Ballet British Columbia (Ballet BC)

Choreography by Crystal Pite, Emily Molnar, and William Forsythe

BAM Howard Gilman Opera House
Jun 13—15 at 7:30pm

Running time: approx. two hours, including two intermissions

Enemy in the Figure
Choreography by William Forsythe

To this day
Choreography by Emily Molnar

Solo Echo
Choreography by Crystal Pite

2019 Winter/Spring is programmed by Joseph V. Melillo.

Season Sponsor:

Bloomberg Philanthropies

Leadership support for dance at BAM provided by The SHS Foundation, and The Harkness Foundation for Dance

Support for the Signature Artists Series provided by the Howard Gilman Foundation
Enemy in the Figure
World Premiere: May 1989, Operahouse Frankfurt, Frankfurt, Germany

Choreography William Forsythe
Music Thom Willems
Lighting & costumes William Forsythe
Staging Thomas McManus, Ayman Harper

Performers
Brandon Alley, Emily Chessa, Alexis Fletcher, Parker Finley (June 14), Scott Fowler, Kiera Hill, Patrick Kilbane, Racheal Prince, Justin Rapaport, Gilbert Small, Nicole Ward, Kirsten Wicklund (June 13/15)

Making use of an undulating screen positioned diagonally across the stage, a rope that is pulsed across the floor as if indicating energy levels or secret messages, a floodlight on wheels that is manipulated by the dancers, and a ticking, brooding score by Thom Willems, Enemy in the Figure is a dark and thrilling poem about vision and perception, form and chaos. Light—as integral here to the choreography as the steps—filters across the stage in uneven and transient shafts, exploding and contracting the space, bathing the dancers in a concentrated glare or obscuring them with deepening shadows that intensify the ephemeral beauty of the movement. Donning garments of layered fringes over their black or white leotards, the dancers burst out of and disappear into the darkness like eruptions from the unconscious, their bodies appearing as polyphonic instruments that can generate movement from any point. Ballet-trained limbs mutate into angled, disjointed shapes, inscribing convulsive geometries as they spin against their kinetic shadows, or generate endless chains of movement on a suddenly empty stage, the light bleached and even, the music a low, rhythmic, repetitive melody. In a universe alternately frenetic and calm, Enemy in the Figure presents a non-narrative of mystery and urgency, isolation and connection, the mechanical and the human: dance as a medium for infinite possibilities. —Roslyn Sulcas
Performances of the Work are given by permission of Boosey & Hawkes, Inc.

INTERMISSION

To this day
World Premiere: November 2018, Ballet BC

Choreography Emily Molnar in collaboration with the artists of Ballet BC

Music
“Once I Had A Woman” and “Voodoo Chile Blues”
Words and music by Jimi Hendrix
Published by Experience Hendrix, L.L.C. (ASCAP)
Master Recording Courtesy of Experience Hendrix, L.L.C. under exclusive license by Sony Music Entertainment
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“Born Under A Bad Sign”
Words and music by Booker T. Jones and William Bell
Performed by Jimi Hendrix
© UNIVERSAL MUSIC PUBLISHING CANADA ON BEHALF OF IRVING MUSIC, INC. Cotillion Music Inc. (BMI)
Master Recording Courtesy of Experience Hendrix, L.L.C. under exclusive license by Sony Music Entertainment
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Lighting design James Proudfoot
Costume design Kate Burrows
Assistant to the choreographer Alexis Fletcher

*cont.
Performers

Brandon Alley, Anna Bekirova*, Emily Chessa, Parker Finley, Scott Fowler, Miriam Gittens*, Kiera Hill, Patrick Kilbane, Rachael Prince, Justin Rapaport, Peter Smida, Dex van ter Meij*, Nicole Ward, Sophie Whittome*, Zenon Zubyk*

—INTERMISSION—

Solo Echo

World Premiere: February 2012, Nederlands Dans Theater

Choreographer Crystal Pite

Music

\textit{Johannes Brahms: Cello Sonata in E minor, op. 38—Allegro non troppo}

\textit{Johannes Brahms: Cello Sonata in F major, op. 99—Adagio affettuoso}

Performed by Yo-Yo Ma, cello; Emanuel Ax, piano

Courtesy of Sony Music Entertainment Canada Inc.

Lighting design Tom Visser
Set design Jay Gower Taylor
Costume design Crystal Pite and Joke Visser
Staging Eric Beauchesne

Performers

June 13: Brandon Alley, Kirsten Wicklund, Alexis Fletcher, Rachael Prince, Justin Rapaport, Gilbert Small, Peter Smida

June 14: Parker Finley, Scott Fowler, Miriam Gittens*, Patrick Kilbane, Dex van ter Meij*, Nicole Ward, Zenon Zubyk*

June 15: Brandon Alley, Anna Bekirova*, Emily Chessa, Alexis Fletcher, Justin Rapaport, Gilbert Small, Peter Smida

*Emerging Artist

\textit{Lines for Winter}

by Mark Strand

Tell yourself
as it gets cold and gray falls from the air
that you will go on
walking, hearing
the same tune no matter where
you find yourself—
inside the dome of dark
or under the cracking white
of the moon’s gaze in a valley of snow.
Tonight as it gets cold
tell yourself
what you know which is nothing
but the tune your bones play
as you keep going.
And you will be able
for once to lie down under the small fire
of winter stars.
And if it happens that you cannot
go on or turn back
and you find yourself
where you will be at the end,
tell yourself
in that final owing of cold through your limbs
that you love what you are.
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<th>BRANDON ALLEY</th>
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*Emerging Artist

Photo credits: William Forsythe by Dominik Mentzos; Emily Molnar and Crystal Pite by Michael Slobodian
EMILY MOLNAR, C.M., as artistic director of Ballet BC, has steered the unique company of 18 dancers into a celebrated era of innovation and collaboration. Since the start of her tenure in 2009, the company has developed a diverse repertoire that includes more than 45 new works by celebrated Canadian and international choreographers. Molnar is a graduate of the National Ballet School and a former member of the National Ballet of Canada, a soloist with the Ballet Frankfurt under director William Forsythe, and a principal dancer with Ballet BC. An internationally respected and critically acclaimed dance artist and choreographer, Molnar worked and toured extensively throughout Europe, Asia, Mexico, Canada and the US. Named The Globe and Mail’s 2013 Dance Artist of the Year, Molnar is the 2016 recipient of the Vancouver Mayor’s Arts Award, BC Community Achievement Award, and the YWCA Women of Distinction Award in Art, Culture & Design. She was recently appointed to the Order of Canada for her artistic leadership of Ballet BC and creative contribution to advancing dance in Canada. For six years she served as a director on the board of the BC Arts Council. In addition to her work with Ballet BC,
Molnar is also Artistic Director of Dance at Banff Centre for Arts and Creativity.

**WILLIAM FORSYTHE** has been active in the field of choreography for over 45 years. His work is acknowledged for reorienting the practice of ballet from its identification with classical repertoire to a dynamic 21st-century art form. Forsythe’s deep interest in the fundamental principles of organization has led him to produce a wide range of projects including installations, films, and Web-based knowledge creation. Raised in New York and initially trained in Florida with Nolan Dingman and Christa Long, Forsythe danced with the Joffrey Ballet and later Stuttgart Ballet, where he was appointed resident choreographer in 1976. In 1984, he began a 20-year tenure as director of Ballett Frankfurt. After its closure, he established a new ensemble, The Forsythe Company, which he directed from 2005—15. Forsythe’s most recent works were developed and performed exclusively by The Forsythe Company—many of which were performed at BAM—while his earlier pieces are prominently featured in the repertoire of virtually every major ballet company in the world, including the Mariinsky Ballet, New York City Ballet, and Paris Opera Ballet. Further to his work as a choreographer, Forsythe is a current professor of dance and artistic advisor for the Choreographic Institute at the University of Southern California Glorya Kaufman School of Dance.

**CRYSTAL PITE**, Canadian choreographer and performer, is a former company member of Ballet British Columbia and William Forsythe’s Ballet Frankfurt. Pite’s professional choreographic debut was in 1990, at Ballet BC. Since then, she has created over 40 works for companies such as Nederlands Dans Theater, Cullberg Ballet, Ballett Frankfurt, National Ballet of Canada, Les Ballets Jazz de Montréal (resident choreographer, 2001—04), Cedar Lake Contemporary Ballet, Ballet BC, and Louise Lecavalier/Fou Glorieux. She has also collaborated with Electric Company Theatre and Robert Lepage. Pite is associate choreographer of Nederlands Dans Theater and associate dance artist of Canada’s National Arts Centre. In 2013, she was appointed associate artist at Sadler’s Wells, London. In 2002, she formed Kidd Pivot in Vancouver. Integrating movement, original music, text, and rich visual design, Kidd Pivot’s performance work is assembled with recklessness and rigor, balancing sharp exactitude with irreverence and risk. The company’s distinct choreographic language—a breadth of movement fusing classical elements and the complexity and freedom of structured improvisation—is marked by a strong theatrical sensibility and a keen sense of wit and invention. Kidd Pivot tours nationally and internationally, performing such highly-demanded and critically acclaimed works as *Dark Matters* and *Lost Action*.

**THOM WILLEMS**, Dutch composer, has collaborated with choreographer William Forsythe on over 60 ballet scores. He studied at the Royal Conservatory in The Hague: composition with Louis Andriessen and electronic music with Jan Boerman and Dick Raaijmakers. Willems started working with Forsythe when he became director of the ballet of the Frankfurt Opera in 1984. His scores are characterized by subtle soundscapes, insistent rhythms, and urban sonorities, forming an intrinsic part of the architecture of the ballets. In 1987 Willems achieved international success with *In the Middle, Somewhat Elevated*, commissioned by Rudolf Nureyev for Paris Opera Ballet with dancers including the rising star Sylvie Guillem. This classic ballet has travelled the world and is in the repertoire of virtually every major ballet company. Sixty-six companies in 25 countries have performed Forsythe/Willems ballets including the Mariinsky Ballet, Bolshoi Ballet, New York City Ballet, San Francisco Ballet, National Ballet of Canada, Paris Opera Ballet, Teatro alla Scala Milano, Royal Ballet Covent Garden, Wiener Staatsoper, Semper Oper Dresden and Ballet de l'Opéra de Lyon, among many others. *In the Middle, Somewhat Elevated* forms the middle act of the full evening ballet *Impressing the Czar* (1988), and other collaborations with William Forsythe include *The Second Detail* (1991), *Limb’s Theorem* (1990), *Herman Schmerman* (1992), *Of Any If And* (1995), *Pas/Parts* (1999), and *One Flat Thing, Reproduced* (2000). Willems has composed ballet scores for other choreographers including Daniel Ezralow, Daniel Larrieu, and Kristina de Chatel, as well as music for TV, film, and art installations. Forsythe’s short film *Solo*, with Willems’ music, was presented at the 1997 Whitney Biennial. Music by Willems is used by fashion designers, including Issey Miyake and Gianni Versace and was performed at the opening of Tate Modern in London (2000). In 2007 Willems was involved with Tadao Ando’s research center for design, 21 21 Design Sight in Tokyo, and in 2008 with Matthew Ritchie’s installation *The Morning Line* for Thyssen-
DANCERS

BRANDON ALLEY, a North Carolina native, began his dance training when he was 14 at the Eastern Randolph High School under the direction of Britt Allen. He later attended the Greensboro Ballet's year-long program on a full scholarship and graduated from the University of North Carolina School of the Arts specializing in contemporary dance in 2012. Alley has had the pleasure of attending many summer intensives including Ballet Austin, Hubbard Street Dance Chicago, and LINES Ballet. He has also worked with choreographers such as Crystal Pite, Sharon Eyal, Victor Quijada, Cayetano Soto, and Stijn Celis, among others. He began his professional career with Hubbard Street 2 and has been a member of BODYTRAFFIC. This year is Alley's fourth season with Ballet BC. He would also like to thank his wonderful teacher, Britt Allen, for supporting him every step of the way and his family and friends for their guidance and love.

EMILY CHESSA, originally from Richmond, BC, began her professional dance training at the Royal Winnipeg Ballet School in 2006 where she received the Arnold Spohr Scholarship and the Paddy Stone Scholarship for choreography. After graduating the school in 2010, she trained at Arts Umbrella in the graduate program under the guidance of Artemis Gordon. She participated in summer programs such as the Movement Invention Project in New York and Springboard Danse Montreal. Since joining Ballet BC in 2012 as an apprentice, she has performed works by Emily Molnar, Company 605, Johan Inger, Lesley Telford, Medhi Walerski, Crystal Pite, Ohad Naharin, and Sharon Eyal. This is Chessa's seventh season with the company.

PARKER FINLEY was born in Louisiana in 1997. In 2014, she began her professional training at the Houston Ballet Academy under the instruction of Sabrina Lenzi and Sally Rojas where she performed works by Stanton Welch, John Neumeier, Kenneth MacMillan, and Ben Stevenson. After graduating in 2016, she was an apprentice for Hubbard Street 2 during the 2016—17 season. As an apprentice, she had the opportunity to learn works from Alice Klock, Terence Marling, Alejandro Cerrudo, Peter Chu, and Bryan Arias. She has participated in summer programs such as Houston Ballet Summer Intensive and Springboard Danse Montreal. Parker is thrilled to be joining Ballet BC as a full time company member this season.

ALEXIS FLETCHER has been a member of Ballet BC since 2005 and has been fortunate to work and collaborate with many creative visionaries during her time with the company. In addition to her company life she choreographs and also co-produces/curates a multi-disciplinary performance space with her husband at their home in Vancouver.

SCOTT FOWLER, born in Vancouver, trained at Arts Umbrella under the direction of Artemis Gordon and attended summer intensive programs at American Ballet Theatre, the National Ballet School, and Jacob’s Pillow. He performed in Alberta Ballet’s The Nutcracker, Ballet BC’s Peter Pan, and the Opening Ceremony for the 2010 Olympic Winter Games in Vancouver. Fowler received a scholarship grant from the BC Arts Council in 2010. In 2011, he toured the Netherlands, performing at Codarts, and worked with Noord Nederlandse Dans. He was invited in 2013 by James Kudelka to perform See#3 as a guest artist for Coleman Lemieux & Compagnie. Fowler has been privileged to work with choreographers Aszure Barton, Gioconda Barbuto, James Kudelka, Emily Molnar, Jacopo Godani, Wen Wei Wang, Medhi Walerski, Cayetano Soto, and Lesley Telford. This is his seventh season with the company.

KIERA HILL, born in Vancouver, completed her professional training at Arts Umbrella under the direction of Artemis Gordon. She was a proud recipient of the BC Arts Council Scholarship Award for excellence in dance in 2011. After graduating in 2012 she apprenticed with Ballet BC for one season. In 2013, she joined Les Ballets Jazz de Montreal where she performed leading roles in pieces by Andonis Foniadakis, Itzik Galili, Rodrigo Pedereiras, Cayetano Soto, Barak Marshall, and Wen Wei Wang. For four years she toured extensively with BJM performing in France, Germany, Italy, Spain, Switzerland, Luxembourg, Slovenia, China, Israel, Mexico, the US, and Canada. Hill returned to Ballet BC in 2017 and is thrilled to be back for another season.

PATRICK KILBANE is from Bainbridge Island, WA. He discovered dance at the age of 14 and studied on full scholarship at San Francisco Ballet School. He continued his training at the Bornemisza Art Contemporary. Reprinted by kind permission of Boosey & Hawkes.
School of American Ballet, Pacific Northwest Ballet, and with Suzanne Farrell at the Kennedy Center. Kilbane worked with Oregon Ballet Theater where he danced ballets by George Balanchine and Jerome Robbins. He spent five seasons with Sarah Slipper’s NW Dance Project in Portland, OR as a performer, teacher, and choreographer. There he danced original roles in new works by Ihsan Rustem, Wen Wei Wang, Danielle Agami, Maurice Causey, Noam Gagnon, Lucas Crandall, Didy Veldman, Olivier Wevers, Patrick Delcroix, and many others. Before moving to Vancouver he danced with Whim W’Him and worked as a freelance artist in Seattle and internationally. During his time with Ballet BC he has had the privilege of performing works by Emily Molnar, Medhi Walerski, Cayetano Soto, Sharon Eyal, William Forsythe, and Crystal Pite. This is his second season with the company.

**GILBERT SMALL**, born in Baltimore, MD, started his professional ballet training at the age of 10 at the Baltimore School for the Arts. He has studied at various summer programs, including Dance Theater of Harlem, Nutmeg Conservatory, Miami City Ballet, American Ballet Theatre, and Springboard Danse Montreal. After graduating from the Baltimore School for the Arts, he continued his studies at the Conservatory of Dance at Purchase College. While at Purchase, Small was given the opportunity to study abroad at the Hogeschool voor Muziek en Dans in Rotterdam, Netherlands. He has also performed with Toronto-based ProArteDanza. Prior to joining Ballet BC, he performed for New York-based Sidra Bell Dance (NY). This is his 10th season with Ballet BC.

**PETER SMIDA** was born and raised in Kingston, Ontario. A former tennis player, he studied on scholarship at the Royal Winnipeg Ballet School and graduated in 2007. He also attended summer programs and festivals in Banff and Prague. After working with the Royal Winnipeg Ballet and Ballet Victoria, Smida joined Ballet BC in 2008 and has since had the pleasure of performing works by Emily Molnar, Jorma Elo, Crystal Pite, Johan Inger, Medhi Walerski, and many others. In addition to his work at Ballet BC, Smida has worked on independent projects with Donald Sales and has begun choreographing, showing his work at Dances for a Small Stage and the Shadbolt Centre for the Performing Arts. This is his 11th season with Ballet BC.

**NICOLE WARD** was born in Santa Cruz de la Sierra, Bolivia but raised in Vancouver. She began her professional training at Arts Umbrella, under the direction of Artemis Gordon and Lynn Sheppard. During her time there, she had the opportunity of working with Lesley Telford, James Kudelka, Crystal Pite, Stephen Sropshire, Francesca Carotti, Fernando Hernandez Magadan, and Azure Barton, among others. After completing the graduate program in 2015 Ward was offered an apprenticeship with Ballet BC and joined as a full time member after one season. She is elated to be entering her fourth season with Ballet BC.

**KIRSTEN WICKLUND**, Vancouver-born, studied at Goh Ballet Academy and toured with Canada’s Youth Ballet Company. She received scholarships at American Ballet Theatre, Royal Winnipeg Ballet, Boston Ballet, PNB, and...
Washington Ballet, as well as a Vancouver Foundation Arts Study Award and the Vancouver Ballet Society's Memorial Scholarship. Wicklund received contemporary training through Tiffany Tregarthen & David Raymond of M.O.. In 2007, she won an artistry award at the Youth America Grand Prix Finals in NYC and earned the only Canadian placement in the Top 12 Women. She has danced with Washington Ballet, Alonzo King's choreographic workshop, LUNGE Dance Collective, and toured extensively with Rasta Thomas’ Rock the Ballet. She has created works for Dances for a Small Stage, the Dance Deck Series, and Arts Umbrella. Wicklund has been privileged to dance works by Lesley Telford, Medhi Walerski, William Forsythe, Johan Inger, Jacopo Godani, Gustavo Ramirez Sansano, Walter Matteini, Wen Wei Wang, Company 605, Cayetano Soto, Emily Molnar, Crystal Pite, Sharon Eyal, Ohad Naharin, and others. This is her fifth season with Ballet BC.

EMERGING ARTISTS

ANNA BEKIROVA, born in Amsterdam, started dancing at the Dutch National Ballet Academy at age 10 and graduated in 2016. After graduation she moved to Vancouver to study at Arts Umbrella under the guidance of Artemis Gordon. She had the opportunity to work with artists such as Crystal Pite, Wen Wei Wang, Lesley Telford, Tom Weinberger, and Cayetano Soto. She is excited and grateful to be one of Ballet BC’s emerging artists for the 2018—19 season.

MIRIAM GITTENS was born and raised in Fresno, CA. She grew up training at The Dance Studio of Fresno where she received a diverse dance education. In May 2017, Gittens graduated from The Juilliard School with a Bachelor of Fine Arts degree in dance. During her time at Juilliard, she performed in works by Merce Cunningham, Martha Graham, Paul Taylor, Richard Alston, Mathew Neenan, Zvi Gotheiner, Loni Landon, and Takehiro Ueyama. She furthered her training during summer intensives at chuthis. BODYTRAFFIC, Complexions Contemporary Ballet, Springboard Danse Montreal, and Nederlands Dans Theater. Gittens has been involved in many outreach programs and fellowships which have allowed her to share her love for dance with audiences and students across New York and California. She has most recently performed with chuthis. under the direction of Peter Chu. Gittens is thrilled to be joining as an emerging artist with Ballet BC for this upcoming season.

DEX VAN TER MEIJ is originally from Amsterdam and started his professional dance training at the age of 10 with the Dutch National Ballet Academy for eight years. Continuing his training in 2016 at Arts Umbrella under the directorship of Artemis Gordon, he had the opportunity to work with artists such as Crystal Pite, Lesley Telford, Emanuel Gat, Doug Letheren, Eric Beauchesne, Rafael Sady, Lukas Timulak, Tom Weinberger, Wen Wei Wang, and Cayetano Soto. Van Ter Meij joined Ballet BC’s Program 2 for Romeo + Juliet by Medhi Walerski and is very excited about joining as an Emerging Artist for the 2018—19 season.

SOPHIE WHITTOME, born in Edmonton, Alberta, attended Victoria School of the Arts for 12 years. In 2015, she began her professional training at Arts Umbrella in Vancouver, BC under the direction of Artemis Gordon. During her time there she performed works by choreographers such as Sharon Eyal, Crystal Pite, and Mats Ek and worked with artists such as, among others, Lesley Telford, Tom Weinberger, and Wen Wei Wang. Whittome performed in Nederlands Dans Theatre’s/Korzo’s Shortcuts XL with Arts Umbrella Dance Company in 2017 and performed with Ballet BC in Medhi Walerski’s Romeo + Juliet in 2018. Whittome is hugely grateful for the opportunity to join Ballet BC this year as an apprentice.

ZENON ZUBYK is from Toronto, Ontario, where he began his dance training at the age of 11. In 2016, he joined the Arts Umbrella Graduate Program under the direction of Artemis Gordon. During his time there, Zubyk had the opportunity to perform works by Crystal Pite, Sharon Eyal, Mats Ek, Aszure Barton, Lesley Telford, Fernando Hernando Magadan, James Kudelka, Emanuel Gat, and more. In 2017, he toured the Netherlands, performing in the ITS Festival and Nederlands Dans Theater’s Shortcuts XL’17. He also performed in Medhi Walerski’s Romeo + Juliet in Ballet BC’s Program 2. Zubyk is thrilled to work with Ballet BC as an Emerging Artist this season.
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BAM is a charter member of the League of Historic American Theaters and an affiliate member of the League of American Theaters and Producers. Children under five not admitted unless explicitly noted.
BAMcinemaFest returns June 12 to 23 with the 11th annual celebration of new American independent cinema. Featuring 21 feature films—including 15 New York premieres, one US premiere, and three world premieres—this year’s lineup includes a broad range of stories and styles, all united by a sense of intimacy and singular personal vision.

In stories that take place in Mexico, the Dominican Republic, suburban America, and even the 2018 PyeongChang Olympics, this year’s films find intimacy in grand settings, as well as depth within tightly contained narratives. Whether led by first-time filmmakers or accomplished cinema veterans, these films feel utterly singular, like stories that could uniquely be told by each one’s director and team. The appeal of these movies doesn’t lie in flash or star power, but formal innovation, exceptional craft, and individual worldviews.

An important aspect of BAM’s repertory programming is a commitment to showcasing the work of artists who are typically underrepresented in the repertory cinema landscape—including women, people of color, and queer artists—and has exponentially increased screenings of films by these artists in recent years. BAM is proud to continue this commitment in the festival, which features artists from a wide variety of backgrounds and for the first time in festival history will open with a film directed by a female filmmaker.

Associate Vice President of Film Gina Duncan says, “Over the past several years we’ve worked to bring BAMcinemaFest in line with our broader programming mission. This year’s line up has a truly independent feel, featuring films of unmistakable artistry that belie their meager budgets. We’re so excited to provide a platform for adventurous artists who want the world to know that art films are alive and here to stay.”

Lulu Wang’s The Farewell tells the semi-autobiographical story of an Asian-American family that makes an impromptu pilgrimage to China—under the guise of a wedding—when they learn that their grandmother has received
a fatal diagnosis. Starring Crazy Rich Asians ensemble member Awkwafina in her first leading role, Wang’s deeply personal, life-affirming story was one of the great critical successes at this year’s Sundance Film Festival. The film’s unique premise of a family striving to provide its matriarch with a final celebration of family and homecoming was inspired by Wang’s own family, and the way they withheld her grandmother’s diagnosis and confronted her final days. While universal in its depiction of the dynamics of familial relationships, The Farewell is a deeply personal, singular story, one that only Wang could depict.

Other gala screenings include Centerpiece film Give Me Liberty, Kirill Mikhanovsky’s Czechoslovak New Wave-inflected “day in the life” of a young Russian-American driver and a community of marginalized characters; Spotlight film South Mountain, Hilary Brougher’s portrait of a woman’s journey through grief and self-rediscovery; and Closing Night’s De Lo Mio, Diana Peralta’s story of ride or die New York sisters who reunite with their estranged brother in the Dominican Republic to clean out their late father’s home. While thematically and aesthetically distinct, each of these gala films is united by their ability to find depth, power, and meaning in their intimate, unique storytelling.

This sort of idiosyncratic artistry is a thread that runs through all of BAM’s current cinema programming. In this year alone, audiences have seen Marlon Riggs’ poetic explorations of black, gay identity, Claire Denis’ sensual renderings of modern France and the post-colonial world, Věra Chytilová’s anarchic feminist rebuttals to sexism and government bureaucracy, Nina Menkes’ minimalist portraits of womanhood and existential ennui, and many more examples of deeply personal filmmaking. This year’s BAMcinemaFest continues that tradition, with works that display singularity so bold that they become universal.

Shelley Farmer is BAM’s publicity manager, film.
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