BAM Visual Art announces its 13th Annual Next Wave Art exhibition

Black Mountain artists, psychotherapeutic interviews, a ground zero survey, and Warhol screen tests focus on the individual experience

Next Wave Art opening reception
Peter Jay Sharp Building Lobby and Natman Room (30 Lafayette Ave)
Oct 14, 6—8pm
Free

Brooklyn, NY/September 11, 2014—Next Wave Art returns for its 13th season, opening up BAM’s unique gallery spaces once again to an array of thought-provoking artists and new site-specific works. The exhibition kicks off with a cocktail reception in the lobby of the Peter Jay Sharp Building on Tuesday, October 14. This year features artists Anni Albers, Hazel Larson Archer, Robert Diago, Joseph Fiore, Ray Johnson, Lisa Levy, Rebecca Norton, Shai Kremer, Kenneth Noland, Kambui Olujimi, Theodoros Stamos, curated screen tests from Andy Warhol, and others. The exhibition is anchored by a new mural in the BAM Howard Gilman Opera House lobby by Miami-based artist Cristina Lei Rodriguez.

Next Wave BAMbill Cover Artist: Roberto Diago

Known for interweaving elements of his Afro-Cuban roots and involvement with the Abakua (a religious male secret society), Roberto Diago addresses issues of race, slavery, and religion in his artwork. He figuratively incorporates both historical and contemporary references through a variety of materials such as canvas, bamboo and recycled materials in collages. His use of text and religious symbols brings subjects of the past into the present.

Diago graduated from the Academia de Artes Plásticas San Alejandro, Havana in 1990 and is a member of the Unión de Escritores y Artistas de Cuba (UNEAC). He has exhibited internationally and most recently participated in the 2012 Havana Bienal, Queloides at the Mattress Factory, Harvard University and The 8th Floor. He was awarded the Juan Francisco Elso Prize by the National Fine Arts Museum, Cuba.

Cristina Lei Rodriguez, Polychrome

BAM Howard Gilman Opera House lobby
Sep 1—Dec 19

For the 2014 Next Wave Art season, Miami-based artist Cristina Lei Rodriguez has developed a unique wallpaper to cover the two arches that flank the Dorothy Levitt Lobby. The design, which is inspired by the polychrome terra-cotta relief that decorates the inside and outside of the historic Beaux-Art Peter Jay Sharp opera house, is achieved by placing sculptural materials onto the scanner lens, resulting in vibrant color patterns from the refracted light. Each object responds differently to the scanner, as the incorporation of chance and
improvisation is an important factor in Rodriguez’s process. The images are filled with a drama and decadence that, when recast onto the buildings surface, mirrors the layers of architectural and social history of BAM.

Cristina Lei Rodriguez’s work has been exhibited widely internationally at institutions and private collections including Astrup Fearnley Museum of Modern Art; Serpentine Gallery; Miami Art Museum; The Rubell Family Collection; and the Athens Biennale among others. She has had solo exhibitions at Fredric Snitzer Gallery, Miami; Team Gallery, New York; Galerie Emmanuel Perrotin, Miami/Paris. *Polychrome* is on view in BAM’s opera house lobby.

**Shai Kremer: Concrete Abstract**  
Diker Gallery Café  
Sep 1—Oct 2

Shai Kremer’s *Concrete Abstract*—images culled from thirteen years of photography at ground zero— is an evocation of site, a remembrance of tragedy, and a progression towards healing. Exhibited at BAM, The Bronx Museum, The Museum of the City of New York, and Julie Saul gallery in honor of the 13th anniversary of 9/11, Kremer’s series at once aims for individual and universal response to the destruction and rebuilding of the World Trade Center towers by combining copious images to illustrate the site’s original structures as well as its reconstruction. The result is a compelling interpretation, in which a process linking accumulation, destruction, and reconstruction form complex images both formally and psychologically.

As an Israeli, Kremer is invested in the political tensions in Israel—an awareness that has left an indelible stamp on his artistic production. Exhibited in Europe and throughout the United States, his 2001-2006 *Infected Landscape* series (Dewi Lewis, 2008) explored the social and environmental impact of military combat. He explains the project as a “metaphoric portrayal of the military disfiguration of the Israeli landscape.” Kremer’s subsequent *Fallen Empires* (Dewi Lewis, 2011) series harks back to the earliest Israeli military history up to the present, exploring its impact on the land as well as its former military occupants – raising questions of identity and geographic ownership.

**Black Mountain College: An Interdisciplinary Approach**  
Natman Room, Peter Jay Sharp Lobby and Harvey Theater  
Sept 8—Jan 4, 2015

Coinciding with the 2014 Next Wave Festival production *Black Mountain Songs*, BAM Visual Art presents *Black Mountain College: An Interdisciplinary Approach* showcasing works by
Black Mountain College alumni Anni Albers, Hazel Larsen Archer, Joseph Fiore, Ray Johnson, Kenneth Noland, Theodoros Stamos, and others.

Anni Albers, one of the leading textile designers of the 20th century, studied at the Bauhaus in the early 1920s. She was known for producing geometric, abstract designs in both textile and print mediums. While at Black Mountain College, where she taught from 1933 – 1949, Albers explored the use of unconventional materials like jute, cotton, aluminum, and cellophane in her weavings.

Photographer Hazel Larson Archer's collection features intimate portraits, landscapes, and moments that capture the collaborative life and community of Black Mountain College artists during the late 1940s and early 1950s. The works also give a glimpse into the processes of these artists including Merce Cunningham, John Cage, Robert Rauschenberg and others.

Joe Fiore was born in Cleveland, Ohio. His father, a violinist, was a founding member of the Cleveland Orchestra. Fiore's long association with Black Mountain College began when he enrolled as a student for the 1946 summer session. In the fall of 1949 he was appointed to the faculty, and he taught there until the school closed in 1956. He later taught at the Philadelphia College of Art and at the Maryland Institute. Fiore’s passion for landscape is evident in all his works, both objective and non-objective.

Collagist and correspondence artist Ray Johnson attended the Black Mountain School from 1945-1948. He is considered to be the inventor of mail art (art that uses the postal system as a medium). Johnson is also credited with being originator of installation art and one of the first performance artists. In 1962 he founded the New York Correspondence School of Art, and in 1971 he founded the Marcel Duchamp Club. An influential figure in the Pop Art movement, he is sometimes credited as the first Pop artist, citing his 1950's celebrity collages of James Dean, Shirley Temple, and Elvis Presley. Andy Warhol and the other pop artists were influenced by Johnson. This exhibition includes his 1960s sculpture, Have Bag Will Travel.

Black Mountain College: An Interdisciplinary Approach also features the work of Kenneth Noland who was born in 1924 in Asheville, North Carolina. As a veteran of WWII, Noland used the G.I. Bill to study painting at Black Mountain College. There he developed a sensitivity to
color under the guidance of Josef Albers and Ilya Bolotowsky and formed an important friendship with critic Clement Greenberg. Noland is one of the best-known American Color Field Painters.

Theodoros Stamos was born in 1922 in New York City. Stamos was one of the original Abstract Expressionists of the 1940s and 50s, and was one of "The Irascibles" pictured on a famous cover of LIFE magazine in 1950. He taught at Black Mountain College during the 1950 Summer Session, where he met Clement Greenberg and had Kenneth Noland as one of his students.

Black Mountain College was located in Asheville, NC. In the mid-20th century, a group of American artists and European refugees—including Willem de Kooning, John Cage, Buckminster Fuller, Merce Cunningham, Robert Creeley, Charles Olson, Josef and Anni Albers, Franz Kline, and Robert Rauschenberg—converged at Black Mountain and developed new artistic tactics and aesthetics, and a culture of collaborative art that would come to define the American century. BAM's past president and executive producer, Harvey Lichtenstein studied at the college with Merce Cunningham for a summer session in the 1950s.

What Makes You So Special: Dr. Lisa Investigates
BAM Fisher, Lower Lobby
Sep 8—Jan 4, 2015

Performance artist “Dr.” Lisa Levy took on the role of a self-appointed therapist for her recent auditory exhibition What Makes You So Special, which combines snippets of recorded psychotherapeutic interviews along with photos and hand-written prescriptions to create a wholly personal and investigative work. Her subjects span various ages and occupations, from artist to fireman, peppered with some notable names such as Mickalene Thomas, BAM President Karen Brooks Hopkins, and Jo Firestone.

Profiles: Andy Warhol’s Screen Tests
Diker Gallery Café
Oct 3—Nov 30

In conjunction with the 2014 Next Wave Festival engagement Exposed: Songs for Unseen Warhol Films, BAM Visual Art presents a selection of 12 four-minute screen tests, digitally transferred from 16mm film, curated by Geralyn Huxley, film and video curator of the Andy Warhol Museum. The collection features, among others, Lou Reed, Nico, Cass Elliot, and Bob Dylan.

Blind Sum
Diker Gallery Café
Dec 2014—Mar 2015
Blind Sum is a series of long exposure photographs by Brooklyn-based artist Kambui Olujimi, inspired by 1930's dance marathons. These endurance contests, which were an exclusively American phenomenon, would often last several weeks or even months. A mix of the heroic and reflecting grotesque, kitsch and desperation, these spectacles were meant to test the capacity of the individual will. While the dance marathons of this period challenged many gender and class expectations, they were vehemently segregated. The contemporary photographs in Blind Sum emblematize the endurance, persistence, defiance and desire to live beyond one’s capacities, while also questioning the repercussions of segregation in the creation of mythic space. The images—shot on BAM’s opera house stage—feature contemporary dancers and models, recreating the dynamic and dramatic poses of the marathon dancers’ bodies.

For press information: Sarah Garvey, BAM, 718.724.8025, sgarvey@BAM.org.

Credits
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General Information
BAM Howard Gilman Opera House, BAM Rose Cinemas, and BAMcafé are located in the Peter Jay Sharp building at 30 Lafayette Avenue (between St Felix Street and Ashland Place) in the Fort Greene neighborhood of Brooklyn. BAM Harvey Theater is located two blocks from the main building at 651 Fulton Street (between Ashland and Rockwell Places). Both locations house Greenlight Bookstore at BAM kiosks. BAM Fisher, located at 321 Ashland Place, is the newest addition to the BAM campus and houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. BAM Rose Cinemas is Brooklyn’s only movie house dedicated to first-run independent and foreign film and repertory programming. BAMcafé, operated by Great Performances, offers a bar menu and dinner entrées prior to BAM Howard Gilman Opera House evening performances. BAMcafé also features an eclectic mix of spoken word and live music for BAMcafé Live on Friday and Saturday nights with a bar menu available starting at 6pm.

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

Car: Commercial parking lots are located adjacent to BAM

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

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