celebrating Édouard Louis in collaboration with St. Ann's Warehouse, which will present a theatrical adaptation of Édouard Louis' book *History of Violence* (Nov 13–Dec 1) during its 40th Anniversary Season. Both *The End of Eddy* and *History of Violence* will open on November 17.**

Born Eddy Bellegueule in Hallencourt, France, in 1992, **Édouard Louis** is a novelist and the editor of a scholarly work on the social scientist Pierre Bourdieu. He is the author of *The End of Eddy*, *History of Violence*, and *Who Killed My Father*.

**Untitled Projects**, led by Artistic Director Stewart Laing, continually re-imagines what theater can be: blending landscape, biography, novel, video, lecture, documentary, installation, interview, fashion, music, science, and playwriting. Rooted in Scotland, the company prides itself with a far-reaching international outlook. With the audience always at the center of its work, the company's projects are imagined individually, with a specific group of freelance artists and practitioners coming together to collaborate.

London's **Unicorn Theatre** is a leading theater for young audiences, producing an eclectic and surprising program of work year-round for children aged six months to 18 years. Based in its purpose-built home at London Bridge, it aims to connect artists and audiences through a broad range of work that is honest, refreshing, and international in outlook, across a range of disciplines. Unicorn presents and tours around 15 shows each year, at home and abroad, to around 90,000 children and their parents and caregivers, and works extensively with schools and in the community to invite children from all cultures into a conversation about art and the world we live in. The Unicorn has won the Peter Brook Award (2014), six Off West End Production awards, a Writers Guild Award (2018 & 2014), and a Fringe First (2012).

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

*En finir avec Eddy Bellegueule*, Copyright ©2014, Édouard Louis. All rights reserved. First published by Editions du Seuil in 2014.

## ***The Great Tamer***

**NY Premiere / BAM Artistic Debut**

Conceived and directed by Dimitris Papaioannou

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

Nov 14—16 at 7:30pm; Nov 17 at 3pm

Tickets: \$25, 35, 40, 50, 60, 95 (Thurs & Sun); \$30, 40, 45, 55, 65, 95 (Fri & Sat)  
(Prices subject to change after Jul 24)

“A masterpiece? Without a doubt.” —*Svenska Dagbladet* (Sweden)

“...against that reminder of our inevitable mortality, Papaioannou set a celebration of breath: the essential living moment in all its wonder.” —*LA Times*

“macabre still life and surrealist nightmares...wonderfully moving” —*The Standard* (UK)

Through breathtaking stage design and ingenious choreography, Dimitris Papaioannou delivers a meditation on the congruent relationship between the world of the living and the realm of the dead. His contemporary interpretations of Greek myths intertwine with references from classic works including Botticelli’s *The Birth of Venus*, Michelangelo’s *David* and a paralyzing take on Rembrandt’s *Anatomy Lesson*.

Ten mostly nude dancers traverse a stage layered with door-sized, black vinyl slabs used to create an archeology of memory by covering and uncovering undulating, body parts and exquisite pop-up surrealist tableaux. The movement conveys a wildly kinetic physical vocabulary. The result is a dark and sometimes absurd narrative that poses existential queries, and slightly hopeful solutions—set to a warped version of Strauss’ *Blue Danube* waltz, adapted by Stephanos Droussiotis. *The Great Tamer* features performers Pavlina Andriopoulou, Costas Chrysaferidis, Ektoras Liatsos, Ioannis Michos, Evangelia Randou, Kalliopi Simou, Drossos Skotis, Christos Strinopoulos, Yorgos Tsiantoulas, and Alex Vangelis.

After Pina Bausch’s passing, Dimitris Papaioannou became the first artist to create a new, full-length work for Tanztheater Wuppertal Pina Bausch, *Since She*, which premiered in 2018 in Germany. He also created the opening and closing ceremonies of the Athens 2004 Olympic Games. Papaioannou gained early recognition as a painter and graphic artist, before his focus shifted to the performing arts where he wore many hats—director, choreographer, performer, set designer, costumer, make-up artist, and lighting designer. He was a student of the iconic Greek painter Yannis Tsarouchis before studying at the Athens School of Fine Arts. In 1986 he formed Edafos Dance Theatre as an initial vehicle for his original stage productions which were hybrids of physical theater, experimental dance, and performance art, resulting in their iconic work, *Medea* (1993). After the company dissolved in 2002, he followed with more avant-garde dance works including *2* (2006), *Nowhere* (2009), *Inside* (2011), and *Primal Matter* (2012). In 2015, he created the opening ceremony for the Baku 2015 First European Games.

Papaioannou's 25 productions range from mass spectacles with thousands of performers to intimate pieces, and have appeared in a wide variety of venues, from his famous underground squat theater in Athens, to the ancient theatre in Epidaurus, to the Théâtre de la Ville, and Teatro Olimpico in Vicenza. In 2017, he created *The Great Tamer*, his first international co-commissioned work with ten co-producers, including the Festival d'Avignon. *The Great Tamer* is on an international tour, scheduled through 2019.

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

Produced by Onassis Cultural Centre - Athens

Co-produced by CULTURESCAPES Greece 2017 (Switzerland), Dansens Hus Sweden, EdM Productions, Festival d'Avignon, Fondazione Campania dei Festival – Napoli Teatro Festival Italia, Les Théâtres de la Ville de Luxembourg, National Performing Arts Center – National Theater & Concert Hall | NPAC-NTCH (Taiwan), Seoul Performing Arts Festival | SPAF (Korea), Théâtre de la Ville – Paris / La Villette – Paris

With the support of MEGARON – THE ATHENS CONCERT HALL

### **32 rue Vandenbranden**

### **US Premiere / BAM Artistic Debut**

Peeping Tom

Conceived and directed by Gabriela Carrizo and Franck Chartier

Dramaturgy by Hildegard De Vuyst and Nico Leunen

Sound design by Juan Carlos Tolosa and Glenn Vervliet

Light design by Filip Timmerman and Yves Leirs

Costume design by Diane Fourdrignier and HyoJung Jang

Set design by Peeping Tom, Nele Dirckx, Yves Leirs, and Frederik Liekens

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

Nov 20—23 at 7:30pm

Tickets: \$25, 35, 50, 65 (weekday); \$30, 40, 55, 75 (weekend)

(prices subject to change after July 24)

Note: This show contains nudity and may not be appropriate for children.

“A theatrical electro-shock...their talent is terrifying.” —*Le Monde* (France)

“...an uncomfortably visceral, darkly comedic and riveting performance work.”

—*Sydney Morning Herald*

“Hilarious and heart-wrenching in equal measure, it is proof that dance is now unquestionably the first stop for innovation in the theater.” —*Time Out Melbourne* \*\*\*\*\*

### **Artist Workshop: Peeping Tom**

Co-presented by BAM and Mark Morris Dance Group

In conjunction with *32 rue Vandenbranden*

Nov 22 at 10am

Visit [BAM.org/ArtistLab](http://BAM.org/ArtistLab) for programming details and registration information

Belgian dance theater collective Peeping Tom makes its BAM debut with *32 rue Vandenbranden*, winner of Britain's prestigious Olivier Award for best dance performance in 2015. The work is a hyperreal collision of jaw-dropping physicality, cinematic realization, and macabre slapstick. Under a wide-open sky, inhabitants of an isolated mountain-top community grapple with a blurred reality and their visceral responses to an inescapable loneliness. Six performers contort, bend, jerk, and levitate in dizzying scenes of hypnotic movement to the sound of an unsettling soundtrack, including Bellini, Stravinsky, and Pink Floyd. When the boundary between reality and imagination blurs, the characters lose themselves in a haunting world where humanity and humor punctuate their isolation. *32 rue Vandenbranden* is inspired by the film *The Ballad of Narayama* by Shohei Imamura, which depicts the legendary traditions of a remote Japanese village community where the elderly are sent away to die on Mount Narayama. The production features performers Jos Baker, Eurudike De Beul, Marie Gyselbrecht, Hun-Mok Jung, Maria Carolina Vieira (before : Sabine Molenaar), and Seoljin Kim.

**Peeping Tom** is a Belgian dance theater company, founded in 2000 by Gabriela Carrizo and Franck Chartier. The Brussels-based company's trademark is a hyperrealistic aesthetic in common settings—a garden, a living room, a cellar, two trailer homes in a snow-clad setting, and a decrepit theater. Peeping Tom has created works in collaboration with Nederlands Dans Theater, the Gothenburg Opera, and the actors of Residenz Theater in Munich. The company is the winner of a number of international awards, among them the Prix du Meilleur Spectacle de Danse de l'Année for *Le Salon* (2005), the Mont Blanc Young Directors Award at the Salzburg Festival (2007), the Patrons Circle Award at the International Festival of Arts in Melbourne, and the Olivier Award for best dance performance in 2015 (*32 rue Vandenbranden*). The production *Vader* received a Barcelona Critics' Award in 2014. Earlier this year the company premiered its latest production *Kind* (Child), the final installment of a family trilogy that started in 2014 with *Vader* (Father), followed by *Moeder* (Mother) in 2016.

**Gabriela Carrizo** started out as a dancer and choreographer in the Ballet de l'Université in Cordoba under the tutelage of Norma Raimondi. At the age of 19 she moved to Brussels, where she worked with Caroline Marcadé. In 1993 she created her first solo, *et tutto sara d'ombra et di caline*. She has since collaborated with artists and companies including Alain Platel, les ballets C de la B, Koen Augustinians, and Needcompany. On Platel's *Iets op Bach* she worked together with Franck Chartier, with whom she founded the dance theater company Peeping Tom. Carrizo shares the duties of artistic director of Peeping Tom with Chartier.

**Franck Chartier** started dancing at the age of 11. His mother sent him to study at the Rosella Hightower School in Cannes, where he focused on classical ballet. At the age of 19 he left for Brussels and joined the Ballet du XXeme Siècle of Maurice Béjart and subsequently worked with the company in Switzerland until 1989. This was followed by a collaboration with Angelin Preljocaj on a production for the Paris Opera, *Le spectre de la rose*. In 1994 he became a member of Anne Teresa De Keersmaeker's Rosas. Upon moving to Brussels he became part of other local groups, such as Needcompany and les ballet C de la B. In 2000 Chartier and fellow choreographer Gabriela Carrizo founded the dance theater company Peeping Tom.

For press information, contact Cynthia Tate, [ctate@BAM.org](mailto:ctate@BAM.org) or 718.724.8022

Co-produced by KVS – Royal Flemish Theatre (Brussels), Künstlerhaus Mousonturm (Frankfurt Am Main), Le Rive Gauche (Saint--Etienne--du--Rouvray), La Rose des Vents (Villeneuve d'Ascq),



Theaterfestival Boulevard (s'-Hertogenbosch) / Theater aan de Parade / Verkadefabriek, Theaterhaus Gessnerallee (Zürich), Cankarjev Dom (Ljubljana), Charleroi/Danses

## ***Barber Shop Chronicles***

**NY Premiere / BAM Artistic Debut**

Fuel/National Theatre/Leeds Playhouse  
By Inua Ellams  
Directed by Bijan Sheibani

Design by Rae Smith  
Lighting design by Jack Knowles  
Movement direction by Aline David  
Sound design by Gareth Fry

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

Dec 3—7 at 7:30pm; Dec 7 at 2pm; Dec 8 at 3pm

Tickets: \$35, 50, 70, 90, 125 (weekday); \$35, 55, 75, 95, 125 (weekend)  
(prices subject to change after July 24)

#### Accessible Performances:

Dec 5 at 7:30pm—open captioning provided by c2

Dec 7 at 2pm—ASL by Hands On. Learn more at [HandsOn.org](http://HandsOn.org).

Contact BAM ticket services at [info@BAM.org](mailto:info@BAM.org) or 718.636.4100 for more information

“...an impromptu jam session or block party that’s moved indoors because of rain.”  
— *The Los Angeles Times*

A sold-out sensation, *Barber Shop Chronicles* explores the diversity of Black male identity through the intimate community of the barber shop, where African men have gathered for generations to discuss the world and their lives. Inspired by Nigerian-born playwright Inua Ellams’ own experiences as an immigrant, *Barber Shop Chronicles* follows the conversations and concerns of a group of African men as they interact in six different barber shops in London, Lagos, Johannesburg, Accra, Kampala, and Harare. The all-male, 12-person cast riffs on topics both personal and political—from family to race relations to views about fatherhood and masculinity. Music and dance knit together the individual episodes in this fast-paced production. A mastery of humor, pace, and wit, the story takes place over a single day as characters, jokes, and plotlines traverse continents and cultures.

Born in Nigeria in 1984, **Inua Ellams** is an internationally touring poet, playwright, performer, graphic artist, and designer. He is an ambassador for the Ministry of Stories and has published four books of poetry: *Candy Coated Unicorns and Converse All Stars*, *Thirteen Fairy Negro Tales*, *The Wire-Headed Heathen*, and *#Afterhours*. His first play, *The 14th Tale*, was awarded a Fringe First at the Edinburgh International Theatre Festival and his fourth, *Barber Shop Chronicles*, sold out its run at England’s National Theatre. He is currently touring *An Evening with an Immigrant* and recently premiered *The Half God of Rainfall*, a new play in verse at Birmingham Repertory Theatre and Kiln, London. In graphic art and design, online, and in print, he tries to mix the old with the new, juxtaposing texture and pigment with flat shades of color

and vector images. He lives and works from London, where he founded the Midnight Run, a nocturnal urban excursion. He is a Fellow of the Royal Society of Literature.

**Bijan Sheibani** was artistic director of the Actors Touring Company (2007-2010) and Associate Director of the National Theatre (2010–2015), where he directed *A Taste of Honey*, *Emil and the Detectives*, *Romeo and Juliet*, *Damned by Despair*, *The Kitchen*, *War Horse* (US tour), and *Greenland*, and *Our Class*. His other theater credits include: *Dance Nation* (Almeida); *Circle Mirror Transformation* (Home, Manchester); *The Brothers Size* and *Eurydice* (Young Vic/Actors Touring Company); *Barber Shop Chronicles* (National Theatre/Fuel/West Yorkshire Playhouse); and *Romeo and Juliet* (National Theatre). Opera credits include *Nothing* (Glyndebourne); and *Tell Me the Truth About Love* (Streetwise Opera).

**Fuel** produces an adventurous, playful and significant program of work—live, digital, and across art forms—for a large and representative audience across the UK and beyond. Director Kate McGrath met playwright Inua Ellams in 2008, after McGrath saw the beginnings of his first play, *The 14th Tale*, at BAC. Fuel helped Ellams develop and produce the production, premiering it at the Edinburgh Festival, winning a Fringe First, touring it in the UK and internationally, and presenting it at the National Theatre. Since that first meeting Fuel has worked closely with Ellams, producing *Untitled*, *Knight Watch*, *The Long Song Goodbye*, *Black T-shirt Collection*, *The Spalding Suite*, and *Barber Shop Chronicles* since its inception. Fuel is also currently touring Ellams' *An Evening with an Immigrant*, using poems, stories, and extracts from his plays to tell his life story and immigration experience. Other Fuel works include: David Greig's adaptation of *Touching the Void*, Inua Ellams' *The Half God of Rainfall* and ambitious human rights project, *Fly the Flag* with Ai Weiwei.

For press information, contact Cynthia Tate, [ctate@BAM.org](mailto:ctate@BAM.org) or 718.724.8022

Presented with support from the British Council

Co-commissioned by Fuel and the National Theatre

Development funded by Arts Council England with the support of Fuel, National Theatre Studio, West Yorkshire Playhouse, The Binks Trust, British Council ZA, Oran Morand A Play, a Pie and a Pint.

### ***A.D. & Colored***

Kyle Marshall Choreography

### **BAM Artistic Debut / One World Premiere**

Lighting design by Amanda K. Ringger

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

Dec 4—7 at 7:30pm; Dec 7 at 2pm

Tickets: \$25

### **Post-Show Discussion: Kyle Marshall**

In conversation with Charmaine Warren

Dec 5, post-show

Fishman Space

Free for same-day ticket holders

**Artist Workshop: Kyle Marshall**

Co-presented by BAM and Mark Morris Dance Group

Dec 6 at 12pm

Visit [BAM.org/ArtistLab](http://BAM.org/ArtistLab) for programming details and registration information.

Kyle Marshall Choreography makes its BAM debut in a double-bill that pairs Marshall's acclaimed *Colored* (2017) with a world premiere, *A.D.* Marshall, a 2018 Bessie Jury Award winner for "exploring important ideas around race and sexuality in dances that embody rather than illustrate complicated issues." *Colored* features three black dancers from diverse backgrounds—Marshall, Oluwadamilare Ayorinde, and Myssi Robinson—and addresses issues they have all faced personally and professionally: tokenism, appropriation, stereotype, and representation. In the new work, *A.D.*, Marshall and his dancers examine Christianity's influence on the body.

Kyle Marshall received the 2018 Bessie Jury Award and was named "New to Watch" by *Dance Europe* magazine in 2017. He has danced with doug elkins choreography etc. and is a member of the Trisha Brown Dance Company. His dance company, **Kyle Marshall Choreography** (KMC), sees the moving body as a container of history, an igniter of social reform, and a site of celebration. KMC has performed at venues including Jacob's Pillow Inside/Out, Joe's Pub, Actors Fund Arts Center, NJPAC, NYC Summerstage, Wassaic Arts Project, and Conduit Dance (PDX). Commissions have included Dance on the Lawn: Montclair's Dance Festival, NJPAC and Harlem Stage.

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.724-8027.

***In Many Hands***

**NY Premiere / BAM Artistic Debut**

Kate McIntosh

In collaboration with Arantxa Martinez, Josh Rutter

Sound design by John Avery

Lighting design by Joëlle Reynolds

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

Dec 11—14 at 6 & 9:30pm, Dec 15 at 3 & 7pm

Tickets: \$25

**Seminar: WE JUST DON'T KNOW**

Co-presented by BAM and Mark Morris Dance Group

With Kate McIntosh

Dec 13 at 11am

Visit [BAM.org/ArtistLab](http://BAM.org/ArtistLab) for programming details and registration information.

In this immersive theater experience, 51 audience members are invited to participate in tactile and multi-sensory activities and encouraged to test, listen, touch, search, and sniff throughout the work. *In Many Hands* was created by Kate McIntosh, a New Zealand artist whose work straddles the boundaries of performance, theater, and installation.

The piece delves into McIntosh's ongoing curiosity to physically involve an audience, and to imagine a social space where individuals might explore their own agency as well as a communality. *In Many Hands* is part laboratory, part expedition, and part meditation that forgoes the proscenium in favor of a more flexible space where audience members take their time to engage and explore as they wish, following their noses (literally) and curiosities.

McIntosh's previous works have involved participants in many ways. Some had them break apart domestic objects and make new inventions from the fragments (*Worktable*, 2011). Other audiences examined the notion of collectivity by throwing furniture across the stage, uniting as an "orchestra," collecting their own bacteria, and imagining themselves as birds (*All Ears*, 2013). All are guided by the artist's ongoing fascination with the misuse of objects, and are imbued with a sense of playfulness and humor.

**Kate McIntosh** is a New Zealand-born, Brussels-based artist who practices across the boundaries of performance, theater, and installation. Her works often focus on the physicality of both performer and audience, the manipulation of objects and materials, and the development of direct relations with and between audience members. Originally trained in dance, McIntosh has developed an internationally recognized body of stage and trans-disciplinary work. Her stage pieces include the performance solos *All Natural* (2004), *Loose Promise* (2007), and *All Ears* (2013) and the group performances *Hair From the Throat* (2006), *Dark Matter* (2009), *Untried Untested* (2012), and *In Stereo* (2015 with Bree Van Reyk). McIntosh's installation works include the video-installation *De-Placed* (2008 with Eva Meyer-Keller), and *Worktable* (2011). Beside her solo work, McIntosh was a member of the Belgian performance collective and punk rock band Poni, and has collaborated with Forced Entertainment (UK) and Meryl Tankard Australian Dance Theatre. McIntosh is also a founding member of SPIN—an artist-run production and research platform which also organizes public gatherings for knowledge exchange. She holds a Master's degree in performance and creative research from Roehampton University. McIntosh is currently an artist in residence at Brussels' Kaaaitheater.

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

Co-produced by PACT Zollverein (DE), Parc de la Villette (FR), Kaaaitheater (BE), Vooruit Kunstencentrum (BE), BIT Teatergarasjen (NO), Black Box Teater (NO), Schauspiel Leipzig (DE), théâtre Garonne - scène européenne (FR), far° festival des arts vivants (CH), House on Fire Network (EU), and the Open Latitudes Network (EU)

## **Holidays at BAM**

### ***A Very Meow Meow Holiday Show***

### **BAM Artistic Debut**

Created and performed by Meow Meow (with a little help from her friends)

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

Dec 12—Dec 13 at 7:30pm; Dec 14 at 7:30 & 10pm  
Tickets: \$25, 35, 45, 55 (weekday); \$35, 45, 55, 65 (weekend)  
(Prices subject to change after Jul 24)

“Mad, subversive, anti-festive brilliance...Describing it doesn't do it justice. Go and see it.” —*Time Out London*

Following an acclaimed, sold-out run in London, this holiday extravaganza features the BAM debut of Meow Meow: the crowd-surfing “Queen of Chanson” (*Berliner Zeitung*) and *New Yorker's* 2010 Performer of the Year. Unleashing a repertoire of exquisite music and hilarious, biting satire, *A Very Meow Meow Holiday Show* is a glorious antidote to the Christmas chaos that permeates the season by gleefully shattering traditional rituals and unearthing unexpected magic in the mayhem. The result is a high energy reverie on the perils, pleasures, and actual purpose of the season—the ultimate cure for the holiday-weary reveler.

Post-post-modern diva **Meow Meow** has hypnotized, inspired, and terrified audiences globally with unique creations and sold-out seasons from New York's Lincoln Center and Berlin's Bar Jeder Vernunft to London's West End and the Sydney Opera House. The spectacular tragic-comedienne has been called “Sensational” (*The Times*, UK) and a “diva of the highest order” (*New York Post*). Her award-winning solo works have been curated by David Bowie, Pina Bausch, and Mikhail Baryshnikov as well as by numerous international arts festivals. A prolific music and theater creator, she specializes in the Weimar repertoire and French chanson, and recently appeared as Titania in Emma Rice's revolutionary *A Midsummer Night's Dream* season at Shakespeare's Globe. She has performed at the Berlin Philharmonic, the Brighton Festival, the Theatre Royal, the Edinburgh International Festival, and at London's Apollo, among many others and conjured a bespoke creation for Liverpool Culture's "Sgt Pepper at 50" involving the city's brass bands, a riot and a requiem in a graveyard, and her “Sleepless Beauties.” She has performed her own concerts with the London Philharmonic, Sydney Symphony Orchestra and performed with LA Philharmonic, San Francisco Symphony, Australian Chamber Orchestra at Tanglewood, and most recently in *Facade/Die SiebenTodsünden* at Berlin's Konzerthaus under the baton of Jurowski. In the US, Berkeley Rep and Arts Emerson presented *An Audience with Meow Meow*, directed by Emma Rice and Leigh Silverman, respectively.

Meow Meow's albums with frequent collaborator, composer Iain Grandage and the Wild Dog Orchestra include *Vamp*, *Songs from a Little Matchgirl*, and *Mermaid* (with the Siren Effect Orchestra). Her current album, *Hotel Amour* with Thomas M. Lauderdale of Pink Martini, features original collaborations as well as duets with Rufus Wainwright, The Von Trapps, Barry Humphries, and the late Michel Legrand.

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

Originally commissioned and produced by Southbank Centre, London as *Apocalypse Meow: Crisis is Born*.

## **Artist Lab**

### **Co-presented by BAM and Mark Morris Dance Group**

Led by artists performing on BAM's stages, these two- to three-hour workshops and creative conversations are uniquely crafted to offer greater insight into an artist's process and deepen

your experience of a related production. Artist Lab programs are open to artists with and without disabilities. Modifications and additional support are available on site as needed, and we invite you to share any ways in which we can best support your experience during the registration process.

Visit [BAM.org/ArtistLab](http://BAM.org/ArtistLab) for programming details and registration information.

### **Credits**

Bloomberg Philanthropies is the Season Sponsor.

Programming in the BAM Howard Gilman Opera House and the Signature Artists Series supported by the Howard Gilman 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.

Leadership support for theater and dance at BAM provided by The SHS Foundation. Leadership support for theater at BAM provided by The Shubert Foundation, Inc. Leadership support for dance at BAM provided by The Harkness Foundation for Dance. Leadership support for opera at BAM provided by Aashish & Dinyar Devitre, and Robert L. Turner.

Leadership support for User Not Found provided by the BAM Young Producers.

Chubb is a Lead Sponsor of BAM.

National Grid is a Lead Sponsor of BAM.

Leadership support for the BAM Hamm Archives and BAM Film, Community, and Education programs provided by The Thompson Family Foundation.

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

Leadership support for BAM Access Programs provided by the Jerome L. Greene Foundation.

Leadership support for BAM's programming and initiatives provided by Frances Bermanzohn & Alan Roseman; brigittenyc; Brookfield Properties; William I. Campbell & Christine Wächter-Campbell; Robert & Mercedes Eichholz Foundation; Thérèse M. Esperdy & Robert G. Neborak; The Fan Fox & Leslie R. Samuels Foundation, Inc.; Jeanne Donovan Fisher; Goldman Sachs Gives at the recommendation of Anne Hubbard & Harvey Schwartz; The Rita and Alex Hillman Foundation; Robin & Edgar Lampert; Diane & Adam E. Max; James I. McLaren & Lawton W. Fitt; Jonathan F.P. & Diana Calthorpe Rose; Axel Stawski & Galia Meiri Stawski; John L. & Eva Usdan; and Nora Ann Wallace & Jack Nusbaum.

Delta Air Lines is the Official Airline of BAM.

The Brooklyn Hospital Center is the Official Healthcare Provider of BAM.

Reel Impact is co-presented by BAM and Amazon Studios.

Major support for opera at BAM provided by Sarah Billingham & Howard Solomon.

Major support for the presentation of New York City artists provided by the Rockefeller Brothers Fund's Charles E. Culpeper Arts and Culture Program

Con Edison is the Major Sponsor of BAM Community Programs.

Santander is a Major Sponsor of BAM Education Programs.

Warner Media is a Major Sponsor of BAM.

Major support for BAM's programming and initiatives provided by Jonathan & Jessika Auerbach; Tony Bechara; Sarah Billinghamurst & Howard Solomon; Natalia Chefer & Joel Tompkins; Linda & Adam Chinn; Suzy & Anthony Davis; The Gladys Kriebel Delmas Foundation; Mark Diker & Deborah Colson; Cheryl & Joe Della Rosa; Epstein Teicher Philanthropies; Steven & Susan Felsher; Barry M. Fox; Roberta Garza; Francis Goelet Charitable Lead Trusts; Agnes Gund; The Emily Davie & Joseph S. Kornfeld Foundation; Scott C. McDonald; The Ambrose Monell Foundation; Barbara & Richard Moore; Henry and Lucy Moses Fund, Inc.; Samuel I. Newhouse Foundation, Inc.; Rona & David Pickett; Donald A. Pels Charitable Trust; The Jerome Robbins Foundation, Inc.; Rockefeller Brothers Fund's Charles E. Culpeper Arts and Culture Program; Anna Kuzmik Sampas & George Sampas; The Morris and Alma Schapiro Fund; Bartholomew A. Sheehan & Sheila A. Cain; Joseph and Sylvia Slifka Foundation; Starry Night Fund; Douglas C. Steiner; Joseph A. Stern; Tiger Baron Foundation; and The Joseph LeRoy & Ann C. Warner Fund.

Support for Swan Lake provided by Culture Ireland.

Support for Bacchae: Prelude to a Purge provided by the BAM Harvey Fund.

The presentation of The Great Tamer is made possible with support from the Joseph V. Melillo Fund for Artistic Innovation.

Additional support provided by President's Circle members William D. & Susan Kahan Rifkin.

Additional support for BAM's programming and initiatives provided by Jody & John Arnhold; Rose M. Badgeley Residuary Charitable Trust; Anne H. Bass; The Bay and Paul Foundations; Charles Hayden Foundation; Goldman Sachs Gives at the direction of R. Martin Chavez; Jim Chervenak; Citi; Steven & Alexandra Cohen Foundation; Constans Culver Foundation; Culture Ireland; Andre Dua; Miriam Katowitz & Arthur Radin; Philippe & Posey Krakowsky; John Lipsky; The Frederick Loewe Foundation, Inc.; Gary Lynch & Kate Hall; M&T Bank; David & Susan Marcinek; MetLife Foundation; Gabriel & Lindsay Pizzi; Marcel Przymusinski; William D. & Susan Kahan Rifkin; May and Samuel Rudin Family Foundation, Inc.; Bette & Richard Saltzman; The Scherman Foundation, Inc.; Timothy & Julie Sebunya; Simon Sinek; Jennifer Small & Adam Wolfensohn; Edward & Virginia Spilka; Ellen & Sam Sporn; The Harold and Mimi Steinberg Charitable Trust; Ann Tenenbaum & Thomas H. Lee; The Tillary Hotel; Pedro Jose Torres & Cecilia Picon; Viacom; and Claire & Curtis Wood.

Your tax dollars make BAM programs possible through funding from the City of New York 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 Next Wave Festival is supported in part by an award from the National Endowment for the Arts. 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, 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.

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](http://BAM.org).