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Rules Of The Game

BAM Howard Gilman Opera House

Nov 10—12 at 7:30pm

Running time: approx. one hour & 45 mins, including intermission

Jonah Bokaer and Daniel Arsham
With an original score by Pharrell Williams
Arranged and co-composed
by David Campbell

RECESS (2010)

Why Patterns (2011)

—Intermission—

Rules Of The Game (2016)

Performers

**Jonah Bokaer, Wendell Gray II, Laura Gutierrez,
James Koroni, Callie Lyons, James McGinn,
Szabi Pataki, Sara Procopio, Betti Rollo**

Season Sponsor:

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by the Doris Duke Charitable Foundation and
The Harkness Foundation for Dance.

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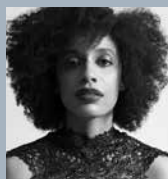
WENDELL GRAY II



LAURA GUTIERREZ



JAMES KORONI



CALLIE LYONS



JAMES MCGINN



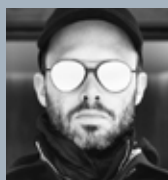
SZABI PATAKI



SARA PROCOPIO



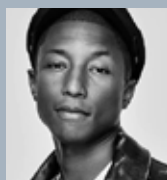
BETTI ROLLO



DANIEL ARSHAM



JONAH BOKAER



PHARRELL WILLIAMS

RECESS (2010)

Choreography and direction by **Jonah Bokaer**
Performance by **Jonah Bokaer, James McGinn**
Scenography by **Daniel Arsham**
Music by **Stavros Gasparatos**
Lighting design by **Aaron Copp**
Costume design by **Richard Chai**
Production management **Santino Lo**
Stage management **Julie Skrzypek**
Lighting supervision **Nick Houfek**
Scenic supervision **Cesar Kastro**
Program management **Natasha Katerinopoulos**

WHY PATTERNS (2011)

Choreography and direction by **Jonah Bokaer**
Performance **Laura Gutierrez, James McGinn, Szabi Pataki, Sara Procopio** (Nov 10 & 12), and **Callie Lyons** (Nov 11)
Scenography by **Daniel Arsham**
Music by Morton Feldman and Alexis Georgopoulos / ARP
Lighting design by **Aaron Copp**
Costume design by **Richard Chai**
Production management **Santino Lo**
Stage management **Julie Skrzypek**
Lighting supervision **Nick Houfek**
Catapult/scenic supervision **Cesar Kastro**
Program management **Natasha Katerinopoulos**

—Intermission—

RULES OF THE GAME (2016)

Choreography and direction by **Jonah Bokaer**
Scenography by **Daniel Arsham**
Original Score by **Pharrell Williams**
Arranged, co-composed, and conducted by **David Campbell**

Exclusive recording of the Dallas Symphony Orchestra at the May 17, 2016 Premiere, SOLUNA International Music and Arts Festival.

Performance **Wendell Gray II, Laura Gutierrez, James Koroni, Callie Lyons, James McGinn, Szabo Pataki, Sara Procopio, Betti Rollo**
Lighting design by **Aaron Copp**
Costume design by **Chris Stamp / STAMPD**
Production management **Santino Lo**
Stage management **Julie Skrzypek**
Lighting supervision **Nick Houfek**
Sound engineering **Ross LaBrie**
Scenic supervision **Cesar Kastro**
Program management **Natasha Katerinopoulos**



Rules Of The Game. Photo: Sharen Bradford

Rules Of The Game—Director's Note

INHERITANCE, PERFORMANCE, AND TAGGING

by Jonah Bokaer

My Tunisian grandfather was, I'm told, a gymnastics prodigy who often performed for the Bey of Tunisia with a series of virtuosic performances, in a form of presentation which echoed court dancing: yet from photographic records, Raymond Boucarra was also clearly delivering a form of entertainment. My American grandfather was a nomadic theater prodigy who feverishly established a great number of theater festivals at the turn of the century, later becoming an exponent of what would be called the Regional Theatre Movement in the United States. Arthur Lithgow moved from town to town, from job to job, resembling a mid-century entertainer.

With a gymnast grandfather and a theater grandfather, dance might seem like a natural destiny—or an unnatural hazard—depending on how you view it. Physical and theatrical modes of expression fuse in choreography, which is perhaps a natural midpoint between theater and gymnastics. Blending comes to mind: not only blending of cultures, but a blending of forms, expressions, and of inheritance.

It's this feeling of blending which is on the tip of my tongue, and in my body, when I try to describe *Rules Of The Game* to collaborators and dancers: but also to our many production partners, to our future audiences at La Biennale de Lyon; Brisbane Festival of Australia; in Brooklyn, co-commissioned by the BAM Next Wave Festival; for future audiences at CAP UCLA/Royce Hall; at the Krannert Center, and around the world. I invited Daniel Arsham to collaborate with me on this work in 2013 destined for New York, at BAM's invitation. Daniel invited Pharrell Williams to compose an original score; by accepting this adventure, Pharrell has given a unique new gift to the field of dance. And David Campbell arranged Pharrell's music into symphonic form, for the first time. I am forever thankful to these collaborators.

Some time into our planning, a truly extraordinary opportunity with the Dallas Symphony Orchestra presented itself to Daniel: a project with the new and intensely adventurous SOLUNA Festival, created by Anna Sophia Van Zweden, under the curatorial guidance of Muriel Quancard, and with leadership of

Dallas Symphony Orchestra CEO Jonathan Martin. Anchoring this *Rules Of The Game 2.0* was Charles Fabius, curator, producer, and my North Star of many years who held the project together, as the scope of this project grew to include members of the Dallas Symphony Orchestra, arrangement and conducting by the musical genius David Campbell, and a six-city, three-continent first tour, realized in the next six months thanks to David Lieberman and Julie George, in partnership with Galerie Perrotin. If this is not entertaining yet for you, I think it will be, when the curtain rises.

Rules Of The Game is about how to “tag” deeply creative minds into (never onto) the very fluid medium of choreography. The strong life force of Pharrell Williams is as tangible in this work as the maverick visual moves of Daniel Arsham; David Campbell's alchemy with the Dallas Symphony Orchestra blends with the eight gifted performers onstage, who are in my opinion the finest dancers of their generation. These dancers have inherited rich performance traditions from Texas, Italy, Hungary, and Iran, and Aaron Copp connects this intense tapestry of performers together with original lighting. During our first rehearsals in the Dallas Arts District at the Wylie Theatre, a security guard asked me, “Are you all with the United Nations, or with an iPod Ad?” A little bit jet-lagged, I smiled and told him that we were neither—but that we were indeed entertainers.

Tag: you are it. This is a performance for you to inherit and keep with you after you watch it. Maybe it's a game of tag; maybe you'll hashtag our performance for a later social media feed; maybe today's youth will tag *Rules Of The Game* with a new kind of urban graffiti; or maybe you're wondering about the price tag of the performance. Maybe the game of tag between me, Daniel Arsham, and Pharrell Williams will continue, and the work will keep evolving. I certainly hope so.

There are unique forms of performance, inheritance, and tagging that unite us in this work: me and Daniel, Daniel and Pharrell, Pharrell and me, me and the dancers, the dancers and the musicians, the musicians and David Campbell...

And we could go on like this—do you see?

JONAH BOKAER (choreographer)

Born to Tunisian and American parents, Bokaer has been active as a choreographer and exhibiting artist since 2002. He is the author of 57 works in a wide variety of media including choreography, video, opera, motion capture works, museum installations, four mobile applications, and one film, realizing work that has been produced in 30 nations and 24 of the United States. Bokaer has been hailed by *The New York Times* as “contemporary dance’s renaissance man,” and is among the most widely acclaimed choreographers of his generation, and is the first to pioneer App Development. He increasingly creates works for other dance companies, as well as touring his own work with eight performers. Since 2002, Jonah Bokaer Choreography has been produced regularly in venues throughout Australia, Europe with French distribution, Canada, Cuba, India, Thailand, Tunisia, the UK, and the US. With the support of the Ford Foundation’s Freedom of Expression Unit, he has partnered to bring choreography to areas of the developing world which traditionally have not enjoyed American dance touring. Virtual performances have included engagements with Iran, Iraq, Afghanistan, and Syria through telepresent choreography, attracting the attention of the United Nations in 2016. Recent engagements include the inauguration of Toyo Ito’s architecture in the Western Hemisphere (Puebla, Mexico), the Brisbane Festival (Australia), La Biennale de Lyon (France), the Parrish Art Museum Platform 2016 (Long Island, NY), and a new independent production along the Sinai Red Sea, exploring the meeting point of African, Arabian, and Mesopotamian cultures in partnership with Soundwalk Collective. Creating choreography for museum spaces since 2002, Bokaer has been commissioned by the Guggenheim Museum, MoMA PS 1, The New Museum, and the Museum of Arts and Design in New York City. He has partnered closely with curators for programs at the Asia Society (2011, 2014), Le Carré d’Art à Nîmes, IVAM Valencia, Kunsthalle St. Gallen, MUDAM Luxembourg, La Triennale di Milano, and the Parrish Art Museum designed by Herzog & De Meuron. In 2008–09 Bokaer became the first dance artist to be appointed a Young Leader of the French American Foundation, in acknowledgment of his efforts to develop Chez Bushwick and CPR - Center for Performance Research, two independent arts centers which nurture young artists in New York City and internationally. Bokaer has collaborated with other artists including Daniel Arsham (beginning 2007), Anne Carson, Merce Cunningham, Robert Gober, Anthony McCall, Abbott Miller, Tino

Sehgal, Lee Ufan (Guggenheim Retrospective 2011), and Robert Wilson (2007—present). As choreographer for Robert Wilson, he has completed many operas including *Faust* (Polish National Opera), *Aïda* (Teatro dell’Opera di Roma), *KOOL* (Japan/USA, Guggenheim Works & Process), *Fronteras* (IVAM Valencia), and *On The Beach* (Baryshnikov Arts Center). Recent awards and honors this season include the Guggenheim Fellowship (Choreography, US), a United States Artists Fellowship (Dance, Ford Foundation, US), the Civitella Ranieri Foundation Fellowship (Visual Arts, Italy), and NYU’s Center for Ballet & the Arts (New York, for Royal Ballet of Flanders production).

DANIEL ARSHAM (scenographer—*Rules Of The Game*, *RECESS*)

New York-based artist Daniel Arsham’s multidisciplinary practice challenges the line between art, architecture, and performance. Raised in Miami, Arsham attended the Cooper Union in New York City where he received the Gelman Trust Fellowship Award in 2003. Soon thereafter he was invited to create stage design and tour with the legendary Merce Cunningham Dance Company leading to ongoing stage design and a sustained collaboration with choreographer and former Cunningham dancer, Jonah Bokaer. Arsham founded Snarkitecture with partner Alex Mustonen in 2007. The architecture collaboration has included work with fashion brands, interior and architectural design, and a complete line of functional design objects. In 2014 Arsham’s *Films of the Future* was born. This production company synthesizes all of Arsham’s creative output over the last decade and creates a visual setting in which his otherworldly and futuristic artwork might exist. Arsham’s work has been shown at PS1 in New York, the Museum of Contemporary Art in Miami, the Athens Biennale in Greece, The New Museum in New York, Mills College Art Museum in Oakland, Cincinnati CAC, SCAD Museum of Art in Savannah, GA, and Carré d’Art de Nîmes, France, among others.

PHARRELL WILLIAMS (composer—*Rules Of The Game*)

Grammy Award winner and Academy Award-nominated musician Pharrell Williams is a creative force, using music, fashion, and design to express his distinctive style. His latest venture, *i am OTHER*, is a multi-media creative collective that serves as an umbrella for all his endeavors, including textile company Bionic Yarn. Williams is also the lead vocalist/drummer of funk/hip hop band N*E*R*D. His single “Happy” was the most successful single in 2014 worldwide. pharrellwilliams.com

DAVID CAMPBELL (arranger, conductor, and orchestration)

Composer-arranger-conductor David Campbell's work appears on more than 425 gold/platinum albums, such as #1 hits by Green Day, Evanescence, Dixie Chicks, Kelly Clarkson, Miley Cyrus, Beck, and Adele. His film work has earned two Oscars for music. He has guest-conducted Los Angeles Philharmonic, Hollywood Bowl Orchestra, Dallas, Nashville, Melbourne, and Baltimore symphonies, Tokyo Philharmonic, and at the 2000 and 2012 Olympics. davidmusic.com

AARON COPP (lighting designer)

Aaron Copp's most recent projects include the world premiere of *Rules Of The Game*, Natalie Merchant's recent US tour, Sinéad O'Connor's *Gospel Sessions* at Lincoln Center, Mike Birbiglia's *Thank God For Jokes* and *My Girlfriend's Boyfriend*, a new concert DVD by Yo-Yo Ma and the Silk Road Ensemble at Tanglewood, *Where (we) Live* by Sō Percussion at BAM, and *The Goat Rodeo Sessions* US tour with Yo-Yo Ma and Chris Thile. Copp has designed for The Old Globe, Kennedy Center, Dallas Theater Center, and other major theaters around the country. He has worked extensively in the dance world, and in 2008 received his second Bessie Award for Jonah Bokaer's *The Invention of Minus One*. He had a long association with Merce Cunningham, designing such pieces as *Ground Level Overlay*, *Windows*, and *Biped*, for which he also won a Bessie Award.

MORTON FELDMAN (composer—*Why Patterns*)

Morton Feldman studied composition with two of the most radical musical minds in America: Wallingford Riegger from 1941 and Stefan Wolpe from 1944. In 1950 Feldman met John Cage. Cage encouraged Feldman to develop his intuitive approach to composition, working from sound to sound instead of within a structural framework. Feldman formed the New York School associated with the contemporary group of Abstract Expressionist painters.

STAVROS GASPARATOS (composer—*RECESS*)

Stavros Gasparatos is a composer and sound artist. He composes music for dance, theater, and cinema, but he also frequently works on solo projects. His music has been performed in Greece, London, Macao, Napoli, Berlin, Toronto, Amsterdam, Paris, and New York. He is a frequent collaborator of the National Greek Theatre.

ALEXIS GEORGOPOULOS (composer—*Why Patterns*)

Alexis Georgopoulos is a composer and artist

based in New York City. Under the Arp moniker, he has tended towards liminal, minimal music, often using analog synthesizers and classical stringed instruments. Georgopoulos often collaborates with visual artists. He has also scored for film and choreographers as well as design studio RO/LU and French fashion house Chanel.

SNARKITECTURE (stage design—*Why Patterns*)

Snarkitecture is a New York-based collaborative practice established to investigate the boundaries between art and architecture. The name is drawn from Lewis Carroll's *The Hunting of The Snark*, a poem describing the "impossible voyage of an improbable crew to find an inconceivable creature." In its search for the unknown, Snarkitecture creates architectural-scale projects, installations, and objects. Snarkitecture's work focuses on the reinterpretation of everyday materials, structures and programs to new and imaginative effect. With a conceptual approach centered on the importance of experience, the studio creates unexpected and memorable moments that invite people to explore and engage with their surroundings. By transforming the familiar into the extraordinary, Snarkitecture makes architecture perform the unexpected.

SANTINO LO (production manager)

Originally from Hong Kong, and currently based in New York, Santino Lo is a creative producer and production manager working extensively with interdisciplinary works in dance, music, and theater. Familiar with the needs of different performing arts disciplines, and with professional experience with companies large and small, Lo aims to assist artists in creating works of art that speak to the public. His current projects include *Rules Of The Game*, Okwui Okpokwasili's *Poor People's TV Room*, Target Margin Theater's *Fall Lab*, Lower Manhattan Cultural Council's River to River Festival, Bridgehampton Chamber Music Festival, and more. Lo is also the executive producer of MADArt Creative, currently in partnership with Yale Science Diplomats at Yale University, creating a large-scale dance performance on quantum physics.

JULIE SKRZYPEK (stage manager)

Julie Skrzypek is an Atlanta-based collaborator, director, producer, and stage manager. She holds a BFA in theater and currently is an artistic producer with The Weird Sister's Theatre Project. She has recently worked with Synchronicity Theatre, Atlanta Shakespeare Company, Dallas Theatre, and The Flying Carpet Theatre, among many others.





ROSS LABRIE (sound engineer)

Ross LaBrie is an audio engineer and production designer based out of Miami, FL. LaBrie has a Bachelor of Science in music engineering technology from the University of Miami. In 2008 he founded Aesir Sound which is a multi-faceted audio services company. LaBrie also spent five years as a head audio engineer at the Adrienne Arsht Center for the Performing Arts of Miami-Dade County. In 2013 LaBrie began working with legendary vocalist Bobby McFerrin as his technical director and monitor engineer. He is also an operating partner and the director of production for III POINTS Music, Art, & Technology Festival which is currently going into its fifth year.

CESAR KASTRO (scenic fabricator)

Cesar Kastro has participated in previous presentations of the Jonah Bokaer/ Daniel Arsham collaboration: *Study for Occupant* and *RECESS*, as well as a previous production of the Bokaer/ Snarkitecture collaboration for *Why Patterns*. He has worked as a fabricator for Daniel Arsham Studios and Snarkitecture in New York.

NICHOLAS HOUFEK (lighting supervisor)

Nicholas Houfek is a New York City-based lighting designer working in music, theater, and dance. Houfek has worked with International Contemporary Ensemble (Mostly Mozart, Miller Theater, Roulette, BAC,) Sō Percussion (Lincoln Center Festival and Carnegie Hall), and Bang on a Can All-Stars (Carnegie Hall). His work in theater and dance includes *The Play About My Dad* (Collaboration Town), *The Capables* (Gym at Judson), *Coney*, *Powerhouse* (The New Ohio), *Take Me Back* (Walkerspace), Martha Graham Dance Company, Cedar Lake Contemporary Ballet, Ian Spencer Bell Dance, and William Isaac's Kymera Dance. He is a graduate of Boston University.

NATASHA KATERINOPOULOS (program manager)

Natasha Katerinopoulos is a New York-based performing arts manager raised on the island of Crete, Greece. Since 2011 she has worked with Jonah Bokaer Choreography, Martha Graham Dance Company, and various independent artists for projects presented at the Jacob's Pillow Dance Festival, Lincoln Center for the Performing Arts, the Onassis Cultural Center, Hudson Opera House, Winspear Opera House (Dallas), SummerStage Festival, Counter-Current Festival, Pérez Art Museum (Miami), Parrish Art Museum, EMPAC, the Brisbane Powerhouse, Hebbel am Ufer Theater Berlin, and other venues in the US and Europe. Katerinopoulos holds a BA in theater

studies from the University of Patras, Greece and an MA in arts politics from the Department of Art and Public Policy, Tisch School of the Arts, NYU.

CHARLES FABIUS (curator and producer)

A graduate of the Royal Academy Utrecht in the Netherlands (musicology and theater history), and an established music editor in his native country, Fabius co-founded the Paris Opera school for young singers in 1979, before being appointed artistic program director at the Paris Grand Opéra in 1983. In the 1990s, he ran a prominent artist management agency in Paris and was decorated Chevalier des Arts et des Lettres by the French Government. In 2001, he moved to New York to become artistic and executive director of the Byrd Hoffman Watermill Foundation, leading a major building and capital campaign. The newly-redesigned Watermill Center for the Arts and the Humanities opened in 2006 as a year-round facility. Fabius is currently consulting producer for performing arts programs at the Guggenheim Museum, NY. He has worked with Bokaer beginning in 2009.

PERFORMERS

WENDELL GRAY II

Wendell Gray II (Atlanta, GA) started his journey in the arts at the age of seven. He attended Dekalb Elementary School of the Arts (DESA) and also Dekalb School of the Arts (DSA), where he studied music, dance, drama, and media. He also attended DanceMakers of Atlanta under the direction of Lynise Heard and Denise Latimer. In 2015, Gray graduated with honors from University of the Arts with a BFA in dance under the direction of Donna Faye Burchfield. He has had the opportunity to perform in the works of Sharon Eyal, Netta Yerushalmy, Helen Simoneau, and Doug Varone. He has attended San Francisco Conservatory of Dance, Movement Invention Project, and Launch:10 with Northwest Dance Project. Upon graduating, he received the Pennsylvania Ballet Choreography Award. He was a choreographer for the 2015 Reverb Dance Festival and also the 2016 Capezio ACE Awards.

LAURA GUTIERREZ

Laura Gutierrez, a graduate of the High School for the Performing and Visual Arts in Houston, TX, received her BFA in contemporary dance from the University of North Carolina School of the Arts. Her choreography has been shared in Houston and New York. She has performed works by Joan Jonas, Tino Sehgal, and Jane Weiner, among others. Gutierrez has worked with Jonah Bokaer since 2012, and in 2014 was

named one of *Dance Magazine's* "25 to Watch."

JAMES KORONI

James Koroni is the founder of the Enforced Arch Dance Community and has completed 12 multimedia concert dance pieces. According to the *WILD Magazine*, Koroni has "exceptional and distinctive talent." He has worked with Madonna, *Misterwives*, *Son of Kick*, and *Icona Pop*, among others. Koroni has appeared in numerous productions under directors such as Celia Rowilson-Hall, James Manzello, Ariel Danziger, Charles Whitcher and Daniel Armando. He is the founder and editor of *EnforcedArch.com*, an alumni of Broadway Dance Center, Upright Citizens Brigade, The Peoples Improv Theater, and is a media studies major at The New School in New York City. Koroni is honored to have been touring internationally with Jonah Bokaer since 2014.

CALLIE LYONS

Callie Nichole Lyons is a dancer, choreographer, teacher, writer, and aspiring filmmaker based in Brooklyn. In addition to working with Jonah Bokaer, she has worked with Mike Esperanza, Allyson Green, Chad Michael Hall, Holly Johnston, Ryan Heffington, Pamela Pietro, Crystal Pite, Damon Patrick Rago, Will Rawls, Sonya Tayeh, and Nathan Trice. Lyons received her BA in dance and business marketing from Loyola Marymount University and her MFA in dance from NYU's Tisch School of the Arts. She first worked with Jonah Bokaer in 2011, and has worked with him as a dancer since 2014.

JAMES MCGINN

James McGinn was born and raised in Sarasota, FL by a Scottish figure painter and an American Cecchetti school ballerina. Initially trained as a classicist-turned-romanticist, his relationship to contemporary art and performance continued to transform throughout his extensive professional training at American Dance Festival (2001–09), The New School—Eugene Lang College (2008), and as a danceWEB scholar at Impulstan—Vienna (2013). While enrolled in the Research Cycle at P.A.R.T.S. in Brussels (2012–14), he became heavily invested in trans/post-humanist theory and composition and started a database of referential form and gestural symbolism. McGinn has been greatly influenced by performing in the work of Jonah Bokaer (consistently since 2009), Miguel Gutierrez, John Jasperse, and Marten Spangberg, among

others. He currently lives and works between Brooklyn, Brussels, and Butte-aux-Cailles (Paris) as a contemporary performer and choreographer exploring the territory between dance, theater, and performance, for the stage and moving image.

SZABI PATAKI

Szabi Pataki is a Hungarian performing artist working with Jonah Bokaer since 2009. As the member of Pécsi Ballet, Dance Works Rotterdam, and the dance company of Oper Graz, his art was presented in Spain, Dominican Republic, Mexico, Finland, Russia, Cyprus, Indonesia, the Netherlands, Romania, Austria, Hungary, Croatia, France, and the US.

SARA PROCOPIO

Sara Procopio is a Brooklyn-based performing artist, dance educator, and arts manager. She is a founding company member and former artistic associate of Shen Wei Dance Arts (SWDA). From 2001—12 her work with Shen Wei included originating roles in 10 works, and performing and teaching at renowned venues and festivals throughout Europe, Asia, Australia and the US. Procopio has taught internationally at the Korea International Dance Festival in Seoul and the Paolo Grassi School of Milan, as well as colleges and universities across the US including Rutgers University, Middlebury College, Hollins University, and Marymount Manhattan College. She has served as adjunct faculty at the University of the Arts since 2011 and faculty at ADF since 2008. She currently serves as assistant director in the School of Dance at the University of the Arts. Procopio has worked with Jonah Bokaer since 2012.

BETTI ROLLO

Betti Rollo is a contemporary dance performer from Italy, receiving a degree in Theatre Dance from the Paolo Grassi Theatre Academy in Milan in 2014. She has been working as performer for Jonah Bokaer, Robert Wilson, Mette Sterre, Christopher Knowles, Marianna Kavallieratos, and Emanuela Tagliavia, among others. She also works as a trainer and curator of movement for theater companies and schools. Rollo has interpreted the work of Jonah Bokaer since 2014, and performed with Bokaer in a Daniel Arsham installation in the Festival di Spoleto in Italy for 50 solo performances in 2014.



Rules Of The Game

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Jonah Bokaer Choreography acknowledges and is also thankful to the organization's Board of Directors:
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