

# BAM

## Brooklyn Academy of Music (BAM) announces 2016 Next Wave Festival featuring 33 theater, opera, music, dance, and film/music engagements from Sept 7—Dec 18

Bloomberg Philanthropies is the Season Sponsor

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**May 24, 2016/Brooklyn, NY**—Joseph V. Melillo, executive producer of the Brooklyn Academy of Music, today announced programming for the 2016 Next Wave Festival. The festival runs from September 7 through December 18 and comprises theater, dance, music, opera, film, physical theater, and visual art events in the institution’s three venues—the BAM Howard Gilman Opera House, the BAM Harvey Theater, and the BAM Fisher.

BAM Executive Producer Joseph V. Melillo said, “This year’s festival is full of firsts, with 12 artists making their BAM debuts, as well as the unveiling of a new initiative, the Brooklyn/Paris Exchange, an exciting international collaboration between BAM and Théâtre de la Ville. It is my greatest pleasure and privilege to present the best of what the world—as well as our own borough—has to offer to our adventurous audiences.”

BAM President Katy Clark said, “In my first year as BAM’s president, I’ve been awed by the quality and breadth of work on our stages. Presenting this genre-defying work takes enlightened supporters and I’d like to thank Bloomberg Philanthropies for their continued support of the iconic Next Wave Festival.”

2016 Next Wave Festival subscriptions go on sale June 13 (June 6 for BAM Members). Single tickets for all Next Wave shows go on sale August 1 (July 25 for BAM Members). To purchase tickets visit [BAM.org](http://BAM.org) or contact BAM Ticket Services at 718.636.4100. See the Next Wave Festival trailer here: <https://youtu.be/aWMYSholwEU>

***the loser***

**World Premiere**

Libretto, music, and stage direction by David Lang  
 Adapted from the novel by Thomas Bernhard  
 Translated from German by Jack Dawson

Conducted by Karina Canellakis  
 Lighting design by Jennifer Tipton  
 Set design by Jim Findlay  
 Sound design by Jody Elff  
 Costume design by Suzanne Bocanegra

**BAM Howard Gilman Opera House** (30 Lafayette Ave)  
 Sep 7, 9—10 at 7:30pm, Sep 11 at 3pm  
 Tickets: \$30, 50, 75  
 (subject to change after July 24)

The 2016 Richard B. Fisher Next Wave Award honors David Lang and the production of *the loser*.

The 2016 Next Wave opens with a world premiere that will transform how the artists use the Howard Gilman Opera House and how the audience views a performance. In realizing David Lang's vision for *the loser*, an opera based on Thomas Bernhard's eponymous novel about an old man's reckoning with unfulfilled lifelong artistic dreams, a platform will be built out of the orchestra level (which is closed to the audience) to raise the lone singer, baritone Rod Gilfrey (*Anna Nicole*, 2013 Next Wave), into midair inside the theater. Hovering in the distance behind him is a grand piano, played by the young virtuoso Conrad Tao. A chamber ensemble accompanies, unseen by the audience. The unusual staging allows the audience to see the character as Lang imagined him: separated from the world by a gulf, surrounded by a void.

**David Lang** is the recipient of the 2008 Pulitzer Prize in music for *the little match girl passion* and was nominated for a Golden Globe and Academy Award this year for his music for Paolo Sorrentino's film *Youth*. One of America's most honored composers, his recent works include *man made* for Sō Percussion and the Los Angeles Philharmonic; *death speaks* for Shara Worden, Bryce Dessner, Nico Muhly, and Owen Pallett; *writing on water* for the London Sinfonietta, with libretto and visuals by English filmmaker Peter Greenaway; *the difficulty of crossing a field*, a fully-staged opera for Kronos Quartet; and *love fail* with Anonymous 4 (2012 Next Wave). His opera *anatomy theater* premieres at LA Opera this June and in New York at the Prototype Festival in January 2017. Lang is co-founder of Bang on a Can with composers Michael Gordon and Julia Wolfe.

### **The Richard B. Fisher Next Wave Award**

Behind great arts presenters are great supporters, and few of BAM's friends have deserved that title more than Richard B. Fisher (1936—2004). A visionary in both professional and philanthropic endeavors, Dick championed the creation of a strong endowment to enable BAM to continue presenting its signature groundbreaking programming, even in difficult times. As Chairman of the BAM Endowment Trust from 1992—2004, Dick shared financial expertise from years as president, chairman, and chairman emeritus of Morgan Stanley, and he guided investments as pledges grew to \$50 million. The doubling of the endowment in 2004 may be largely credited to a leadership challenge grant from Dick and his wife, Jeanne Donovan Fisher, which in turn inspired support from other donors.

Dick's generosity throughout his life continued even with his passing in the form of a landmark bequest. To honor Dick's friendship to BAM and recognize the legacy of progressive arts presentations he helped ensure in Brooklyn, where he and Emily H. Fisher raised their family, BAM inaugurated the annual Richard B. Fisher Next Wave Award in 2006. Each year, members of the Fisher family help BAM select the engagement that best exemplifies Dick's forward-thinking ethos and passion for the arts, using this opportunity to celebrate Richard B. Fisher in perpetuity. Past recipients included Pina Bausch, Charles Mee, Bill T. Jones, Robert Wilson, Mark Morris, Kronos Quartet, Anne Bogart, Fiona Shaw, Brooklyn Youth Chorus, and James Thierrée.

The 2016 Richard B. Fisher Next Wave Award honors David Lang and the production of *the loser*.

The Richard B. Fisher Next Wave Award ceremony will take place on stage on the opening night performance of the engagement. BAM Executive Producer Joseph V. Melillo will present the Fisher Award—a beautifully designed walking stick by Fort Greene sculptor/designer Chris Gullian, who drew his inspiration from Dick's interests and the architecture of BAM's Peter Jay Sharp Building—to David Lang.

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.636.4129 x5.

Commissioned by BAM.

Produced by Bang on a Can.

***Bridge Over Mud***  
Verdensteatret

**US Premiere**

Presented in association with FuturePerfect Productions

Created by Asle Nilsen, Lisbeth J. Bodd, Piotr Pajchel, Eirik Blekesaune, Ali Djabbar, Martin Taxt, Espen Sommer Eide, Torgrim Torve, Elisabeth Gmeiner, Niklas Adam, Kristine Sandøy, Thorolf Thuestad, Janne Kruse, Laurent Ravot, and Benjamin Nelson

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

Sep 7—10 at 7:30 and 9:30pm

Tickets: \$25

Plunging the audience into an otherworldly multimedia experience, *Bridge Over Mud* transforms the Fishman Space into an electromechanical object-theater that charts a journey of infinite possibilities. Created by Norway's innovative Verdensteatret—an eclectic collective of Norwegian videographers, computer animators, sound engineers, musicians, and visual artists—this work encompasses nearly three years of audiovisual experimentation.

Part concert, part installation, and part performance, *Bridge Over Mud* slowly and mysteriously unfolds over a vast grid-like set comprising 195 feet of elevated tracks, 11 motorized vehicles, 60 speakers, and 30 micro-controlled motors. Throughout the hour-long work, Verdensteatret uses these tracks to transport video elements, robotic sculptures, screens, and in the process creates audio clips—constructing an immense and intricate space teeming with transmitting and refracting devices. Cinematic projections are acoustic sound clips fed through digital channels which have been programmed to convert them into moving images. As it builds toward its climactic conclusion, *Bridge Over Mud* challenges and stimulates the senses, inviting the audience to see the sounds and listen to the images.

**Verdensteatret** is a group of artists from various fields who work together to make live art and other art-related projects. They utilize a collaborative process to deeply integrate different artistic disciplines into projects that bridge the gap between artistic silos. Their work is characterized by building links between seemingly incompatible technologies and materials. Their experimental use of audiovisual technology in close dialogue with more traditional and historic tools of artistic expression results in complex orchestral works or space-related musical compositions. Their works are presented internationally in various contexts such as art galleries, contemporary music festivals, and theaters. They have developed a unique and complex audiovisual style, where sound spaces mingle with sculptural scenography to tell stories of the human soul. *Bridge Over Mud* received its world premiere on September 19, 2014 as part of the Ultima Oslo Contemporary Music Festival.

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

*Bridge Over Mud* is co-produced by Black Box Teater, BIT Teatergarasjen, Henie Onstad Kunstsenter and Ultima. Verdensteatret is supported by Arts Council Norway. US tour is supported by Performing Arts Hub Norway and the Royal Norwegian Consulate General, New York.

## ***Phaedra(s)***

**US Premiere**

After Sarah Kane, Wajdi Mouawad and J. M. Coetzee

Directed by Krzysztof Warlikowski

Odéon-Théâtre de l'Europe

Dramaturgy by Piotr Gruszczyński

Set and costume design by Małgorzata Szcześniak

Music by Paweł Mykietyn

Lighting design by Felice Ross

Video design by Denis Guéguin

Choreography by Claude Bardouil and Rosalba Torres Guerrero

Make-up, hair, and wig design by Sylvie Cailler and Jocelyne Milazzo

Music performed on stage by Bruno Helstroffer

Sound by Thierry Jousse

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

Sep 13—17 at 7pm; Sep 18 at 3pm

Tickets: \$30, 55, 85 (weekday); \$35, 65, 95 (weekend)

(subject to change after July 24)

In French with English titles

### **Talk: *Phaedra* Interpreted**

A program of the Brooklyn Book Festival

Sep 18 at 11am, Borough Hall Courtroom (209 Joralemon St)

Free

Isabelle Huppert returns to BAM as the doomed queen Phaedra, a woman grappling with an incestuous desire for her stepson. Polish director Krzysztof Warlikowski weaves together multiple versions and variations of the Greek myth of Phaedra, offering a radical reconstruction of this tragic tale. The play's text is composed of excerpts from *Phaedra's Love* by British playwright Sarah Kane (itself a modern adaptation of Seneca's *Phaedra*) and J. M. Coetzee's novel *Elizabeth Costello*, as well as original writing developed in collaboration with Lebanese-Canadian playwright Wajdi Mouawad. The shape-shifting queen is cast as a vengeful goddess, an exotic dancer, and an aging novelist. As the story unfolds, the fractured visions meld to offer a startling postmodern look at a mythic figure.

**Krzysztof Warlikowski** is best known for his staging of modern plays, including Franz Kafka's *The Trial*, Bernard-Marie Koltès' *Roberto Zucco*, and Sarah Kane's *Cleansed*. Warlikowski completed his studies at Jagiellonian University, the Academy of Theatre in Krakow, and the Sorbonne University as an assistant to Krystian Lupa, Giorgio Strehler, Ingmar Bergman, and Peter Brook. He has collaborated with the same group of artists for several years, including set designer Małgorzata Szcześniak and composer Paweł Mykietyn. In 2004 he received the French title of Chevalier de l'Ordre des Arts et de Lettres and the Diploma of the Minister of Foreign Affairs of Poland for his

distinguished service to Poland abroad. He won an Obie for his direction of *Krum* by Hanoch Levin, presented by TR Warszawa at BAM's Next Wave Festival in 2007. In 2008 he opened the Nowy Teatr in Warsaw, where he resides as artistic director.

Born in Paris, France, actor **Isabelle Huppert** studied at the Versailles Conservatoire, and embarked on a career in the theater before making her screen debut in 1971. Her film career took off with Claude Goretta's *The Lacemaker* (1977), which earned Huppert the first of her 12 Best Actress nominations at the César awards. Her star turn in Claude Chabrol's *Violette* (1978 Award for Best Actress at Cannes) marked the beginning of a rich artistic collaboration with the director, including *La Ceremonie*, for which she won a 1996 César award for Best Actress. Over the course of one of the most compelling cinema careers of her generation, Huppert has worked with such seminal directors as Claire Denis, Jean-Luc Godard, Michael Haneke (2001 Award for Best Actress at Cannes for *The Piano Teacher*), Benoit Jacquot, Maurice Pialat, Werner Schroeter, Joachim Trier, and Andrzej Wajda. Her recent theater credits include Sarah Kane's *4.48 Psychose* (BAM Next Wave 2005), Robert Wilson's *Orlando* and *Quartett* (BAM Next Wave 2009), and Jean Genet's *The Maids* with the Sydney Theater Company.

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

Produced by Odéon-Théâtre de l'Europe

Co-produced by Comédie de Clermont-Ferrand–La Scène nationale, Les Théâtres de la Ville de Luxembourg, Théâtre de Liège, Barbican–London, LIFT, and Onassis Cultural Centre - Athens

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## **Brooklyn/Paris Exchange**

The following four engagements are part of the **Brooklyn/Paris Exchange**, a new collaboration between BAM and Paris' Théâtre de la Ville wherein companies and/or artists chosen by the institutions' respective artistic leaders Joseph V. Melillo and Emmanuel Demarcy-Mota will make their Paris or Brooklyn debuts as part of the other's upcoming season.

BAM, 651Arts, and Théâtre de la Ville (Paris, France) present

### ***portrait of myself as my father***

nora chipaumire

**New York Premiere**

Music and soundscore by Philip White

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

Sep 14—17 at 7:30pm

Tickets: \$25

### **Talk: On Masculine Identity**

With nora chipaumire

Moderated by Simon Dove

Sep 15, post-show (free for same-day ticket holders)

### **Master Class: nora chipaumire**

Co-presented by BAM and Mark Morris Dance Group

Sep 8 at 12pm, Mark Morris Dance Center (3 Lafayette Ave)  
Price: \$30  
For experienced and professional dancers  
Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

“I want to create some kind of fracas.” –chipaumire on *portrait*

Inspired by the Zimbabwe-born, Brooklyn-based choreographer’s complex relationship with her absentee father and preoccupied more broadly with fraught assumptions about black masculinity, nora chipaumire’s *portrait of myself as my father* features chipaumire (*Miriam*, 2012 Next Wave) and extraordinary Senegalese dancer Pape Ibrahima Ndiaye, known as Kaolack (formerly of Compagnie Jant Bi, *Les escailles de la memoire*, 2008 Next Wave). The two perform within a makeshift boxing ring—complete with Shamar Watt as ringmaster—with viewers on four sides. Rooted in chipaumire’s signature fusion of traditional African and contemporary dance, *portrait* uses the metaphor of sports to explore the question: how are men displayed and how are they consumed? It is at once aggressive, playful, personal, and furious, compelling viewers to engage with what scares and intrigues us about a male body which happens to be black. *portrait of myself as my father* is part of BAM’s new Brooklyn-Paris Artist Exchange with Théâtre de la Ville, Paris and will be performed at Théâtre des Abesses from Sep 28—Oct 1.

Born in Mutare, Zimbabwe and currently residing in New York, **nora chipaumire** has challenged stereotypes of Africa and the black performing body, art, and aesthetic for the past decade. *portrait of myself as my father* is a National Performance Network Creation Fund project, co-commissioned by Miami Dade College, in partnership with Miami Light Project, 651 Arts, Columbia College, and Georgia Institute of Technology. It is the companion piece to *rite riot* (2013), a 75-minute solo rendering of *The Rite of Spring*, commissioned by French Institute Alliance Française and presented at Crossing the Line festival in New York City and Les Subsistances in France. chipaumire was most recently a 2016 Foundation for Contemporary Arts grant recipient and a 2015 Doris Duke Artist. She was a Hodder Fellow at Princeton University in 2014—15, 2012 Alpert Award in the Arts recipient, and 2011 United States Artist Ford Fellow. chipaumire is a three-time Bessie Award-winner: in 2014 for the revival of her solo *Dark Swan* set as an ensemble piece on Urban Bush Women (UBW), in 2008 for her dance theater work *Chimurenga*, and in 2007 for her body of work with UBW, where she was a featured performer for six years and associate artistic director (2007—08). She was last at BAM with *Miriam*, part of the inaugural BAM Fisher Next Wave season in 2012.

For press information, contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021.

Commissioned by Peak Performances @ Montclair State University. Co-commissioned by MDC Live Arts in partnership with Miami Light Project, Georgia Institute of Technology, 651 ARTS, Dance Center of Columbia College and company nora chipaumire. Development and production was funded in part by The Map Fund, supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, National Endowment for the Arts, and New York State Council on the Arts.

BAM and Théâtre de la Ville (Paris, France) present

### ***The Undertaking***

Written and directed by Steve Cosson

The Civilians

In collaboration with Jessica Mitrani

**World Premiere**

**BAM Fisher** (Fishman Space) 321 Ashland Pl  
Sep 21—24 at 7:30pm; Sep 25 at 3pm  
Tickets: \$25

**Talk: On Death**

With Simon Critchley

Sep 22, post-show (free for same-day ticket holders)

BAM Fisher Lower Lobby

Philosopher and professor Critchley talks about death and the afterlife over drinks with audience members in this informal discussion.

With *The Undertaking*, The Civilians—a company known for making entertaining shows about uncomfortable subjects—introduce a neurotic, quixotic, and heroic theatrical exploration of mortality. This world premiere play for two actors uses a real life conversation between Civilians founder (and *The Undertaking's* writer/director/performer) Steve Cosson and close friend Jessica Mitrani, a Colombian-American artist, as a jumping off point to create a contemporary version of classical quests into the underworld. Their dialogue, taken verbatim, is Socratic in its search for truth, but becomes more messily human as they drink too much wine, read too much Carl Jung, and try in vain to remember the instructions of *The Tibetan Book of the Dead*. As the play unfolds, the actors embody new characters, their voices taken from company interviews with more than 200 people including hospice workers, philosophers, shamans, morticians, near death survivors, and others. A strong video component anchors and amplifies the proceedings.

Led by Artistic Director **Steve Cosson**, **The Civilians** create new theater from creative investigations into the most vital questions of the day. Recent successes include *Pretty Filthy*, which received nominations for 2015 Lucille Lortel and Drama Desk Awards for Outstanding Musical; *Mr. Burns, a Post-Electric Play* at Playwrights Horizons, which was included in eight Top 10 of 2013 roundups; as well as *The Great Immensity* at the Public Theater. The Civilians was the first theater company-in-residence at the Metropolitan Museum of Art from 2014-2015. Since its founding in 2001, the Obie award-winning company has been presented at numerous theaters in New York, including Vineyard Theatre, Barrow Street Theater, Playwrights Horizons, and the Public Theater; nationally at Center Theatre Group, the TED Conference, HBO's US Comedy Festival, A.R.T., Actors Theatre of Louisville, and more. Works by the company have toured extensively to arts presenters and festivals with performances in more than 40 cities nationally and internationally. The Civilians were last at BAM with *Rimbaud in New York* (Winter/Spring 2016) and 2012's *Paris Commune*, part of the inaugural Next Wave Festival season at BAM Fisher. More information at [civilians.org](http://civilians.org).

For press information, contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021.

Developed with assistance from the Orchard Project, a program of The Exchange, The Clarice Smith Performing Arts Center at the University of Maryland, and onStage at Connecticut College.

BAM and Théâtre de la Ville (Paris, France) present

**Minuit**

Directed by Yoann Bourgeois

Centre Chorégraphique National de Grenoble

**US Premiere**

With the involvement of Mathurin Bolze, Laure Brisa, Marie Fonte & Jörg Müller



Music by Laure Brisa and Philip Glass  
Texts from William Butler Yeats, Laure Brisa, Friedrich Hölderlin, Édouard Levé, Xavier Durringer  
Sound design by Antoine Garry  
Lighting design by Jérémie Cusenier

**BAM Fisher** (Fishman Space) 321 Ashland Pl  
Oct 5—8 at 7:30pm; Oct 8 at 2pm  
Tickets: \$25

**Master Class: Yoann Bourgeois**

Co-presented by BAM and Mark Morris Dance Group  
Oct 3 at 4pm, Mark Morris Dance Center (3 Lafayette Ave)  
Price: \$30  
For dancers and circus performers of all levels  
Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

A major force in France's nouveau cirque scene, the inimitable Yoann Bourgeois makes his US debut in *Minuit*, a series of theatrical vignettes inspired by what he calls the "suspension point"—the body's ineffable moment of weightlessness while in motion. Bourgeois and his fellow artists pair the works with music by Philip Glass and original music composed and performed live by harpist Laure Brisa.

An isolated staircase, moving platforms, trampolines, cables, swivels, and a pile of scattered tables, chairs, and instruments create shifting sets throughout this string of short pieces, each playing with "theater" as a concept and as a physical space. Blurring the boundary between performance and the creation of the performance space, *Minuit* reflects Bourgeois' preoccupation with seizing the present as a way of slowing down time. As he and his collaborators fall and fly, bodies mimic pulleys and gears, weights and counterweights, where they—like midnight itself—linger in the moment between.

Acrobat, actor, juggler, and dancer, **Yoann Bourgeois** was born in Grenoble and grew up in the small village of Jura. He graduated from the National Centre of Circus Arts in Chalons-en-Champagne and soon after became a member of the National Choreographic Centre of Rillieux-la-Pape with the Maguy Marin company. At the age of 28 he returned to Grenoble to found Compagnie Yoann Bourgeois in 2010.

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

Executive production: Centre chorégraphique national de Grenoble, coordinated by Yoann Bourgeois and Rachid Ouramdane

Coproduced by Compagnie Yoann Bourgeois, Tandem Scène Nationale Arras Douai, and the Agora Centre Culturel PNAC Boulazac Aquitaine.

Yoann Bourgeois is an artist in residence at Capi-Théâtre du Vellein. His projects are supported by the BNP Paribas Foundation.

The Centre chorégraphique national de Grenoble is financed by DRAC Rhône-Alpes/French Ministry of Culture and Communication, the city of Grenoble, the department of Isère, and the Auvergne Rhône-Alpes region. Its international tours are supported by the Institut français.

BAM and Théâtre de la Ville (Paris, France) present

***Monchichi***

**New York Premiere**

Company Wang Ramirez

Conception and choreography by Company Wang Ramirez

Dramaturgy by Vincent Rafis

Lighting design by Cyril Mulon

Set design by Ida Ravn

Costumes by Honji Wang

Music by Ilia Koutchoukov aka Everydayz /+∞

Arrangements by Fabien Biron

Additional music by Carlos Gardel, Alva Noto, Nick Cave & Warren Ellis

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

Oct 12—Oct 15 at 7:30pm; Oct 14 at 9:30pm

Tickets: \$25

Company Wang Ramirez, comprising choreographers and dancers Sébastien Ramirez and Honji Wang, makes its BAM debut with *Monchichi*, a choreographic study of cultural identity. French-Spanish Ramirez, a gifted b-boy, and Korean-German Wang, whose stylistic influences include ballet and martial arts, cultivate a physical language that reflects our globalized world. With a minimal set and synth-heavy score featuring original music from French DJ Everydayz, *Monchichi* grows out of the spaces between the two dancers' hybrid cultures and movement idioms. It is a shared self-portrait of partners, both in art and life. Hip-hop technical precision give way to dance theater aesthetic, as the duo explore the interplay between vivacity and discipline, masculine and feminine, virtuosity and authenticity.

**Honji Wang** is a dancer, choreographer and artistic director born and raised in Germany by Korean parents. Her dance language is an abstraction of hip-hop dance and influenced by earlier martial arts and ballet training. She was invited as a guest artist to perform a duo with acclaimed British choreographer Akram Khan titled *The Pursuit of Now* and also collaborated with flamenco dancer Rocío Molina in the duet *Felahikum*. Wang was invited to perform on Madonna's Rebel Heart Tour. She appeared as the Mongolian witch in the movie *Hansel & Gretel*, directed by Tommy Wirkola, and was part of the movement research team for the Wachowski Brothers' *Jupiter Ascending*.

Born in the south of France, **Sébastien Ramirez** is an internationally renowned dancer, choreographer, and artistic director. Starting as a b-boy, he won major hip-hop championships, including the Redbull BC ONE French championship, and acted as a judge for numerous international competitions. Akram Khan invited Ramirez to direct a personal workshop at Théâtre de la Ville in Paris, in recognition of his unique quality of movement. He was also invited by Sadler's Wells as one of the five choreographers of *RIOT OffSpring*, a unique dance piece performed to Igor Stravinsky's iconic *The Rite of Spring*. Recently, Ramirez choreographed for Madonna's Rebel Heart Tour.

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

Executive production: Compagnie Wang Ramirez, Clash66.

Coproduction: Act'art, Seine-et-Marne General Council, Le Théâtre, scène nationale de Narbonne, Initiatives d'Artistes en Danses Urbaines (Fondation de France/Parc de la Villette, with the support of the Caisse des Dépôts and the Agence nationale pour la cohésion sociale et l'égalité des chances), Tanzhaus NRW in Düsseldorf, and the Communauté de communes de la région Lézignanaise.

With the support of the Languedoc-Roussillon General Council, the prefecture of the Languedoc-Roussillon region and the Regional office of cultural affairs, Hebbel am Ufer-Berlin, Hauptstadtkulturfonds-Senat-Berlin, the

Casa Musicale in Perpignan, the Aude departmental association of music and dance, and Réseau en Scène-Languedoc-Roussillon. With thanks to Dansens hus Stockholm.

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***monumental***

**New York Premiere**

The Holy Body Tattoo  
Music by Godspeed You! Black Emperor  
Choreography by Dana Gingras and Noam Gagnon

Text by Jenny Holzer  
Films by William Morrison  
Lighting design by Marc Parent

**BAM Howard Gilman Opera House** (30 Lafayette Ave)  
Sep 16 and 17 at 7:30pm  
Tickets: \$20, 30, 40, 50 (weekday), \$25, 35, 45, 55 (weekend)  
(subject to change after July 24)

*monumental* is an elegiac investigation into the physical anxiety of urban culture. This large-scale work performed by Canada's powerful dance company The Holy Body Tattoo combines textual elements from Jenny Holzer, film projections by William Morrison, live music by Godspeed You! Black Emperor, and choreography by Dana Gingras and Noam Gagnon.

Engaged in purgatorial corporate survival, an ensemble of nine dancers dressed in monochromatic office attire—each anchored atop a two foot-tall pillar—represents the contemporary “Everyman” who at first represses the energy, aggression and hostility that seethes behind their controlled exteriors. With a flinch, restraint gives way to a stream of jarring and stilted movements. As they step, stumble, and slide off of their platforms, their movement personifies the madness of urban life—the repetition, confinement, alienation—culminating in the struggle to preserve the self against the frantic pace of life in contemporary corporate culture.

Performed under a shadowy, menacing cityscape designed by Marc Parent, and backed by the post-rock collective Godspeed You! Black Emperor's massive wall of sound, this constellation of characters physically evokes an ever-accelerating climate of greed and ambition, where personal relationships are subjected to group identity and human connection becomes increasingly difficult.

*monumental* originally premiered at Canada's National Arts Centre on February 24, 2005. Ten years later, this new production is produced by choreographer Dana Gingras' Montreal-based company Animals of Distinction and includes live music performed by Godspeed You! Black Emperor.

**The Holy Body Tattoo** is an award-winning Canadian contemporary dance company. Formed in 1993 by co-Artistic Directors and choreographers Noam Gagnon and Dana Gingras who had performed together since 1987. Initially conceptualized as a multimedia dance company, they have performed throughout Canada, Europe, Asia, and the United States, to critical acclaim. Their works often comment on modern life through repetitive and strenuous physical movement that pushes performers to the point of exhaustion. This technique is based on the idea that the secrets locked within the body will be revealed when pushed to its limit. The company has earned a number of significant awards and honors for both its stage and film work. In 1997, *our brief eternity* won the Dora

Mavor Moore Award for Best Ensemble Performance. Its repertoire includes *White Riot and Poetry & Apocalypse* (1994); *our brief eternity* (1999 Next Wave Festival); *Circa* (2000), and a tango-influenced pas de deux; *Running Wild* (2004).

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

## ***Remains***

Choreography by John Jasperse  
Music by John King

## **New York Premiere**

Lighting design by Lenore Doxsee

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

Sep 21—24 at 7:30pm

Tickets: \$25, 35, 45 (weekday); \$30, 40, 50 (weekend)  
(subject to change after July 24)

### **Talk: John Jasperse**

With Tere O'Connor

Sep 23 at 6pm

BAM Fisher Hillman Studio

Price: \$25 (\$12.50 for BAM members)

### **Master Class: John Jasperse**

Co-presented by BAM and Mark Morris Dance Group

Sep 22 at 2pm, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$30

For experienced and professional dancers

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

For 30 years, John Jasperse has been at the vanguard of the downtown dance scene, unafraid to challenge accepted dance vocabulary and leaving indelible footprints in contemporary dance history. In his third decade as a dancer and choreographer, he considers: what “remains” after a dance performance is finished and the stage is left empty? Where does he stand vis-à-vis the early- and mid-20<sup>th</sup>-century modern dance pioneers? His new piece, a BAM commission, addresses the question of legacy head-on. *Remains* is about the illusion of ego, the notion of a fluid boundary between the self and one’s environment—what we build through our actions and what we leave behind in our wake. Six dancers (Maggie Cloud, Marc Crousillat, Burr Johnson, Heather Lang, Stuart Singer, and Claire Westby) move to an original score by another downtown veteran, composer John King.

**John Jasperse** is a dance artist who has lived and worked in New York City since graduating from Sarah Lawrence College in 1985. In 1989, he established John Jasperse Company, later re-named John Jasperse Projects to better reflect its ongoing work as a project-based organization. With JJP he has created 16 evening-length works, including four Next Wave presentations: *Canyon* (2011), *Misuse liable to prosecution* (2007), *CALIFORNIA* (2004), and *Giant Empty* (2001). He has received

several prestigious awards and fellowships, including the 2014 Doris Duke Artist Award and two Bessie Awards.

**John King**, composer, guitarist, and violist, has received commissions from the Kronos Quartet, Ethel, Bang on a Can All-Stars, New York City Ballet, Stuttgart Ballet, and Merce Cunningham Dance Company, among others. He has written seven operas, songs, and incidental music for five plays. King's collaboration with the Brooklyn Youth Chorus of *Black Mountain Songs* was premiered at the 2014 Next Wave Festival. He received the 2014 Award for Sound/Music from the Foundation for Contemporary Arts and the 2009 Alpert Award in the Arts for Music.

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.636.4129 x5.

Commissioned by BAM.

### ***Battlefield***

**US Premiere**

C.I.C.T./Théâtre des Bouffes du Nord

Based on *The Mahabharata* and the play by Jean-Claude Carrière

Adapted and directed by Peter Brook and Marie-Hélène Estienne

Music by Toshi Tsuchitori

Lighting design by Philippe Vialatte

Costume design by Oria Puppo

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

Sep 28—Oct 1; Oct 4—9 at 7:30pm; Oct 1, 8 & 9 at 2pm; Oct 2 at 3pm

Opens Oct 1

Tickets: \$30, 50, 80, 110 (weekdays); \$35, 60, 90, 120 (weekend)

(subject to change after July 24)

### **Participatory Reading of *The Mahabharata***

Sep 30 at 12pm

BAM Fisher Lower Lobby

Free

Peter Brook's internationally renowned team—Marie-Hélène Estienne and Jean-Claude Carrière—revisit the great Indian epic *The Mahabharata* 30 years after Brook's legendary production captivated the theater world—and inaugurated the BAM Majestic Theater (now the BAM Harvey). It was renovated expressly by former BAM President and Executive Producer Harvey Lichtenstein for Brook to house the original production in the US. But whereas the nine-hour original was as expansive and immersive as its source material, *Battlefield*—at just over an hour—is a minimalist theatrical consideration of “the bitter taste of defeat” (Brook) embedded in military “victories” that often come at an incomprehensible cost. Featuring four actors and one musician, the play focuses on Prince Yudhishtira as he grapples with the central question of how to live with himself in light of the devastation and massacres that he has caused. Lauded as “luminous and potent” (*The Independent*) in its UK debut, *Battlefield's* exploration of a world grappling with the effects of extreme violence feels simultaneously topical and timeless.

**Peter Brook** was born in London in 1925 and has achieved distinction throughout his career in the disciplines of theater, opera, and literature. Brook has become identified with a pared-down, minimalist style in which the audience is returned to a raw and unmediated encounter with the power of the performing art. In 1971, he founded the International Centre for Theatre Research (C.I.R.T) in Paris and in 1974 he established its permanent base at the Théâtre des Bouffes du Nord. Among his landmark works are the stage adaptation of the epic Indian poem *The Mahabharata*, which tells the story of mankind; the film version of *The Lord of the Flies*; and *Sizwe Banzi is Dead*, an apartheid-era classic.

Brook, who has written and directed works in French and English, retired from the Bouffes du Nord in 2010. His history with BAM began with his highly influential production of *A Midsummer Night's Dream* (1971 Spring Season) and continued with the historic *The Mahabharata* (1987 Next Wave), *The Cherry Orchard* (1988 Spring Season), *The Man Who* (1995 Spring Season), *The Tragedy of Hamlet* (2001 Spring Season); Brook helped restage *The Island* (2003 Spring Season) and was most recently at BAM directing Can Themba's play about adultery in the apartheid era, *The Suit* (2013 Winter/Spring), about which *The New York Times* wrote: "The sadness will linger, but so will an elating sense of this show's enfolding magic."

**Marie-Hélène Estienne** worked with Peter Brook in 1974 on the casting for *Timon of Athens*, and consequently joined the Centre International de Créations Théâtrales (CICT) for the creation of *Ubu aux Bouffes* in 1977. She was Peter Brook's assistant on *La tragédie de Carmen*, *The Mahabharata*, and collaborated on the staging of *The Tempest*, *Impressions de Pelléas*, *Woza Albert!*, and *La tragédie d'Hamlet* (2000). With Brook, she co-authored *The Man Who* and *Je suis un phénomène* shown at the Théâtre des Bouffes du Nord. She wrote the French adaptation of Can Themba's play *The Suit*, and *Sizwe Banzi Is Dead*, by authors Athol Fugard, John Kani, and Winston Ntshona. In 2003 she wrote the French and English adaptations of *The Grand Inquisitor* based on Dostoyevsky's *Brothers Karamazov*. She was the author of *Tierno Bokar* in 2005, and of the English adaptation of *Eleven and Twelve* by Amadou Hampaté Ba in 2009. With Brook, Estienne co-directed *Fragments*, five short pieces by Beckett, and with Brook and composer Franck Krawczyk she freely adapted Mozart and Schikaneder's *The Magic Flute*.

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

A C.I.C.T. / Théâtre des Bouffes du Nord production  
Co-produced by Young Vic Theatre, Les Théâtres de la Ville de Luxembourg, PARCO Co. Ltd/Tokyo, Grotowski Institute, Singapore Repertory Theater, Théâtre de Liège, C.I.R.T., Attiki Cultural Society, and Le Cercle des Partenaires des Bouffes du Nord.

### ***Songs of Lear***

Song of the Goat Theatre (Teatr Pieśń Kozła)  
Directed by Grzegorz Bral

### **New York Premiere**

Music by Jean-Claude Acquaviva and Maciej Rychły

**BAM Fisher** (Fishman Space) 321 Ashland Pl  
Sep 28—Oct 1 at 7:30pm  
Tickets: \$25

**Master Class: Song of the Goat Coordination Technique**

With Grzegorz Bal  
Co-presented by BAM and Mark Morris Dance Group  
Sep 29 at 10am, Mark Morris Dance Center (3 Lafayette Ave)  
Price: \$30  
For experienced and professional actors  
Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

“It is a full-body detox: catharsis pure and simple and transcendent” (*The List*, Scotland)

Song of the Goat Theatre makes its BAM debut with a dramatic song-cycle that distills the plot, characters, and themes of *King Lear* into a non-linear musical journey. *Songs of Lear*, which premiered at the 2012 Edinburgh Fringe Festival to rave reviews, is an intimate and compelling hybrid production. The Polish ensemble has chosen integral scenes from Shakespeare’s tragedy to weave a story out of gestures, words, and music. With minimal staging, the 10 performers rely on the transformative power of their voices. The music—most of it loosely based on Gregorian chant—reveals the subtle, coursing energies of the play. Despair, madness, disappointment, and love take on a visceral urgency in the form of pounding drums, guttural wails, Balkan bagpipes, and a polyphonic chorus.

Established in 1996 by Grzegorz Bral and Anna Zubrzycki, **Song of the Goat Theatre** (Teatr Pieśń Kozła) has developed a reputation as one of Europe’s most innovative training-based theater companies. From its base in Wrocław, Poland, the company develops its approaches and performances with the aim of unlocking theater’s power to provide profound, life-affirming experiences. An experimental approach to training, rehearsal, and performance processes enables the company to evolve new techniques and performance languages. The company’s commitment to sensory connection informs the development of each new training approach, which always seeks to integrate movement, voice, song, and text.

**Grzegorz Bral** is the director, educator, actor, and co-founder of Song of the Goat Theatre in Wrocław, Poland. He is also the artistic director of Brave Festival—Against Cultural Exile, presenting art of vanishing cultures and traditions, and the president and founder of the charity organization Ropka Polska. He was the artistic director of Studio Theatre in Warsaw, Poland from 2010 to 2012. Awards for his artistic work include an Honorary Award of the Minister of Culture and National Heritage, Scotsman Fringe First 2004 and 2012, Herald Angel 2004 and 2012, and Musical Theatre Matters Special Award 2012. In 2009 his ensemble was nominated for a XII European Prize in the category New Theatrical Realities. He is a founder and head of Bral School of Acting, which provides training in Song of The Goat Theatre’s Coordination Technique.

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

### ***The Hunger***

By Donnacha Dennehy  
Alarm Will Sound  
Conducted by Alan Pierson  
Directed by Tom Creed

**New York Premiere**

Presented in association with Irish Arts Center

Set and video design by Jim Findlay  
Costume design by TBD  
Lighting design by TBD

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

Sep 30—Oct 1 at 7:30pm

Tickets: \$20, 30, 40 (weekday), \$25, 35, 45 (weekend)  
(subject to change after July 24)

**Talk: Understanding The Hunger**

Co-presented by BAM and Irish Arts Center

With Tom Creed, Donnacha Dennehy, and other panelists to be announced

Oct 1 at 4:30pm

Irish Arts Center (553 West 51<sup>st</sup> Street)

Free with RSVP

More information at [irishartscenter.org](http://irishartscenter.org)

Rooted in the emotional, political, and socioeconomic devastation of Ireland's Great Famine (1845-52), *The Hunger* is a riveting new opera by renowned contemporary composer Donnacha Dennehy. Performed by the chamber band Alarm Will Sound, soprano Katherine Manley, and *sean nós* singer Iarla Ó Lionáird, the libretto principally draws from rare, first-hand accounts by Asenath Nicholson, an American humanitarian so moved by the waves of immigrants arriving in New York that she travelled to Ireland to bear witness, reporting from the cabins of starving families. By integrating historical and new documentary material, the opera gives a unique perspective on a period of major upheaval during which at least one million people died, and another million emigrated—mainly to the US, Canada, and the UK—forever altering the social fabric.

An evening-length work, *The Hunger* is punctuated by video commentary and profound early recordings of traditional Irish folk ballads mined from various archives including those of Alan Lomax. Performing a score that fuses a lush, modern sound with elements of minimalism, the instrumentalists and vocalists reside on stage together throughout the entire piece, situated around a looming mound of dirt bereft of any nourishment. As it progresses through its layered narrative, the opera addresses complex issues of governance and economic policy—balancing Nicholson's personal, historical voice with video clips from modern thinkers including Paul Krugman, Noam Chomsky, and Branko Milanovic—imparting ideas about income inequality, food insecurity, and political economics that still resonate today.

Born in Dublin in 1970, **Donnacha Dennehy** has received commissions from Dawn Upshaw, the Kronos Quartet, Alarm Will Sound, St. Paul Chamber Orchestra, Bang on a Can All-Stars, Lucilin, Contact (Toronto), Electra, Fidelio Trio, Icebreaker, Joanna MacGregor, Orkest de Ereprijs, Orkest de Volharding, Percussion Group of the Hague, RTE National Symphony Orchestra, Ulster Orchestra (BBC Radio 3), Smith Quartet, and San Francisco Contemporary Music Players, among others. Collaborations include pieces with writer Enda Walsh (*Misterman* and a forthcoming opera), choreographers Yoshiko Chuma (*To Herbert Brun*) and Shobana Jeyasingh, (*Hinterlands*), and visual artist John Gerrard (*Composition for Percussion, Loops, Blips and Flesh*).

**Alarm Will Sound** has established a reputation for performing demanding music with energetic skill. ASCAP recognized their contributions to new music with a 2006 Concert Music Award for "the virtuosity, passion and commitment with which they perform and champion the repertory for the 21st century." Their performances have been described as "equal parts exuberance, nonchalance, and



virtuosity" by the *London Financial Times* and as "a triumph of ensemble playing" by the *San Francisco Chronicle*. *The New York Times* says Alarm Will Sound is "the future of classical music" and "the very model of a modern music chamber band." They appeared at BAM previously as part of the *Nonesuch Records at BAM* celebration during the 2014 Next Wave Festival.

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

Co-produced by Alarm Will Sound and Opera Theatre of Saint Louis  
Commissioned by Alarm Will Sound with additional funding from Arts Council of Ireland, MAP Fund, New Music USA, and The Sinquefeld Charitable Foundation

## ***Neither***

Shen Wei Dance Arts  
Music by Morton Feldman  
Libretto by Samuel Beckett

## **World Premiere**

Concept, choreography, set and costume design by Shen Wei  
Lighting design by Jennifer Tipton

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

Oct 5—8 at 7:30pm

Tickets: \$20, 30, 40, 55 (weekday); \$25, 35, 45, 65 (weekend)  
(subject to change after July 24)

The multifaceted Shen Wei has drawn inspiration for his works from such diverse sources as Western painting, calligraphy, Chinese opera, and nature. For his latest artistic endeavor and his BAM debut he turns to *Neither*, maverick composer Morton Feldman's daringly spare and iridescent mono-drama with a 16-line libretto by Samuel Beckett. This unique collaboration by the two modernist titans is suggestive and elusive rather than dramatic and lends itself to the visual and expressive power of Shen Wei's dance. Shen's undulating choreography and mobile sets animate the stage in an evocative play of light and shadow, confinement and release, creating a total work of art that captures Feldman's brooding yet incandescent score and Beckett's lament. Shen's movement flares, sharply and urgently, then settles together into intricate tableaux, oscillating—like Beckett's libretto—in the gaps between departure and perpetual return.

Choreographer, painter, and director **Shen Wei** is internationally renowned for the breadth and scope of his artistic vision. Admiration for his talent has earned him numerous awards including a MacArthur Fellowship, the US Artists Fellow Award, and a John Simon Guggenheim Fellowship. Born in China's Hunan province and trained in the rigorous practice of Chinese opera, traditional Chinese ink painting, and calligraphy, Shen Wei furtively studied Western visual art before being drawn to modern dance. He was a founding member and choreographer for the Guangdong Modern Dance Company, before coming to the US in 1995. In July 2000, he founded Shen Wei Dance Arts and the company quickly entered the international touring circuit, performing at premier festivals and venues worldwide.

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.636.4129 x5.

Commissioned by BAM.

Lead funding support for the creation of *Neither* is provided by the US-China Cultural Institute, a Cultural Associate of the Committee of 100, Shirley Young, Chair; the Howard Gilman Foundation, and the National Endowment for the Arts. Additional support from the Irwin S. Scherzer Foundation and La Fondazione I Teatri di Reggio Emilia (Italy).

## ***Vortex Temporum***

**US Premiere**

Rosas & Ictus

Choreography by Anne Teresa De Keersmaeker

Music by Gérard Grisey

Music direction by Georges-Elie Octors

Lighting design by Anne Teresa De Keersmaeker and Luc Schaltin

Costumes by Anne-Catherine Kunz

Musical dramaturgy by Bojana Cvejić

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

Oct 14 & 15 at 7:30pm

Tickets: \$20, 30, 40, 55 (weekday); \$20, 35, 50, 65 (weekend)

(subject to change after July 24)

### **Master Class: Rosas with Mark Lorimer**

Co-presented by BAM and Mark Morris Dance Center

Oct 12 at 12pm, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$30

For experienced and professional dancers

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

Choreographer Anne Teresa De Keersmaeker returns to BAM with *Vortex Temporum*, an evening-length work featuring De Keersmaeker's company Rosas and contemporary music ensemble Ictus. Continuing the choreographer's explorations of dance in relation to contemporary classical music, *Vortex Temporum* (2013) is set to (and named for) a 1996 piece by the late composer Gérard Grisey—a leading proponent of the 20<sup>th</sup>-century music movement known as spectralism, which emphasized pure sound and its transformations. The work premiered at Germany's Ruhrtriennale Festival in 2013, and makes its US premiere as part of BAM's 2016 Next Wave Festival.

In *Vortex Temporum*, seven dancers convey music through movement, each connected to a roving musician and associating individual movements with one instrumental part. The dancers' movements enhance the perception of the sound-score with increasingly complex motion. The connection of the dancers and musicians attains a rare level of equilibrium; a "concert of dance" (*Le Monde*).

In 1980, after studying dance at Mudra School in Brussels and Tisch School of the Arts in New York, **Anne Teresa De Keersmaeker** (born in 1960) created *Asch*, her first choreographic work. Two years later came the premiere of *Fase, Four Movements to the Music of Steve Reich*. De Keersmaeker established the dance company **Rosas** in Brussels in 1983, while creating the work *Rosas danst Rosas*. Since these breakthrough pieces, her choreography has been grounded in a rigorous and prolific exploration of the relationship between dance and music. She has created with Rosas a wide-ranging body of work engaging the musical structures and scores of several periods, from early music to contemporary and popular idioms. Her choreographic practice also draws formal principles from

geometry, numerical patterns, the natural world, and social structures to offer a unique perspective on the body's articulation in space and time. In 1995 De Keersmaeker established the school P.A.R.T.S. (Performing Arts Research and Training Studios) in Brussels in association with De Munt/La Monnaie. Previous BAM engagements by Anne Teresa De Keersmaeker and Rosas include *Rosas danst Rosas* (1986 Next Wave), *Elena's Aria* (1987 Next Wave), *Achterland* (1992 Next Wave), *Woud* (1997 Next Wave), *Drumming* (2001 Next Wave), *Rain* (2003 Next Wave), *Steve Reich @ 70* (2006 Next Wave), *Steve Reich Evening* (2008 Next Wave), and *En Attendant & Cesena* (2013 Next Wave).

**Ictus** is a Brussels-based contemporary music ensemble. Founded by Belgium's Flemish community, and formed on the road with choreographer Anne Teresa De Keersmaeker, the ensemble's home since 1994 has been the Rosas dance company's premises. Ictus engages in a variety of performance experiences, including concerts with commentary, concerts-as-festivals (where the audience is free to roam, as with the Liquid Room events), and an annual Brussels season with the Brussels Centre for Fine Arts (Bozar) and the Kaaitheater which serves an audience with broad cultural interests in theater, dance, and music. The ensemble has been in residence at the Opéra de Lille since 2004. It has formed a partnership with the Ghent School of Arts to launch an advanced master's degree course in interpreting contemporary music and has released 20 recordings on the Cyprès label. Ictus has performed at major concert halls worldwide and at festivals including Musica Strasbourg, Witten, Festival d'Automne, Ars Musica, and Milano Musica

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

Produced by Rosas

Co-production with De Munt/La Monnaie (Brussels), Ruhrtriennale, Les Théâtres de la Ville de Luxembourg, Théâtre de la Ville (Paris), Sadler's Wells (London), Opéra de Lille, ImpulsTanz (Vienna), Holland Festival (Amsterdam), Concertgebouw Brugge (Brugges).

### ***Letter to a Man***

Robert Wilson/Mikhail Baryshnikov

### **US Premiere**

Direction, set design, lighting concept Robert Wilson with Mikhail Baryshnikov

Based on the diary of Vaslav Nijinsky

Text by Christian Dumais-Lvowski

Dramaturgy by Darryl Pinckney

Music curated by Hal Willner

Costumes by Jacques Reynaud

Collaboration to movements and spoken text by Lucinda Childs

Lighting design by A.J. Weissbard

Sound design by Nick Sagar / Ella Wahlström

Video design by Tomek Jeziorski

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

Oct 15, 19—22, 26—29 at 7:30pm; Oct 16, 23 & 30 at 3pm

First press preview: Oct 19

Tickets: \$35, 65, 85, 120 (weekday); \$35, 70, 95, 130 (weekend)

(subject to change after July 24)

### **Talk: Inside Nijinsky's Diaries**

Co-presented by BAM and the Center for Ballet and the Arts, New York University

Oct 24 at 7pm

Center for Ballet and the Arts at NYU (16 Cooper Sq)

Free with RSVP

Iconic director Robert Wilson and legendary performer Mikhail Baryshnikov join forces to create *Letter to a Man*—a theatrical work based on the famous diary of Russian dancer and choreographer Vaslav Nijinsky. Nijinsky, who performed with Sergei Diaghilev's renowned Ballets Russes was-in his prime-the most celebrated male dancer in the Western world before descending into schizophrenia. Hal Willner's century-spanning score contextualizes the intriguing narrative by weaving audio fragments of the diary with music by Tom Waits, Arvo Pärt, Henry Mancini, and Soviet futurist composer Alexander Mosolov.

Aware that his mental health had been deteriorating since the end of WWI, Nijinsky spent six and a half weeks between January to March of 1919 deftly crafting an extraordinary written document conveying his struggle against madness. His thoughts on paper wrestle with tormented sexuality, his profound love of dance, spiritual doubts, and preoccupations with Diaghilev, his erstwhile lover. Once the diary was finished, Nijinsky locked himself away, remaining isolated for more than two decades while watched over by his wife. As the World War II wound down, the great artist showed signs of life again; this is where *Letter to a Man* begins, providing a glimpse into the dancer's past, and ahead toward his few remaining years.

The project marks the second collaboration for Wilson and Baryshnikov, whose production of Daniil Kharms' *The Old Woman* (2014 Spring Season), featuring Baryshnikov and Willem Dafoe, toured nationally and internationally to critical acclaim.

**Robert Wilson's** longstanding relationship with BAM goes back to the 1970 premiere production of *The Life and Times of Sigmund Freud* and includes the Philip Glass/Wilson epic *Einstein on the Beach* (1984, 1992, and 2012 Next Wave Festivals) and *The CIVIL warS: a tree is best measured when it is down, Act V—the Rome Section* (1986 Next Wave Festival), a work created with an international group of artists, including David Byrne. In addition to his collaborations with Tom Waits/Kathleen Brennan (*Woyzeck*, 2002 Next Wave Festival) and Tom Waits/William Burroughs (*Black Rider*, 1993 Next Wave Festival), Wilson also created works in partnership with Lou Reed, including *Time Rocker* (1997 Next Wave Festival) and *POEtry* (2001 Next Wave Festival). *The Temptation of St. Anthony* (2004 Next Wave Festival) featured a collaboration with Sweet Honey in the Rock founder Dr. Bernice Johnson Reagon. Wilson was at BAM with his retelling of Henrik Ibsen's dramatic classic *Peer Gynt* (2006 Spring Season); *Quartett* (2009 Next Wave), Heiner Müller's adaptation of Choderlos de Laclos' *Les Liaisons Dangereuses*, featuring Isabelle Huppert; *Threepenny Opera* (2011 Next Wave); and *Shakespeare's Sonnets* (2014 Next Wave).

Born 1948 in Riga, Latvia, **Mikhail Baryshnikov** is considered one of the greatest dancers of our time. After commencing a spectacular career with the Kirov Ballet in Leningrad, he came to the West in 1974, settling in New York City as principal dancer with American Ballet Theatre (ABT). In 1979 he joined New York City Ballet, where he worked with George Balanchine and Jerome Robbins. A year later he was appointed artistic director of ABT where, for the next decade, he introduced a new generation of dancers and choreographers. From 1990-2002, Mr. Baryshnikov was director and dancer of the White Oak Dance Project, which he and choreographer Mark Morris co-founded to expand the repertoire and visibility of American modern dance. As an actor he has performed widely on- and off-Broadway, as well as in television and film, receiving a Tony Award nomination and a

Drama Desk Award for *Metamorphosis*, and an Academy Award nomination for *The Turning Point*. Other productions include *Forbidden Christmas or The Doctor and the Patient*, *Beckett Shorts*, *In Paris*, *Man in a Case*, and *The Old Woman*. He is currently touring two solo theater projects, *Letter to a Man* and *Brodsky/Baryshnikov*. In 2005, he launched Baryshnikov Arts Center (BAC) in New York City, a creative space for presenting and nurturing multidisciplinary artists from around the globe. Under his leadership as artistic director, BAC's programs serve more than 700 artists and 22,000 audience members annually. Among Mr. Baryshnikov's many awards are the Kennedy Center Honors, the National Medal of Honor, the Commonwealth Award, the Chubb Fellowship, the Jerome Robbins Award, and the 2012 Vilcek Award. In 2010, he was given the rank of Officer of the French Legion of Honor.

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

A Change Performing Arts and Baryshnikov Productions project  
Commissioned by Spoleto Festival dei 2Mondi, BAM, Cal Performances University of California Berkeley, Center for the Art of Performance at UCLA  
In collaboration with Teatros del Canal Madrid, Les Ballets de Monte-Carlo/Monaco Dance Forum  
Executive producer CRT Milano  
A special thank to the Vaslav and Romola Nijinsky Estate

### **Rememberer**

Steven Reker  
Open House

### **New York Premiere**

Directed by Steven Reker  
Sound design by Ryan Seaton and Christopher Madden  
Lighting design by Vincent Vigilante

**BAM Fisher** (Fishman Space) 321 Ashland Pl  
Oct 19—22 at 7:30pm  
Tickets: \$25

With songs and staging inspired by Henry Miller's novella *The Smile at the Foot of the Ladder*, Steven Reker leads the band in a concert where architecture doubles as an instrument. The group stacks up, tears down, and rearranges industry-standard Styrofoam insulation boards throughout the concert, while harnessing their acoustic properties with microphones. The palette of sounds includes vintage synthesizers, voices, guitar, saxophone, acoustic-electric drums, and the noises that leap out of the ever-changing set.

**Steven Reker** has worked as dancer, choreographer, musician, and/or composer with Yoshiko Chuma, David Byrne, Robert Wilson, Jodi Melnick, Zac Pennington, Bill T. Jones, Yasuko Yokoshi, Miranda July, Fred Thomas, and Annie-B Parson. He founded the band and performance ensemble People Get Ready in 2009; its performances were described by *The New York Times* as "an experience beyond hearing music in a club or viewing a dance; it is a moving meditation that suggests dreams." Reker has presented his work with People Get Ready and as a solo artist at BAM (*Crossing Brooklyn Ferry*, 2012 & 2013), New York Live Arts, Baryshnikov Arts Center, The Kitchen, Lincoln Center, and in other cities in the US.

The band **Open House** shares musical influences ranging from groups like The Velvet Underground and Wire to composers like Meredith Monk and creates compellingly strange pop songs that sprawl

into sonic landscapes through the use of movement, choreography, and staging. It is the collaborative effort of Ryan Seaton, Matt Evans, Eliot Krinsky, and Steven Reker.

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.636.4129 x5.

Co-Commissioned by BAM and American Dance Institute (ADI).

### ***Request Concert***

**US Premiere**

Łaźnia Nowa Theater and TR Warszawa

By Franz Xaver Kroetz

Directed by Yana Ross

Dramaturgy by Aśka Grochulska

Translation by Danuta Żmij-Zielińska

Music by Aśka Grochulska and Tomasz Wyszomirski

Lighting design by Mats Öhlin

Scenography and multimedia design by Simona Biekšaitė

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

Oct 26—Oct 29 at 7:30pm

Tickets: \$25

Director Yana Ross makes her BAM debut with Franz Xaver Kroetz's poignant cultural critique, *Request Concert*. The play consists only of stage directions, no dialogue. The sole character is a 50-year-old middle class woman who lives alone in an overly tidy apartment. She comes home from work, prepares dinner, does the laundry, watches TV, and listens to a radio program. Surrounded by Ikea furniture and brand-name appliances, acclaimed Polish actress Danuta Stenka infuses these actions with an increasing sense of loneliness and futility. *Request Concert* explores the devastating circumstances of life in a world that values objects over people. Staged in the round, the audience is invited to walk around the set and observe the production from all angles.

**Yana Ross** grew up in Latvia and spent her childhood in Europe, Russia, and the US. After graduating with an MFA from Yale School of Drama in 2006, Ross collaborated with the Nobel laureate Elfriede Jelinek, directing her plays *Sleeping Beauty* and *Bambiland*. She continues to work internationally from the Volksbühne in Berlin to Seoul Performing Arts Festival in South Korea. Ross is a recipient of a prestigious Fulbright fellowship. She served as a managing editor at Yale's *Theater* magazine on a special volume focusing on Russian theater in the 21st century, for which she received the John Gassner Memorial prize. Since 2006, she has been a resident director at the Lithuanian National Drama Theatre.

**Danuta Stenka** is one of the leading film and theater actresses in Poland. She has had long tenures at both Teatr Dramatyczny in Warsaw and TR Warszawa. She earned critical acclaim for her distinguished roles in Krzysztof Warlikowski's performances (*Electra*, *The Taming of the Shrew*, *Krum*, *Angels in America*, and *(A)pollonia*). In 2003, she joined the ensemble of the National Theatre in Warsaw, taking on roles with many renowned directors, including Robert Wilson (*Lady from the Sea*), Grzegorz Jarzyna (*Giovanni*), Maja Kleczewska (*Phaedra*, *Marat/Sade*, *Oresteia*). She has won numerous awards for her theater and film work, and received the Silver Medal for Merit to Culture (Gloria Artis), awarded by the Polish Ministry of Culture. She was previously at BAM as Cica in TR Warszawa and Krzysztof Warlikowski's production of *Krum* (2007 Next Wave).

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

Produced by Łaźnia Nowa Theater in association with TR Warszawa and Divine Comedy International Theatre Festival

### ***Pavement***

Kyle Abraham/Abraham.In.Motion

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

Nov 2—5 at 7:30pm

Tickets: \$25

### **Talk: On Urban Culture in the Age of Black Lives Matter**

With Kyle Abraham and members of Abraham.In.Motion

Moderated by Carl Hancock Rux

Nov 3, post-show (free for same-day ticket holders)

### **Master Class: Abraham.In.Motion**

With Matthew Baker

Co-presented by BAM and Mark Morris Dance Group

Oct 28 at 12pm, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$30

For experienced and professional dancers

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

“Men call the shadow prejudice, and learnedly explain it as a natural defense of culture against barbarism, learning against ignorance, purity against crime, the ‘higher’ against the ‘lower’ races.” – W.E.B. Du Bois

*Pavement* is dancer-choreographer and 2013 MacArthur Fellowship recipient Kyle Abraham’s evening-length dance inspired by two seminal works: John Singleton’s 1991 film *Boyz n the Hood* and W.E.B. Du Bois’s classic work of American literature, *Souls of Black Folk*. Abraham relocates the film from its iconic South Central Los Angeles setting to the historically black neighborhoods in Pittsburgh where he grew up. But Abraham’s creative vision extends further into the past as well, with references to the Homewood and Hill Districts’ heyday, when jazz legends like Ella Fitzgerald and Duke Ellington performed at local theaters, half a century before streets that once flourished with family run businesses succumbed to gang violence and crack cocaine. The devastating gesture of a white man lowering a black man’s body gently to the ground, wrapping him in an almost tender headlock, and placing his hands behind his back is a grounding refrain. Throughout the work—which employs video projections, dialogue from the film, and a wide variety of music ranging from Handel to Sam Cooke to hip hop—Abraham and six other dancers bound and rebound with hip-hop attack and balletic flow, while handshakes become fistfights and pas-de-deux and bodies stack up against each other and the ground. *Pavement* debuted at Harlem Stage in 2012 but was missing key set elements due to Hurricane Sandy; the BAM Fisher presentation is the first production of the work with all creative components in place.

The mission of **Kyle Abraham/Abraham.In.Motion** is to create an evocative interdisciplinary body of work. Born into hip-hop culture in the late 1970s and grounded in Abraham's artistic upbringing in classical cello, piano, and the visual arts, the goal of the movement is to delve into identity in relation to personal history. The work combines a sensual and provocative vocabulary with a strong emphasis on sound, human behavior, and all things visual in an effort to create an avenue for personal investigation on and off the stage. A.I.M. is a representation of dancers from various disciplines and diverse personal backgrounds. Combined together, these individuals create movement that is manipulated and molded into something fresh and unique.

For press information, contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021.

### ***Kings of War***

By William Shakespeare  
Toneelgroep Amsterdam  
Directed by Ivo van Hove

**US Premiere**

Translation by Rob Klinkenberg  
Adaptation by Bart van den Eynde and Peter van Kraaij  
Dramaturgy by Peter van Kraaij  
Set and light design by Jan Versweyveld  
Music by Eric Sleichim  
Costumes by An D'Huys  
Video by Tal Yarden

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

Nov 3—Nov 5 at 7pm, Nov 6 at 1pm

Tickets: \$30, 50, 80, 110

(prices subject to change after July 24)

In Dutch with English titles

Acclaimed director Ivo van Hove returns to BAM with Toneelgroep Amsterdam and his second epic Shakespeare adaptation. *Kings of War* combines *Henry V*, *Henry VI Parts 1, 2, and 3*, and *Richard III* into a single, explosive play about the perils of leadership. It lays bare the political mechanisms of powerful men and their subordinates, and exposes the dichotomy between national interests and self-importance. Henry V is an ambitious, yet inexperienced monarch, eager to prove his worth; Henry VI, an ineffectual ruler who fails to reconcile warring factions; and Richard, an egocentric despot. The action takes place in a modern-day war room. Cameras capture backroom dealings and a rousing battle cry is delivered via national broadcast. The interplay of live action and video reveals the disparate ways in which war is waged—from an air-conditioned room to a blighted street corner.

**Ivo van Hove** began his career as a stage director in 1981, producing and directing plays he wrote himself, before working with various esteemed theater companies and becoming general director of Toneelgroep Amsterdam in 2001. **Toneelgroep Amsterdam**, the Netherlands' largest repertory company, produces a diverse roster of contemporary international theater. Van Hove's many accolades include an Obie Award for Best Production for *More Stately Mansions* and *Hedda Gabler* and a 2015 Olivier Award for *A View from the Bridge*. This past year, he helmed Broadway productions of *A View from the Bridge* and *The Crucible*, along with *Lazarus* at the New York Theater



Workshop. BAM previously presented the van Hove-directed productions *Antigone* (2015 Next Wave), *Angels in America* (2014 Next Wave), *Roman Tragedies* (2012 Next Wave), *Cries and Whispers* (2011 Next Wave), and *Opening Night* (2008 Next Wave).

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

Co-commissioned by Barbican London, Théâtre National de Chaillot, and Wiener Festwochen.

Co-produced with BLINDMAN, Holland Festival, Muziektheater Transparant, Rabobank Amsterdam, and Harry and Marijke van den Bergh.

## **Plexus**

**US Premiere**

A piece by Aurélien Bory for Kaori Ito  
Compagnie 111

Conception, scenography, and direction by Aurélien Bory  
Choregraphy by Aurélien Bory and Kaori Ito  
Music by Joan Cambon  
Lighting design by Arno Veyrat  
Sound design by Stéphane Ley  
Costumes by Sylvie Marcucci

**BAM Harvey Theater** (651 Fulton St)  
Nov 9—12 at 7:30pm, Nov 13 at 3pm  
Tickets: \$20, 30, 40, 60 (weekday); \$25, 35, 45, 65 (weekend)  
(subject to change after July 24)

French theater director Aurélien Bory has wowed BAM audiences twice before with his imaginative interplay of performers and stage sets. In *Les sept planches de la ruse* (2008 Next Wave), it was a mysterious panorama of acrobats scaling giant geometric shaped boards; in *Sans Objet* (2012 Next Wave), it was a sometimes funny, sometimes awe-inspiring tango between two humans and a giant industrial robot. Bory returns with *Plexus* (Latin for “intertwining”), in which thousands of black nylon strings on the stage to form a three dimensional loom. Japanese dancer and choreographer Kaori Ito threads her body like a weaving shuttle through the “loom” to produce a series of stunning dance tableaux.

**Aurélien Bory** is the director and founder of Compagnie 111. He is known for creating singular physical theater that crossbreeds theater, circus, dance, visual arts, and music. His aesthetic is influenced by his interest in science. In 2008, he was named Créateur sans frontières by the French culture ministry. *Plexus*, the second of his “Women’s Portraits” series, won the International Applause of FAD Sebastià Gasch award in Barcelona.

**Kaori Ito** was born in Tokyo and started studying classical ballet when she was five years old. In 2000, she moved to New York and trained with Alvin Ailey American Dance Theater. From 2003 to 2005, she danced for Philippe Découflé and Angelin Preljocaj. She made her BAM debut in James Thierrée’s *Au revoir parapluie* in 2007. She started to choreograph in 2008 has created several works including *Asobi*, produced by Ballets C de la B in Belgium.

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.636.4129 x5.

Produced by Compagnie 111—Aurélien Bory

Co-production with Le Grand Théâtre de Loire-Atlantique-Nantes, Théâtre Vidy-Lausanne (CH), Théâtre de la Ville-Paris, Le Parvis scène nationale Tarbes Pyrénées-Ibos, Les Théâtres de la Ville du Luxembourg-Luxembourg, La Coursive scène nationale-La Rochelle, Agora Pôle national des arts du cirque-Boulazac.

Residencies and rehearsals: Le Grand T théâtre de Loire Atlantique-Nantes, Théâtre Garonne scène européenne-Toulouse, Théâtre Vidy-Lausanne. With the support of L'Usine scène conventionnée pour les arts de la rue-Tournefeuille Toulouse Métropole.

Compagnie 111—Aurélien Bory is under funding agreement with Ministère de la Culture et de la Communication-Direction Régionale Midi-Pyrénées, Région Midi-Pyrénées, Ville de Toulouse, Conseil Départemental de la Haute-Garonne.

Aurélien Bory is associated artist of Le Grand T théâtre de Loire Atlantique in Nantes.

Aurélien Bory is invited artist of TNT—Théâtre National de Toulouse Midi-Pyrénées.

Aurélien Bory is supported artist by Théâtre de l'Archipel scène nationale de Perpignan.

### ***A Star Has Burnt My Eye***

Written by Howard Fishman

Music and lyrics by Connie Converse

Directed by Paul Lazar

### **New York Premiere**

Dramaturgy by James Harrison Monaco

Set and costume design by Christopher Heilman

Lighting design by Megan Lang and Megan Estes

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

Nov 9—12 at 7:30pm

Tickets: \$25

A play with music, *A Star Has Burnt My Eye* is inspired by the extraordinary true story of Connie Converse. An unknown musician living in Greenwich Village in the early 1950s, Converse wrote and self-recorded original music—by turns beautiful, poetic, funny, and haunting—that was far ahead of its time. A quarter of a century later, long despairing of finding an audience for her art, Converse left goodbye letters that weren't quite suicide notes, and vanished. A tribute to this remarkable lost artist, the setting for Howard Fishman's *A Star Has Burnt My Eye* is both simple and illuminating: in a Brooklyn apartment, a contemporary musician (played by Fishman) has gathered collaborators to prepare for a concert of Converse's music. Over the course of a single afternoon, they attempt to get inside her life and songs, examining notions of success, alienation, passion, and the ways in which genius can lead to salvation or self-destruction. The play features live performances of Converse's songs, readings from her personal letters and journals, previously unheard music, and recreations of firsthand recollections from those who knew her.

Internationally-acclaimed Brooklyn songwriter, guitarist, singer, and bandleader **Howard Fishman** has been a fixture on the New York music scene for nearly 20 years, regularly headlining at such

venues as Lincoln Center, Celebrate Brooklyn, Merkin Concert Hall, and Le Poisson Rouge, as well as touring in the US and abroad. His oratorio "*we are destroyed:*" *A Meditation on the Donner Party Tragedy of 1846*, has had workshop showings at Abrons Arts Center and at The Pasadena Playhouse; his original score for Buster Keaton's *The Frozen North* was performed as part of the New York Guitar Festival; and his New Orleans-inspired brass band regularly performs in Europe (most recently in Estonia and Finland). His eleventh recording, *Uncollected Stories*, was released in 2015. Howard received his BA in Dramatic Literature from Vassar College. As an actor and director, he studied with Jose Quintero and Estelle Parsons. Fishman has been an artist-in-residence at the Hotchkiss School, Skidmore College, and Castleton University. [www.howardfishman.com](http://www.howardfishman.com)

For press information, contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021.

### ***Rules Of The Game***

**New York Premiere**

Jonah Bokaer and Daniel Arsham  
With an original score by Pharrell Williams

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

Nov 10—Nov 12 at 7:30pm

Tickets: \$25, 35, 50 (weekdays); \$30, 40, 55 (weekends)  
(subject to change after July 24)

#### *RECESS* (2010)

Choreography by Jonah Bokaer  
Scenography by Daniel Arsham  
Music by Stavros Gasparatos  
Lighting design by Aaron Copp  
Costumes by Richard Chai

#### *Why Patterns* (2011)

Choreography and direction by Jonah Bokaer  
Scenography by Snarkitecture (Daniel Arsham and Alex Mustonen)  
Music by Morton Feldman and Alexis Georgopoulos  
Lighting design by Aaron Copp  
Costumes by Richard Chai

#### *Rules of the Game* (2016)

Choreography and direction by Jonah Bokaer  
Scenography by Daniel Arsham  
Original score by Pharrell Williams  
Arranged and conducted by David Campbell  
Exclusive recording by the Dallas Symphony Orchestra  
Lighting Design by Aaron Copp  
Costumes by Chris Stamp/STAMPD

#### **Talk: Dance as Visual Art**

With Jonah Bokaer in conversation with Jenny Schlenzka, Associate Curator at MoMA PS1  
Nov 11 at 6pm  
BAM Fisher Hillman Studio

Tickets: \$25 (\$12.50 for BAM Members)

**Master Class: Jonah Bokaer**

Co-presented by BAM and Mark Morris Dance Group

Nov 5 at 4:30pm, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$30

For dancers of all levels

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

*Rules Of The Game*—the centerpiece of a triple bill of New York City premieres—is a new multidisciplinary work created by choreographer Jonah Bokaer, visual artist Daniel Arsham, and composer Pharrell Williams. It marks the first collaboration by the three artists, and Williams' first composition for dance and theater—commissioned for the Dallas Symphony Orchestra, arranged and conducted by David Campbell. *Rules Of The Game*, a work for eight dancers, draws inspiration from playwright Luigi Pirandello's texts, notably *Six Characters in Search of an Author* (1921), and its play-within-a-play, *Rules Of The Game* (1918), which inspired this work.

The program features two additional works which reflect Jonah Bokaer and Daniel Arsham's longtime collaborative work, now celebrating 10 years of repertory. *RECESS*, a solo performance by Bokaer, explores movement, temporality, memory, and space while Bokaer performs with an enormous roll of white paper, visually transforming the stage into 20 scenic landscapes with that material. *Why Patterns*, a piece for four dancers set to music by Morton Feldman and ARP, investigates design and perception with sculptural frames and 10,000 thousand ping pong balls. Bokaer last appeared at BAM with *ECLIPSE*, a collaboration with visual artist Anthony McCall which was commissioned to open the BAM Fisher's first Next Wave season in 2012.

**Jonah Bokaer** has been active as a choreographer and exhibiting artist since 2002. The creator of 55 works in a wide variety of media (dances, videos, drawings, motion capture works, interactive installations, mobile applications, and film), Bokaer's work has been produced in venues around the world, including Jacob's Pillow Dance Festival, Festival d'Avignon, Spoleto Festival, La Triennale di Milano, and SOLUNA International Music & Arts Festival. Bokaer has performed at the Guggenheim Museum, P.S.1 MoMA, and The New Museum in New York City. He founded Chez Bushwick in 2002, and co-founded CPR - Center for Performance Research with John Jasperse in 2008. Bokaer has collaborated with artists including Anne Carson, Merce Cunningham, Robert Gober, Anthony McCall, Tino Sehgal, Lee Ufan (Guggenheim Retrospective 2011), and Robert Wilson. As choreographer for Robert Wilson, he has completed six operas including *Faust* (Polish National Opera), *Aïda* (Teatro dell'Opera di Roma), and *On The Beach* (Baryshnikov Arts Center). Bokaer has collaborated with Daniel Arsham on nine full-length works since 2007. In 2015 he received the United States Artists Fellowship in Choreography, was named a John Simon Guggenheim Memorial Fellow in Choreography, and in 2016 won Italy's Civitella Ranieri Foundation Fellowship, in the Visual Arts category. Bokaer was named one of the 2016 Resident Fellows at NYU's Center for Ballet and the Arts. [jonahbokaer.net](http://jonahbokaer.net)

New York-based artist **Daniel Arsham's** multidisciplinary practice challenges the line between art, architecture, and performance. Arsham attended the Cooper Union in New York, where he received the Gelman Trust Fellowship Award in 2003. He created stage design and toured with Merce Cunningham's Dance Company, leading to ongoing stage design practice and a sustained collaboration with choreographer Jonah Bokaer. Arsham founded Snarkitecture with partner Alex Mustonen in 2007. This architecture collaboration has included work with fashion brands, interior and architectural design, and a complete line of functional design objects. In 2014, Arsham founded the production company Films of the Future. His work has been shown at MoMA PS1 in New York,

Museum of Contemporary Art in Miami, Athens Biennale in (Greece), The New Museum in New York, Mills College Art Museum in Oakland, CA, and Carré d'Art de Nîmes in France, among others.  
[www.danielarsham.com](http://www.danielarsham.com)

**Pharrell Williams** is a Grammy-award-winning producer, songwriter, and artist behind a staggering number of R&B, hip-hop, and pop music hits. His songwriting/production work with the Neptunes (with Chad Hugo) included dance-pop for Britney Spears, hardcore rap for Clipse, and R&B for Babyface. Williams' first solo album, *In My Mind* (2006) debuted at #3 on the Billboard album chart. He has collaborated with Jay-Z, Solange, Madonna, Gloria Estefan, Frank Ocean, and Kendrick Lamar. Williams was co-producer/co-songwriter on 2013's worldwide hit, *Blurred Lines* from Robin Thicke. The soundtrack for *Despicable Me 2* featured songs by Williams, including the smash *Happy*, which received an Academy Award nomination for the Best Original Song of 2014. Williams joined tv's *The Voice* as a coach in 2014. *Rules Of The Game* marks Williams' first original score for dance or theatre. [www.pharrellwilliams.com](http://www.pharrellwilliams.com)

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

*Rules Of The Game* is co-commissioned by SOLUNA International Music & Arts Festival of the Dallas Symphony Orchestra, BAM, Krannert Center for the Performing Arts, Center for the Art of Performance at UCLA, with major presentation support at La Biennale de la Danse de Lyon and the Brisbane Festival, Australia.

**Thank You For Coming: Play**  
Faye Driscoll

**New York Premiere**

**BAM Fisher** (Fishman Space, 321 Ashland Pl)  
Nov 16—19 at 7:30pm  
Tickets: \$25

**Master Class: Faye Driscoll**  
Co-presented by BAM and Mark Morris Dance Group  
Nov 18 at 2pm, Mark Morris Dance Center (3 Lafayette Ave)  
Price: \$30  
For performers of all levels  
Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

Choreographer and director Faye Driscoll's work consists of rigorously crafted group experiences that come off as improvised, chaotic, and spontaneous. Driscoll—the 2016 Harkness Foundation Artist in Residence at the BAM Fisher—will make her Next Wave debut with a BAM commission, the second piece in a projected trilogy that proposes performance as shared political act, where performer and audience co-create reality. The first, *Thank You For Coming: Attendance*, was called “engrossing and ebullient” (*Hyperallergic*). The new piece focuses on the way we consume and fabricate stories in order to make our lives cohere; the ritual of storytelling will be at the forefront of this physically-driven dance-play. The choreography for *Play* will be made by lingering in the gaps and glitches—physically and vocally—between what we say versus what we do. Driscoll's own life story combines with those of her collaborators and the audience to create a semi-fictional collective autobiography that is danced, sung, and spoken.

**Faye Driscoll** is a Bessie Award-winning choreographer and director who has been hailed as a “startlingly original talent” by *The New York Times*. Her work has been commissioned by Danspace Project, LMCC, ICA/Boston, The Kitchen, Walker Arts Center, Dance Theater Workshop, Wexner Center for the Arts, and American Dance Festival, and has been presented internationally at Théâtre de Vanves, Festival d’Automne a Paris, and the Croatian National Theatre in Zagreb. She has been awarded the 2016 Doris Duke Artist Award, The MAP Fund Grant, a Guggenheim Fellowship, a Creative Capital award, and a Foundation for Contemporary Art Individual Artist Award. She has been an artist-in-residence at the Museum of Art and Design, Mass Live Arts, The Performing Garage Presents, Baryshnikov Arts Center, Park Avenue Armory, and was a choreographic fellow at MANCC.

For press information, contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021.

Commissioned by BAM.

Faye Driscoll is the recipient of The Harkness Dance Residency at the BAM Fisher in 2016.

### ***Memory Rings***

**New York Premiere**

Phantom Limb Company

Conceived by Jessica Grindstaff and Erik Sanko

Choreography by Ryan Heffington

Direction and design by Jessica Grindstaff

Original music and puppet design by Erik Sanko

Costume design by Henrik Vibskov

Lighting design by Brian H. Scott

Sound design by Darron L. West

Projection design by Keith Skretch

Dramaturgy by Janice Paran

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

Nov 17—19 at 7:30pm; Nov 20 at 3pm

Tickets: \$30, 40, 65 (weekdays); \$35, 50, 75 (weekend)

(subject to change after July 24)

### **Talk: Humans and Nature: Examining People and Climate Change**

With Phantom Limb and Daniel Schrag

Moderated by Anne Rademacher

Nov 19 at 6pm

BAM Fisher Hillman Studio

Price: \$20 (\$10 for BAM Members)

### **Master Class: Phantom Limb Company**

Co-presented by BAM and Mark Morris Dance Group

Nov 10 at 10am, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$30

For artists of all backgrounds

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

“...a marvelously inventive New York troupe that has a magician’s touch...astonishing puppetry...hypnotic” –*Los Angeles Times*

From the rich imaginations of the acclaimed Phantom Limb Company, *Memory Rings* is a spellbinding journey into the woods of a vanishing past and even more precarious future. A phantasmagoric mix of puppetry, choreography, projections, music, and macabre fairy tales, this stunning theatrical collage unfolds beneath the boughs of the world’s oldest tree, chronicling five thousand years of environmental change.

Following the company’s cautionary tale *69° S.* (2011 Next Wave Festival), *Memory Rings* is the second part of a trilogy of original works about environmental degradation. Inspired by the Methuselah Tree, a California bristlecone pine estimated to be more than 4800 years old, the work creates a meditative space for thought and reflection by blending together scenes and images drawn from mythology and fairy tales—from Gilgamesh to Snow White—while marionettes and dancers with full head masks depict the many characters lurking in our forests, blurring the boundaries between human and animal, present and past, dream and reality.

New York City-based **Phantom Limb Company** is known for its work with marionette-puppetry and its focus on collaborative, multimedia theatrical production and design. Co-founded in 2007 by installation artist, painter, and set designer Jessica Grindstaff and composer and puppet maker Erik Sanko, Phantom Limb has been lauded for its unconventional approach to this venerable format. Phantom Limb includes a large rotating cast of friends, collaborators, artists, dancers, and puppeteers. Since its inception, Phantom Limb has produced *The Fortune Teller*, *Dear Mme.*, *The Devil You Know* with Ping Chong, Lemony Snicket’s *The Composer Is Dead* with Berkeley Repertory Theatre, and *69° S.* with Kronos Quartet. Phantom Limb is currently working on a Japanese focused butoh/puppetry collaboration entitled *Falling Out*, the third installment in their environmental trilogy as well as a production in Denmark entitled, *Mourning, All Day*.

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

Creative Producer Mara Isaacs/Octopus Theatricals

Co-produced by Oz Arts Nashville. Co-commissioned by BAM, CAP UCLA, the New York University Abu Dhabi Arts Center and ASU Gammage at Arizona State University

### ***The Tree of Life***

Written and directed by Terrence Malick  
Wordless Music Orchestra

### **US Premiere of film with live music**

Presented in association with Wordless Music

Conducted by Ryan McAdams  
Robert Fleitz, piano  
Jennifer Zetlan, soprano

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

Nov 18 & 19 at 7:30pm

Tickets: \$35, 45, 55, 75

(subject to change after July 24)

For two nights only, BAM and Wordless Music present a special screening of Terrence Malick's (*Badlands, Days of Heaven*) *The Tree of Life* with a 100-piece orchestra and choir providing live accompaniment. Winner of the Palme d'Or at Cannes, this impressionist masterwork meditates on the whys and hows of the universe framed within an engaging coming-of-age tale set in 1950s Waco, TX. Featuring brilliant performances by Sean Penn, Brad Pitt, and Jessica Chastain, the film boasts Malick's signature striking imagery and ambitious themes while incorporating a rich range of powerful and iconic music. Including compositions by Berlioz, Mahler, Brahms, Smetana, Zbigniew Preisner, Giya Kancheli, John Tavener, and Henryk Górecki across its two-plus hour running time, the film is as awe-inspiring musically as it is visually and philosophically.

**Wordless Music Orchestra** is the house band of New York City's Wordless Music series, which was founded by non-musician Ronen Givony in 2006 and has since presented concerts in museums, churches, nightclubs, and outdoors, pairing artists from the sound worlds of so-called classical, electronic, and rock music. Comprising some of New York's most omnivorous young musicians and members of groups such as Alarm Will Sound, ACME, and Ensemble Signal, the orchestra has performed at the Sydney Opera House, Lincoln Center, BAM, Metropolitan Museum of Art, Guggenheim Museum, and Library of Congress, and collaborated with artists such as Jonny Greenwood, Paul Thomas Anderson, Jónsi Birgisson, Mica Levi, Max Richter, Jóhann Jóhannsson, John Cale, Stars of the Lid, Tyondai Braxton, MONO, Goldfrapp, Dominique Gonzalez-Foerster, and William Basinski. Wordless Music Orchestra was last at BAM with a screening of Paul Thomas Anderson's *Punch-Drunk Love*, featuring a live performance of Jon Brion's original score (Winter/Spring 2016). <http://wordlessmusic.org>

For press information, contact Maureen Masters at [mmasters@BAM.org](mailto:mmasters@BAM.org) or 718.724.8023

Produced by BAM and Wordless Music

## ***A Gun Show***

Sō Percussion

Directed by Ain Gordon

**New York Premiere**

Choreography by Emily Johnson

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

Nov 30—Dec 3 at 7:30pm

Tickets: \$20, 25, 35 (weekday); \$25, 30, 40 (weekend)  
(subject to change after July 24)

An abstract exploration of a visceral issue, Sō Percussion's *A Gun Show* uses music, text, and movement to consider the question: "what is it about our collective psyche that fastens so tightly to guns?" The group began the production as a way to process the unfathomable school shootings in Newtown, CT. The four members of Sō Percussion—Eric Cha-Beach, Josh Quillen, Adam Sliwinski, and Jason Treuting—take center stage alongside Emily Johnson, choreographer of the evening's gestural movement vocabulary, against a backdrop of deer in a bucolic setting. The collective's signature copious, often unconventional, array of percussive objects—here including a decommissioned Russian army rifle—line the sides of a raked stage. The music reflects the ensemble's sonic associations with American gun culture, ranging from militaristic rhythms to mournful blues. An additional corps of eight swap out and play instruments and serve as a Greek chorus, stand-ins for an audience invited to reflect and commune with the performers on this complex topic.



With its innovative multi-genre original productions, sensational interpretations of modern classics, and “exhilarating blend of precision and anarchy, rigor and bedlam,” (*The New Yorker*), **Sō Percussion** has redefined the scope of the modern percussion ensemble. Its repertoire ranges from “classics” of the 20th century by the likes of John Cage and Steve Reich to commissioned works by contemporary composers such as David Lang to collaborations with artists who work outside the classical concert hall, including vocalist Shara Worden, choreographer Shen Wei, and The National’s Bryce Dessner, among many others. Sō Percussion also composes and performs its own works, ranging from standard concert pieces to immersive multi-genre programs including *Imaginary City* and *Where (we) Live*, both of which were presented at BAM. Its concert-length programs synthesize original music, artistic collaboration, theatrical production values, and visual art into a powerful exploration of the ensemble’s own unique and personal creative experience. For more information visit [sopercussion.com](http://sopercussion.com).

For press information, contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021.

### ***On The Road***

ZviDance

Choreography by Zvi Gotheiner

### **New York Premiere**

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

Nov 30—Dec 3 at 7:30pm

Tickets: \$25

### **Master Class: ZviDance**

With Zvi Gotheiner and members of ZviDance

Co-presented by BAM and Mark Morris Dance Group

Nov 21 at 2pm, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$30

For intermediate to professional dancers

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

Israeli-born, NYC-based choreographer Zvi Gotheiner and his contemporary dance company ZviDance make their BAM debut in *On The Road*, a work inspired by Jack Kerouac’s iconic novel. The piece contemplates the cultural upheaval of the 1960s and the Beat generation’s clarion call of social rebellion. Using projected footage from the company’s own cross-country road trip, Gotheiner and his collaborators present a multimedia movement work that explores concepts of restlessness, freedom, longing, and exploration. Composer Jukka Rintamäki’s soundscape includes commentary from spoken word artists, 1950s jazz, and original music.

**ZviDance**, based in New York, brings its audiences a passionate vision of community in a modern age. A collaborative alliance among artists, the company’s stirring work celebrates diversity by melding movement genres into a distinct dance vocabulary. It incorporates the ensemble and designers into the initial research phase, emphasizing an interdisciplinary method of creation. The company performs frequently at the Joyce Theater, New York Live Arts, and Lincoln Center Out-of-Doors. It has toured across North America to festivals such as Jacob’s Pillow Dance Festival and American Dance Festival, and abroad to Germany, Poland, Russia, Israel, Colombia, Brazil, Ecuador, and Japan.

**Zvi Gotheiner** was born and raised on a kibbutz in northern Israel. He began his artistic career as a violinist with the Young Kibbutzim Orchestra, where he attained the rank of soloist and concertmaster at age 15. He began dancing at 17, and soon after, formed his first performance group. Gotheiner arrived in New York in 1978 on a dance scholarship from the America-Israel Cultural Foundation and danced with Joyce Trisler Dance Company and Feld Ballets/NY, and toured with Batsheva Dance Company. After directing Tamar Ramle and the Jerusalem Tamar Dance Companies in Israel and the Israeli Chamber Dance Company in New York, he founded ZviDance in 1989.

For press information contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

## **The Magnetic Fields: *50 Song Memoir***

**New York Premiere**

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

Dec 2 (Program A) & Dec 3 (Program B) at 7:30pm

Tickets: \$30, 45

(subject to change after July 24)

The Magnetic Fields' *50 Song Memoir* chronicles the 50 years of songwriter Stephin Merritt's life—one song per year—performed over the course of two nights. This BAM engagement by Merritt's beloved group previews an upcoming album, projected for release by Nonesuch Records in late 2016/early 2017. The album commenced recording on Stephin Merritt's 50th birthday, February 9, 2015.

To date, **Stephin Merritt** has written and recorded 10 Magnetic Fields albums, including the popular and critically acclaimed album *69 Love Songs*. A song from that record, "The Book of Love," has been covered by Peter Gabriel and has appeared in numerous TV shows and films; notably, the Nairobi Chamber Orchestra performed the song at an official state dinner in Kenya, before Presidents Barack Obama and Uhuru Kenyatta delivered their toasts. Merritt has also composed original music and lyrics for several music theater pieces, including an off-Broadway stage musical of Neil Gaiman's novel *Coraline*, for which he received an Obie Award. In 2014, Merritt composed songs and background music for the first musical episode of public radio's *This American Life*. Stephin Merritt also releases albums under the band names the 6ths, the Gothic Archies, and Future Bible Heroes.

Unlike Merritt's previous work, the lyrics on *50 Song Memoir* are nonfiction, a mix of autobiography (bedbugs, Buddhism, buggery) and documentary (hippies, Hollywood, hyperacusis). There is one song per year for the 50 years since the songwriter's birth in 1965. Musically, the sound ranges as widely and adventurously as possible, within the context of lyrics-driven music.

In concert, the music will be played and sung by seven performers in a stage set featuring 50 years of artifacts both musical (vintage computers, reel-to-reel tape decks, newly invented instruments), and decorative (tiki bar, shag carpet, vintage magazines for the perusal of idle musicians). The seven performers each play seven different instruments, either traditional (cello, charango, clavichord) or invented in the last 50 years (Slinky guitar, Swarmatron, synthesizer). The stage extravaganza will be directed by the award-winning Jose Zayas (*Love in the Time of Cholera*, *Aunt Julia and the Scriptwriter*).

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

Co-commissioned by BAM, the Center for the Art of Performance at UCLA, The Barbican Centre, Edinburgh International Festival, and the Melbourne Festival.

### ***The Winter's Tale***

By William Shakespeare

Cheek by Jowl

Declan Donnellan and Nick Ormerod

**US Premiere**

Directed by Declan Donnellan

Designed by Nick Ormerod

Lighting designer Judith Greenwood

Composer and sound designer Paddy Cunneen

Associate and movement director Jane Gibson

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

Dec 6—10 at 7:30pm, Dec 11 at 3pm

Tickets: \$25, 45, 65, 85 (weekday); \$30, 50, 75, 95 (weekend)

(subject to change after July 24)

#### **Iconic Artist Talk: Declan Donnellan**

With James Shapiro

Dec 7 at 6pm

BAM Café (30 Lafayette Ave)

Tickets: \$25 (\$12.50 for BAM Members)

The imaginative British theater troupe Cheek by Jowl tackles Shakespeare's late romance *The Winter's Tale* in honor of the 400th anniversary of the Bard's death. The staging, which has been described by *Les Echos* as "a dream," employs simple theatrical craft to clearly render the play's notoriously wide-spanning timelines and locations. The set contains only a beige-colored wooden bench and a simple hut. Actors, in unobtrusive modern dress, sing, dance, run, and act out with total emotional commitment in this tale of jealousy, fidelity, abandonment, friendship, atonement, and reconciliation.

**Cheek by Jowl** was founded by Nick Ormerod and Declan Donnellan in 1981 and performs around the world in three languages: English, French, and Russian. It won the Laurence Olivier Award for Most Promising Newcomer in its first season and has received many Oliviers since then. In 1990, the *Independent* declared, "If there is one company to have influenced British theatre in the 1980s, it is Cheek by Jowl." Starting with *As You Like It* in Next Wave 1994, the company has brought seven acclaimed productions to BAM, including *The Duchess of Malfi* (1995 Next Wave), *Much Ado About Nothing* (Winter/Spring 1998), *Othello* (2004 Next Wave), *Cymbeline* (Winter/Spring 2007), *Macbeth* (2011 Winter/Spring), and *'Tis Pity She's a Whore* (2012 Winter/Spring).

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.636.4129 x5.

Produced by Cheek by Jowl in a co-production with the Barbican, London; Les Gémeaux/Sceaux/Scène Nationale; Grand Théâtre de Luxembourg; Piccolo Teatro di Milano-Teatro d'Europa; Chicago Shakespeare Theater; Centro Dramático Nacional, Madrid (INAEM).

## ***Brent Green and Sam Green: Live Cinema***

**New York Premiere**

**BAM Fisher** (Fishman Space) 321 Ashland Pl  
Dec 7—10 at 7:30pm  
Tickets: \$25

Known separately for singular performances combining cinema with live musical accompaniment and narration, self-taught animator Brent Green and Academy Award-nominated filmmaker Sam Green (unrelated) make their Next Wave debuts with a collaborative program. Foley sound artist Kate Ryan and a band comprising Brendan Canty (Fugazi), James Canty (Nation of Ulysses), and Becky Foon (Silver Mt. Zion) perform live alongside the cinematic proceedings: flickering stop-motion forays into the Southern Gothic from Brent, engrossing documentaries about provincial dreamers and doers from Sam. The result is a unique live art experience that fuses the energy and immediacy of a rock show with cinema's immersive storytelling capabilities.

**Brent Green** is a self-taught animator who screens his work with live narration and musical accompaniment composed and played by himself and members of indie rock groups such as Califone and Fugazi. *Artforum* has written: "If Mark Twain were with us today, he would probably be engaged in endeavors comparable to Green's films." Based in Pennsylvania, Green is also a prolific sculptor with work in the permanent collections of the American Folk Art Museum, Hammer Museum, and MoMA.

**Sam Green** is a New York-based Academy Award-nominated documentary filmmaker (*The Weather Underground*) who has been working in a form he calls "live documentary" since 2010. His projects deconstruct various elements of documentary film and rebuild them as live events. Green narrates onstage and cues images—photos, film footage, and interview clips—while a live band performs the soundtrack. Green's work—including his recent piece, *The Love Song of R. Buckminster Fuller*, featuring a live soundtrack by the legendary indie band Yo La Tengo—have been presented at performance venues such as the Portland Institute for Contemporary Art (as part of its annual Time-Based Art Festival), Walker Art Center, Wexner Center for the Arts, Institute of Contemporary Art (Boston), the Barbican, and The Kitchen.

For press information, contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021.

Co-produced by ArKtype and C41.

BAM and Mark Morris Dance Group present

### ***The Hard Nut***

Based on the book by E.T.A. Hoffman, *The Nutcracker and the Mouse King*  
Mark Morris Dance Group

Featuring the MMDG Music Ensemble and The Hard Nut Singers  
Music by Pyotr Ilyich Tchaikovsky, *The Nutcracker*, Op. 71

Conducted by Colin Fowler  
Choreography by Mark Morris

Set design by Adrienne Lobel  
Costume design by Martin Pakledinaz  
Lighting design by James F. Ingalls  
Production based on the work of Charles Burns

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

Dec 10 at 2 & 7:30pm; Dec 11 at 3pm; Dec 14—16 at 7:30pm; Dec 17 at 2 & 7:30pm; Dec 18 at 3pm

Tickets: \$25, 40, 65, 95, 115 (weekday); \$35, 50, 75, 105, 125 (weekend)  
(subject to change after July 24)

**Master Classes**

Dance with MMDG: All Ages

Co-presented by BAM and Mark Morris Dance Group

Sep 17, Oct 22, and Dec 3 at 3pm, Mark Morris Dance Center (3 Lafayette Ave)

For all ages

Free

Dance with MMDG: Adults Only

Co-presented by BAM and Mark Morris Dance Group

Nov 19 at 3pm, Mark Morris Dance Center (3 Lafayette Ave)

For all experiences levels

Free

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

An exhilarating New York City tradition, BAM and Mark Morris Dance Group once again present the holiday classic *The Hard Nut*—a cheeky yet reverent homage to *The Nutcracker*. “I’ve never seen a funnier full-length dance work, and the laughs bubble up throughout,” says *The Washington Post*. For this updated classic fairytale, Morris sets the action in the swinging 70s, complete with go-go boots, G.I. Joe soldiers, a dancing Barbie doll, and inspired gender-bending casting. This mix of playfulness and exquisite dance, combined with the greatest respect for E.T.A Hoffman’s original story and Tchaikovsky’s complete, original score, earned *The Hard Nut* the winning spot in Ovation TV’s “Battle of the Nutcrackers” contest three years running. *The Hard Nut* takes its title from the story-within-a-story from Hoffman’s *The Nutcracker and the Mouse King*, wherein an evil Rat Queen promises to restore the Princess Pirlipat’s beauty if a young man can crack the “hard nut” with his teeth.

The internationally acclaimed **Mark Morris Dance Group** (MMDG) has inspired critics and audiences throughout its 36-year history. Founded in New York in 1980 by artistic director and choreographer Mark Morris, the company has been called “the preeminent modern dance organization of our time” (Yo-Yo Ma), receiving “highest praise for their technical aplomb, their musicality, and their sheer human authenticity” (Bloomberg News). MMDG spent three years in residence at Brussels’ Théâtre Royal de la Monnaie as Belgium’s national dance company, returning to the US in 1991. The group tours domestically and internationally, and is distinguished by presenting live music at every performance, founding the MMDG Music Ensemble in 1996. MMDG regularly collaborates with eminent musicians across genres, including cellist Yo-Yo Ma, mezzo-soprano Stephanie Blythe, jazz trio The Bad Plus, the London Symphony Orchestra, Baroque orchestras Tafelmusik and Philharmonia Baroque, as well as opera companies such as the Metropolitan Opera and English

National Opera. In addition to many appearances at BAM, the Mark Morris Dance Group toured Cambodia, Timor Leste, and Taiwan in 2014 as part of DanceMotion USA<sup>SM</sup>, a cultural diplomacy program of the US Department of State, produced by BAM.

Mark Morris has been hailed as the “the most prodigiously gifted choreographer of the post-Balanchine era” (*Time*). Since founding MMDG, Morris has created close to 150 works for the company; many are widely considered masterpieces. He has been described as “an innovator and a conservative, a satirist and a romantic” (*The New Yorker*) who “easily ranks among the top five living American choreographers... and has already carved a major place for himself in the history of modern dance” (*The Denver Post*).

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

Leadership support for dance at BAM provided by Doris Duke Charitable Foundation and The Harkness Foundation for Dance

## **CITIZEN**

## **New York Premiere**

Reggie Wilson/Fist & Heel Performance Group  
Choreography by Reggie Wilson

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

Dec 14—17 at 7:30pm

Tickets: \$20, 30, 40 (weekdays); \$25, 35, 45 (weekend)  
(subject to change after July 24)

### **Master Class: Reggie Wilson/Fist & Heel Performance Group**

With Reggie Wilson

Co-presented by BAM and Mark Morris Dance Group

Dec 6 at 12pm, Mark Morris Dance Center (3 Lafayette Avenue)

Price: \$30

For experienced and professional dancers

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

Choreographer Reggie Wilson and his Fist & Heel Performance Group return to BAM with a new work that questions what it means to belong and what it means to not want to belong. CITIZEN is inspired by the histories of iconic African-Americans who faced prevalent contradictions and adversity in relation to their civic duties. A provocative dialogue emerges through a series of five intricately woven solos, layered with haunting footage that suspends time and place. Wilson, whose postmodern work embodies elements of blues, folk, and African Diaspora cultures, exposes isolation and the ways in which we make space for our communities and our countries without sacrificing ourselves and the legacies of our cultural identities.

**Reggie Wilson** founded his company, **Reggie Wilson/Fist & Heel Performance Group**, in 1989. As a choreographer, Wilson draws from the cultures of Africans in the Americas and combines them with post-modern elements and his own personal movement style to create what he calls "post-African/Neo-HooDoo Modern dances." His work has been presented nationally and internationally at venues such as New York Live Arts, Jacob's Pillow Dance Festival, Festival e'Nkundleni (Zimbabwe), and Danças na Cidade (Portugal). He has lectured, taught, and conducted workshops and community

projects throughout the US, Africa, Europe, and the Caribbean. Wilson has earned several awards for his work, including a Guggenheim Fellowship in 2002 and a Joyce Foundation Award in 2012. He has been an artist advisor for the National Dance Project and a board member of Dance Theater Workshop. Past productions at BAM include *The Good Dance* (NWF 2009) and *Moses(es)* (NWF 2013).

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

Commissioned by BAM.

## ***Amplified***

Dublin Guitar Quartet  
Music by Michael Gordon  
Directed by Jim Findlay

**US Premiere**

Presented in association with Irish Arts Center

**BAM Fisher** (Fishman Space) 321 Ashland Pl  
Dec 14—17 at 7:30pm  
Tickets: \$25

The new music advocates of Dublin Guitar Quartet makes their BAM debut with Michael Gordon's *Amplified*. Written for electric guitars, *Amplified* premiered at the New Music Dublin Festival in 2015 and continues Gordon's exploration into hour-long, single-instrument explorations that already include *Rushes* for seven bassoons and *Timber* (Next Wave 2012) for six percussionists playing amplified wooden "simantras" (2x4s). In the intimate Fishman Space, the audience surrounds the quartet, whose guitars alternatively roar and murmur in amplified sound.

**Dublin Guitar Quartet** consists of Brian Bolger, Pat Brunnock, Redmond O'Toole, and Tomas O'Durcain and is the first classical guitar quartet entirely devoted to new music. Since its formation at the Dublin Conservatory of Music and Drama in 2001, DGQ has worked to expand the limited repertoire by commissioning new works and adapting modern masterpieces including those of Philip Glass, Steve Reich, Arvo Pärt, and György Ligeti.

Composer **Michael Gordon** merges subtle rhythmic invention with incredible power in his music, embodying, in the words of *The New Yorker's* Alex Ross, "the fury of punk rock, the nervous brilliance of free jazz and the intransigence of classical modernism." Over the past 25 years, Gordon has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles and major orchestral commissions to works conceived specifically for the recording studio. His past BAM appearances include *Timber*, *Lightning at our feet* (2008 Next Wave), *Shelter* (2005 Next Wave), and *The New Yorkers* (2003 Next Wave).

**Jim Findlay** works across boundaries as a director, designer, visual artist, and performer. He is a founding member of the Collapsible Giraffe and Accinosco/Cynthia Hopkins, and is a frequent collaborator with Bang on a Can, Ralph Lemon, and Ridge Theater. He worked with The Wooster Group as a company member and designer from 1994—2003. He designed the sets and videos for David Lang's *love fail* (2012 Next Wave) and Annie Dorsen's *A Piece of Work* (2013 Next Wave).

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.636.4129 x5.

## **NEXT WAVE ART**

### **Next Wave Art Opening Reception**

Oct 4, 6—8pm

Peter Jay Sharp Building (Natman Room, Dorothy W. Levitt Lobby, Diker Gallery Café) and BAM Fisher Lower Lobby

Works on view Sep 6—Dec 23

Next Wave Art celebrates its 15th season, turning over BAM's spaces to a variety of site-specific installations and exhibitions. In the Dorothy Levitt Lobby of the Peter Jay Sharp Building, Esther Ruiz presents a new neon work which is complemented by Lauren Clay's site-specific wallpaper installation transforming the historic architectural arches of the interior lobby. Additionally, a group exhibition split across the Natman Room and Diker Gallery Café explores new directions of photography in contemporary art, featuring work by Lee Arnold, Ellen Carey, Brittany Nelson, Liz Nielsen, Paul Anthony Smith, Quinn Tivey, Max Warsh and others.

This season also welcomes the transformation of the BAM Fisher Lower Lobby into a reading room hosted by Wendy's Subway, a nonprofit library based in Bushwick, Brooklyn. In collaboration with BAM Humanities, the space will feature publications and periodicals, carefully selected for their relationship to performance, theater, dramaturgy, choreography, visual arts, poetry and the intersections between. Informal public talks, workshops, and readings will take place throughout the Next Wave Festival.

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

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

Major support for BAM Visual Art provided by Colossal Media.

### 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 dinner menu prior to BAM Howard Gilman Opera House evening performances. BAMcafé also features an eclectic mix of 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: Limited commercial parking lots are located near BAM. Visit [BAM.org](http://BAM.org) for information.

For ticket information, call BAM Ticket Services at 718.636.4100, or visit [BAM.org](http://BAM.org).