

BAM

Brooklyn Academy of Music Peter Jay Sharp Building 30 Lafayette Ave Brooklyn, NY 11217—1486

BAM (Brooklyn Academy of Music) announces artistic director and its fall season, Next Wave 2024 & Emerging Visions

Arts veteran and longtime BAM programmer Amy Cassello promoted to artistic director

Bloomberg Philanthropies is the Season Sponsor

June 20, 2024/Brooklyn, NY— This fall, BAM continues its rich legacy as a creative catalyst with a new artistic director and a new season, Next Wave 2024 & Emerging Visions.

BAM President **Gina Duncan** is delighted to announce arts veteran and longtime BAM programmer, **Amy Cassello**, as BAM's artistic director who will continue to evolve BAM's programming and build a multi-voice curatorial team. A programming veteran with a background in arts administration, Amy Cassello has worked in development, marketing/publicity, and general management for the City of New Haven's Department of Cultural Affairs, the Arts & Ideas Festival, and Doug Elkins Dance Company before becoming General Manager for Urban Bush Women where she went on to become Executive Director. She also has helped develop the careers of nora chipaumire and Souleymane Badolo, among other independent choreographers. She joined BAM in August 2012 in a newly created position as the associate producer for the Next Wave Festival. She was promoted to producer in 2018, became BAM's associate artistic director in November 2020, and has served as interim artistic director since fall 2023.

"This is an exciting moment for BAM as we bridge our past with our future. Amy is a deep thinker who considers the needs of artists and arts workers at every turn. As a longstanding BAM programmer and creative producer, she intimately understands our role in the arts ecosystem. I could not have a better partner in leading BAM's artistic programming at this pivotal moment," says BAM President **Gina Duncan**. "Furthermore, BAM thanks Bloomberg Philanthropies, our donors, and our dedicated civic leaders, council members, community representatives, and elected officials for their support of the upcoming season."

"I am excited to work with Gina and BAM leadership as we endeavor to find new, substantive ways to support art-making and the expansion of our audience base by incorporating more curatorial voices into our programming choices; maximizing connections within various departments including archives, film, education, community affairs, mainstage and BAMkids; and building our capability to offer commissioning support to New York-based artists and international projects," says BAM Artistic Director, **Amy Cassello**.

BAM is also happy to announce its inaugural **Mikki Shepard Curatorial Fellow, Tamara McCaw**. This fellowship, partially supported by a Mellon Foundation grant, is named in honor of a true trailblazer in curatorial activism, audience development, and community engagement who began their career at BAM. As a fellow, McCaw will research, plan, and implement programming and engagement practices that consider BAM's legacy, history, location, and audiences. McCaw begins her two-year fellowship on Jan 1, 2025.

Next Wave 2024 & Emerging Visions represents dynamic programmatic elements integral to BAM's path forward with a renewed focus on works-in-process, increased presentations from the Global South, greater

investing in presenting partnerships, and supporting the theater ecosystem by providing more access to the Harvey Theater for American directors and artists to work at scale.

Next Wave 2024 is an innovative slate of multidisciplinary programming that recontextualizes artists' works that reflects our current moment; a present that is informed by the past and imagines the future of artistic possibilities. This year's Next Wave presents well-known visionaries and trailblazing rebels who will bring their groundbreaking theater, music, poetry, multi-media, and dance to BAM's campus with a spectrum of past, present, and in-progress works that capture the here-and-now including: **Bill T. Jones'** *Still/Here*, **Hanif Abdurraqib's** election week poetry program honoring the legacy of **June Jordan**, **Dana Gingras'** *Frontera*, **Guillermo Cacace's** *Gaviota*, **Tiago Rodrigues'** *Catarina and the Beauty of Killing Fascists*, Silkroad Ensemble with **Rhiannon Giddens'** *American Railroad*, Liquid Music's *Sun Dogs*, **Modesto Flako Jimenez's** *Mercedes, Part 1, Journey LIVE* with American Composers Orchestra, and ONX Studio's *TECHNE*.

Alongside Next Wave, BAM will present The TEAM's work-in-process, *Reconstructing (Still Working, But the Devil Might Be Inside)* directed by **Rachel Chavkin** and **Zhailon Levingston** and *Safety Not Guaranteed*—a new musical stage adaptation directed by **Lee Sunday Evans** with music by Guster's **Ryan Miller** that supports BAM's aim to open up the Harvey Theater for American artists to work at scale within an artistic community that values ambition, invention, and experimentation. There will also be holiday programs including Mark Morris' *The Hard Nut*.

Rounding out the season are the annually anticipated BAMboo!, The Best of BAMkids Film Festival, and a film program featuring eclectic repertory screenings and series alongside new releases. BAM also is thrilled to announce a new cohort of resident artists: **Baba Oludaré**, **Hope Boykin**, **mayfield brooks**, **Delano Burrowes**, **Kayla Hamilton**, **Soomi Kim**, and **Yaa Samar! Dance Theatre**.

Hi-res photos available [here](#).

Emerging Works

Sep 17—Oct 20	<i>Safety Not Guaranteed</i> directed by Lee Sunday Evans with music by Guster's Ryan Miller
Oct 24—27	Preview performances of a new play, <i>Reconstructing (Still Working but the Devil Might Be Inside)</i> directed by Rachel Chavkin and Zhailon Levingston

Next Wave 2024

Oct 25—27	Music engagement (to be announced June 26)
Oct 30—Nov 2	Bill T. Jones' <i>Still/Here</i>
Nov 5—9	Hanif Abdurraqib's <i>I Guess It Was My Destiny To Live So Long</i> poetry series
Nov 8 & 9	Dana Gingras' <i>Frontera</i>
Nov 13—23	Guillermo Cacace's <i>Gaviota</i>
Nov 13—17	Tiago Rodrigues' <i>Catarina and the Beauty of Killing Fascists</i>
Nov 18 & 19	Liquid Music's <i>Sun Dogs</i> with Alarm Will Sound
Nov 23	Silkroad Ensemble with Rhiannon Giddens' <i>American Railroad</i>

Dec 3—8 Modesto Jimenez's *Mercedes, Part 1*
Dec 6 & 7 *Journey LIVE* with American Composers Orchestra
Jan 4—19 ONX Studio's *TECHNE*

Holiday Offerings

Dec 12—22 Mark Morris Dance Group's *The Hard Nut*
TBD Music engagement

Tickets go on sale for BAM Members and Patrons on June 20, and to the general public on June 27

Safety Not Guaranteed

World Premiere

Based on the film written by Derek Connolly
Music and lyrics by Ryan Miller
Book by Nick Blaemire
Directed by Lee Sunday Evans
Sep 17—Oct 20

Harvey Theater at the BAM Strong

651 Fulton St.
Brooklyn, NY
Tickets start at \$35

Adapted for the stage, this new musical reimagines Derek Connolly's 2012 award-winning indie film featuring new songs by Guster's Ryan Miller. The story follows Darius, a low-level journalist who is assigned to report on a local classified ad offering the opportunity to go back in time, and the complicated relationship that ensues. From Obie Award-winning theater director Lee Sunday Evans (*Home, Farmhouse/Whorehouse*) comes a unique live interpretation of the beloved indie movie, adapted for the stage by Nick Blaemire (*Glory Days*).

Nick Blaemire is a writer and performer based in Brooklyn. At 23 years old, Nick made his Broadway debut twice over, at the same time — as an actor, he was in the original cast of *Cry-Baby*, and he also wrote the score to the Broadway one-night sensation rock musical *Glory Days* (book by James Gardiner), which has had more than 50 productions around the world and re-opened in Japan in Fall 2021. He has since written six other original musicals and wrote the stage adaptation for the Disney film *The Descendants*. As an actor in addition to Broadway's *Cry-Baby*, he appeared in *Godspell* (original revival cast); the national tours of *Falsettos* and *Altar Boyz*; off-Broadway productions including the Drama Desk-nominated *Tick Tick Boom!*; and television and film roles.

Lee Sunday Evans is an Obie award-winning director and choreographer and was recently appointed Artistic Director of Waterwell. With Waterwell, she directed *The Courtroom* named (*The New York Times*' Best Theater of 2019) and also led the creation of The Flores Exhibits, a series of videos in which artists, advocates, lawyers and immigrants read testimony of children held in detention facilities at the U.S./Mexico Border. Her work has been seen at BAM, The Public Theater, Lincoln Center, Playwrights Horizons,

Steppenwolf, The Atlantic, WP Theater, The Play Company, Juilliard, Baryshnikov Arts Center, Watermill, Sundance Theater Lab, Clubbed Thumb and New Georges among others. She additionally creates original ensemble-devised performance work with CollaborationTown. She is the recipient of the 2017 SDC Breakout Award and the Vineyard Theatre's 2016 Susan Stroman Award.

Ryan Miller began his artistic career in a dorm room at Tufts University in 1991 as a founding member and lead singer of the band Guster. This year, Guster released their 9th studio album *Ooh La La*, toured the country on their "We Also Have Eras Tour," and performed sold-out shows at the Ryman Auditorium, Red Rocks Amphitheater (with the Colorado Symphony), and the Ford Amphitheater (with the Los Angeles Philharmonic). In 2012, Ryan wrote the score for *Safety Not Guaranteed* which began his career as a film and television composer. He has since scored 14 feature films including *In A World*, *Kings Of Summer*, *Tig*, *Something From Tiffany's*, *How It Ends* and 2024's *Babes*. Ryan also moonlights as a writer (*The Atlantic*, *Seven Days*), television host (Vermont PBS' *Makin' Friends With Ryan Miller* and *Bardo*) and actor (starring in the upcoming feature film *The Wake*). He lives in the woods of Williston, Vermont with his wife, two kids and the best dog ever, Sebastian.

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

BAM and The TEAM Present

Reconstructing (Still Working but the Devil Might Be Inside)

Work-in-progress showings of a new play created by The TEAM

Directed by Rachel Chavkin and Zhailon Levingston

Oct 24—27

BAM Fisher (Fishman Space)

321 Ashland Pl.

Brooklyn, NY

Tickets start at \$20

Helmed by the TEAM's biggest writing collective yet—21 artists, aged 28-98, 14 of whom are artists of Color and 7 of whom are white-identifying — *Reconstructing (Still Working But The Devil Might Be Inside)* is a new work of theater that explores intimacy between Black-, POC- and white-identifying Americans, and seeks, meta-theatrically, to answer the question of how, in the aftermath of slavery, we might "move through history together." (Artist Eric Berryman). The piece has a double-helix structure: one strand, the primary scaffolding, is a transcript-based play that tells the story of the creative process; the other strand, weaving in and around the first, is a collage of movement, music, and poetic, character-based scenes. The piece slips between fact and fiction, performance and ritual, process and product, as the artists, playing themselves, co-exist with historical figures—like William Byrd, considered "founder" of Richmond, VA, an enslaver and astonishing diarist—or fictional characters—like Professor Lowe, a college professor studying the correlations between astrology and Black uprisings.

Rachel Chavkin is a director, writer and dramaturg, as well as the founding Artistic Director of Brooklyn-based company the TEAM whose work has been seen at the National Theatre, the Royal Court, Old Vic, the National Theatre of Scotland and the Battersea Arts Centre among others. Selected freelance work includes Dave Malloy's *Natasha, Pierre & the Great Comet of 1812*, Anaïs Mitchell's *Hadestown*, Arthur Miller's *The American Clock* (Old Vic), Matt Gould and Carson Kreitzer's *Lempicka* (Williamstown), Caryl Churchill's *Light Shining in Buckinghamshire* (New York Theatre Workshop), Marco Ramirez's *The Royale* (Old Globe, Lincoln Center), Bess Wohl's *Small Mouth Sounds* (Ars Nova, Off-Broadway, national tour), Sarah Gancher's *I'll Get You Back Again* (Round House), and multiple collaborations with Taylor Mac including *The Lily's Revenge, Act 2* (HERE); and with Chris Thorpe, including *Confirmation* and *Status*. Chavkin is a recipient of a Tony nomination for Best Direction, three Obie Awards, a Drama Desk Award, multiple Lortel nominations, two Doris Duke Impact Award nominations, and the 2017 Smithsonian Award for Ingenuity along with Dave Malloy.

Zhailon Levingston is a Louisiana-raised storyteller, director, and activist. He is a Board Member for the Broadway Advocacy Coalition, which he co-created, and teaches the Theatre of Change course at Columbia University. He is a Music Mentor Fellow and has done work with Idina Menzel's A Broader Way Foundation. His directing credits include: *Neptune* (Dixon Place, Brooklyn Museum), *The Years That Went Wrong* (Lark, MCC), *The Exonerated* (Columbia Law School), *Chariot Part 2* (Soho Rep., for The Movement Theatre Company), *Mother of Pearl* (LaGuardia Performing Arts Center). He is the associate director of *Primer for a Failed Superpower* with Tony Award winner Rachel Chavkin, and *Runaways* at The Public Theater with Sam Pinkleton. Most recently, he directed *Chicken & Biscuits* which premiered on Broadway in 2021 and *Patience* which premiered at Second Stage UPTOWN Summer of 2022. Zhailon is also the former resident director at *Tina: The Tina Turner Musical* on Broadway and the associate director of *Hadestown* in South Korea.

The TEAM is a Brooklyn-based ensemble dedicated to creating new work about the experience of living in America today. The company was founded in 2004 by a group of six NYU alumni and has since grown to include a continually expanding group of collaborators. It devises plays by examining a wealth of material, ranging from existing texts (fiction, theory, drama, etc.) to images taken from visual art and film, and then combining that research with original writing and staging. In a final production it is nearly impossible to trace any one line of dialogue or image back to a single author's hand.

To date, the TEAM has created and toured 12 original works which have been seen at the Public Theater, PS122, Vineyard Theatre, the New Ohio Theatre, and The Bushwick Starr; nationally at ArtsEmerson, A.R.T., Walker Art Center, Playmakers Repertory Theatre, Kansas City Repertory Theatre, Virginia Tech, and the University of Nevada, Las Vegas; and internationally at the National Theatre, Royal Court Theatre, Barbican, Almeida Theatre, and Battersea Arts Centre in London; Edinburgh's Traverse Theatre; Culturgest in Lisbon; the Salzburg Festival; Galway Festival; Perth International Arts Festival; and Hong Kong Arts Festival. It is a four-time winner of the *Scotsman* Fringe First Award, Winner 2011 Edinburgh International Festival Fringe Prize, 2011 Herald Angel, 2008 Edinburgh Total Theatre Award, Best Production Dublin Fringe 2007, and was nominated for a 2012 Drama League Award for Outstanding Musical. The TEAM is a recipient of the American Theatre Wing's 2014 National Theatre Company Grant and has published three books of plays, including its 10-year anthology *Five Plays by the TEAM*, all with Oberon Books.

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

NEXT WAVE 2024

Music engagement (to be announced)

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

Tickets start at \$35

Oct 25—27

For press information, contact Cynthia Tate, ctate@BAM.org.

Still/Here

Bill T. Jones/Arnie Zane Company

Conceived, choreographed and directed by Bill T. Jones

Visual concept and media environment by Gretchen Bender

Lighting design by Robert Wierzel

Costume design by Liz Prince

“Still” music composed and lyrics arranged by Kenneth Frazelle

“Denial” monologue written by Lawrence Goldhuber

“Here” music composed and arranged by Vernon Reid

Oct 30—Nov 2

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

Tickets start at \$35

Thirty years after its premiere, the groundbreaking dance theater work *Still/Here* by Bill T. Jones returns to BAM’s Howard Gilman Opera House. In its 42nd season, The Bill T. Jones/Arnie Zane Company remounts this timeless “landmark of 20th century dance”, underscoring its ongoing resonance with today and its ability to evoke a spirit of survival. Created during one of the most contentious and terrifying periods, the AIDS epidemic, *Still/Here* broke boundaries between the personal and the political and exemplified a form of dance theater that is uniquely American. The highly formal structures of *Still/Here* are delivered with simplicity and sophistication, marked by spoken text, video portraits, dance and the abstract nature of gesture. Gretchen Bender’s visual concept and multimedia environment is joined by music from Kenneth Frazelle (sung by Odetta) and Vernon Reid. Longtime collaborators include Liz Prince (costumes)

and Robert Wierzel (lighting). At the heart of *Still/Here* are the "Survival Workshops: Talking and Moving about Life and Death." These workshops were conducted across the country with people living with life-threatening illness. The participants' generosity of spirit and willingness to express their experience both with words and gestures was both inspiring and difficult. They are the essence of *Still/Here*.

Bill T. Jones is a multi-talented artist, choreographer, dancer, theater director, and writer. Mr. Jones has won multiple Tony Awards and received many major honors including a 1994 MacArthur "Genius" Award; 2010 Officier de l'Ordre des Arts et des Lettres by the French government; 2010 Kennedy Center Honor; and 2013 National Medal of Arts. He began his dance training at the State University of New York at Binghamton, where he studied classical ballet and modern dance. In 1982 he formed the Bill T. Jones/Arnie Zane Company (then called Bill T. Jones/Arnie Zane & Company) with his partner, the late Arnie Zane. In addition to creating more than 140 works for his own company, Mr. Jones has received many commissions to create dances for modern and ballet companies, including Alvin Ailey American Dance Theater, Boston Ballet, Lyon Opera Ballet, and Berlin Opera Ballet, among others. In 2011, Mr. Jones was named Artistic Director of New York Live Arts, an organization that collaborates with boundary pushing artists, advocates for their vision, and fortifies a creative future. Jones was previously at BAM with *A Letter to my Nephew* (Next Wave 2017) *A Rite* (Next Wave 2013), *A Quarreling Pair* (Next Wave 2008), Bill T. Jones 20th Anniversary (Winter/Spring 2004), and many other appearances since his BAM debut in 1983.

The recreation of *Still/Here* is produced by New York Live Arts with lead support from Brooklyn Academy of Music (BAM) and "Dance Reflections" by Van Cleef & Arpels. Additional support generously provided by ASU Gammage, Hopkins Center for the Arts at Dartmouth and UCLA's Center for the Art of Performance.

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

I Guess It Was My Destiny To Live So Long

A poetry series honoring the legacy of June Jordan

Curated by Hanif Abdurraqib

Nov 4—9

Multiple venues

Coinciding with election week, BAM Curator at Large and MacArthur Genius Hanif Abdurraqib programs a series of events and readings that invite Brooklyn to celebrate poetry's power of possibility, bringing people together across lines of race, class, gender, age, and geography. Featuring a cross-generational constellation of artists showcasing work throughout BAM's spaces, join us as we refract the political present through the prism of poetic expression.

For press information, contact Sarah Garvey, sgarvey@bam.org / Cynthia Tate, ctate@BAM.org.

Frontera**US Premiere**

Animals of Distinction

Choreography and direction by Dana Gingras

Live music by Fly Pan Am

Visual concept by United Visual Artists

Nov 8 & 9

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

Tickets start at \$35

Created by Montreal choreographer Dana Gingras for her company Animals of Distinction, *Frontera* is a large-scale multimedia dance and music event. Set in an audio-synchronized field of light with projections designed by UK-based United Visual Artists, 10 dancers fearlessly engage in choreography that questions what space remains for the unruly, ungovernable body in an era of accelerated climate change, mass migration, and corporate surveillance. Montreal experimental-rock band Fly Pan Am accompanies the dancers live, performing a commissioned score awash in slashing guitars, psychedelic swirls, and motorik beats.

Animals of Distinction (AOD) is the multimedia dance company of renowned choreographer and dancer Dana Gingras. Through AOD, Gingras has fostered the creation of numerous cutting-edge works that have involved innovative collaborations across diverse mediums and artistic practices, all shaped by the possibilities of new technologies and cultural shifts.

For press information, contact Cynthia Tate, ctate@BAM.org.

Gaviota**US Premiere**

Conceived and directed by Guillermo Cacace

Adapted by Juan Ignacio Fernandez from *The Seagull* by Anton Chekhov

Nov 13—23

BAM Fisher (Fishman Space)

321 Ashland Pl.

Brooklyn, NY

Tickets start at \$55

Directed by Guillermo Cacace and presented in Spanish without supertitles, this Argentinian company—Muriel Sago, Paula Fernandez Mbarak, Romina Padoan, Clarisa Korovsky, and Marcela Guerty—makes their North American debut with this striking vision of one of Chekhov’s best-known works, adapted by Juan Ignacio Fernández.

Cacace boldly experiments with storytelling, pace, and poetics by stripping down the work, and reassembling it by making the “unsaid” the core of this mythical piece, asking, what can the seagull tell us now? Life resembles the abandoned and worm-eaten stage on the side of a lake in Chekhov’s 1895 play about a group of artists converging at a country estate. In an emotionally charged interpretation, five actresses sit at an oversized table and offer an extremely intimate presentation of the Russian playwright’s “spectacle of waste”.

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

BAM in association with L’Alliance New York’s Crossing The Line Festival
Presents

Catarina and the Beauty of Killing Fascists

New York City Premiere

Written and directed by Tiago Rodrigues

Set design by F. Ribeiro
Costume design by José António Tenente
Lighting design by Nuno Meira
Sound design by Pedro Costa
Choreography by Sofia Dias and Vítor Roriz

Nov 13—17

Harvey Theater at the BAM Strong

651 Fulton St.
Brooklyn, NY
Tickets start at \$35

“...an invitation to grapple with what humanity is capable of... Complexity is always the answer in Rodrigues’ work—and it is one of the best ways to the audience’s heart.” —*The New York Times*

All families have their traditions—this one kills fascists.

Internationally acclaimed playwright and director Tiago Rodrigues, Artistic Director of the Festival d’Avignon, returns to BAM with a provocative new work. Set in a dystopic Portugal in 2028, *Catarina and the Beauty of Killing Fascists* centers around a Portuguese family that upholds a macabre tradition of killing fascists. As the latest Catarina, among the clan’s youngest members, prepares for her first kill, her doubts ignite a family

drama filled with ethical dilemmas and moral inquiries. The play is a penetrating, poetic exploration of the sacrifices made in the name of a better world, challenging audiences to reflect on the complexities of democracy and violence.

The engagement at BAM is part of the New York tour for *Catarina and the Beauty of Killing Fascists*, following performances at PS21 on July 5 and 6.

Performed in Portuguese with English subtitles.

Please note: *Catarina and the Beauty of Killing Fascists* includes language, violence, and loud sound effects.

Tiago Rodrigues, born in Amadora, Portugal, is a distinguished actor, playwright, and one of Europe's foremost theater directors. Currently serving as the director of the Festival d'Avignon in France, Rodrigues has dedicated over 20 years to the theatrical arts. He views theater as a human assembly—a space for people to gather, share their thoughts, and confront ideas, much like a cafe. In 2003, he co-founded the company Mundo Perfeito with Magda Bizarro, which has produced over 30 plays and toured internationally. In 2015, Rodrigues was appointed artistic director of the Teatro Nacional D. Maria II in Lisbon. His notable works include *By Heart* (staged at BAM in 2021), *Sopro*, and acclaimed productions of Shakespeare's *Antony and Cleopatra* and Chekhov's *The Cherry Orchard*.

Executive produced by Festival d'Avignon

Crossing The Line is a citywide festival that engages international artists and New York City audiences in artistic discovery and critical dialogue to re-imagine the world around us. Crossing The Line is produced by L'Alliance New York in partnership with leading cultural institutions.

For press information, contact Cynthia Tate, ctate@BAM.org.

Sun Dogs: Filmmaker and Composer Pairings

Alarm Will Sound

Music by Devonté Hynes, Arooj Aftab, Daniel Wohl and Rafiq Bhatia

Films by Apichatpong Weerasethakul, Josephine Decker, Mati Diop and Manon Lutanie

Conducted by Alan Pierson

On Blue

Composed by Rafiq Bhatia

Directed by Apichatpong Weerasethakul

New York Premiere

Naked Blue

Composed by Devonté Hynes

Directed by Mati Diop and Manon Lutanie

New York Premiere

Rise, Again

Composed by Arooj Aftab and Daniel Wohl

Directed by Josephine Decker

New York Premiere

Co-Commissioner/Producer

Produced by Liquid Music

Nov 18 & 19

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

Tickets start at \$35

Featuring compositions by Arooj Aftab, Devonté Hynes, and others all performed by the electrifying new-music ensemble Alarm Will Sound, this boundless exploration of image and sound imagines how stories can be told both musically and visually from equal footing. This prismatic collaboration reveals glimpses of another realm, bringing together inspired composer and filmmaker pairs to create short-format films presented alongside newly created music for live orchestra.

Alarm Will Sound is a 20-member touring ensemble led by Artistic Director Alan Pierson that commissions, performs, and records innovative works by established and emerging composers, especially works that incorporate theatrical and multimedia elements by choreographers, visual artists, designers, and directors. Its wide-ranging artistic vision looks beyond genre—electronic vs. acoustic, high-modernist vs. pop-influenced, conventional classical concert vs. multimedia experience.

Liquid Music is a leading producer of special projects in contemporary music, an internationally recognized laboratory for artists from across genre and disciplinary spectrums. This creative institution nurtures and realizes bold ideas from performers and composers, inspiring audiences to discover, learn and be transformed. Founded at The Saint Paul Chamber Orchestra in 2012, Liquid Music became independent in 2020, owned and operated by artistic director Kate Nordstrum who has been widely praised for her programmatic vision, panoramic tastes and “storied matchmaking” (*Minneapolis Star Tribune*). Through Liquid Music, Nordstrum has built a boundary-defying platform for collaboration and earned her reputation as “the most adventurous music curator in town” (*MinnPost*), “a presenter of rare initiative” (*Star Tribune*), and “Twin Cities’ curatorial powerhouse with international pull” (*Minnesota Public Radio*).

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

American Railroad

Silkroad Ensemble with Rhiannon Giddens

New York Premiere

Nov 23

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

Tickets start at \$35

“A powerful reminder of how music can bridge cultural divides”—*The Stanford Daily*

Silkroad's newest initiative, *American Railroad*, conceived by Grammy Award-winning musician, MacArthur Fellow, and Pulitzer Prize winner Rhiannon Giddens, illuminates the often-overlooked contributions of Indigenous and African Americans as well as Irish, Chinese, Japanese, and other immigrant laborers, in the construction of the Transcontinental Railroad.

Under Giddens' imaginative direction, the musical program features commissioned pieces by Grammy Award-winning jazz vocalist Cécile McLorin Salvant and virtuoso pipa player and Silkroad artist Wu Man, alongside fresh takes on folk songs by Giddens and her Silkroad colleagues Haruka Fujii and Maeve Gilchrist.

American Railroad highlights untold stories and amplifies unheard voices, addressing past injustices and painting a more accurate picture of the global diasporic origin of the American Empire. Part of a national tour, each performance re-contextualizes the railroad's history through a diverse musical lens, blending Chinese traditional music with the soulful sounds of Black banjos and fiddles, and the rhythmic beats of Indigenous and Celtic traditions. These cultural intersections reveal a thread of commonality despite their varied origins, reminding us of the intricately rich American story.

Yo-Yo Ma conceived **Silkroad** in 1998, recognizing the historical Silk Road as a model for radical cultural collaboration—for the exchange of ideas, tradition, and innovation across borders. In an innovative experiment, he brought together musicians from the lands of the Silk Road to co-create a musical language founded in difference, thus creating the foundation of Silkroad: both a touring ensemble comprised of world-class musicians from all over the globe and a social-impact organization working to make a positive impact across borders through the arts. Today, under the leadership of Artistic Director Rhiannon Giddens, Silkroad leads social impact initiatives and educational programming alongside the creation of new music by the Grammy Award-winning Silkroad Ensemble. For more information, please visit Silkroad.org.

Rhiannon Giddens has built an iconic career by stretching her folk music roots into diverse fields. A two-time Grammy Award-winning singer and instrumentalist, MacArthur “Genius” grant recipient, and composer of opera, ballet, and film, Giddens focuses on highlighting overlooked contributions to American musical history and advocating for a deeper understanding of the country's musical origins.

Described by *Pitchfork* as “fearless and ravenous in her exploration,” Giddens has been named one of NPR's 25 Most Influential Women Musicians of the 21st Century and called “one of the most important musical minds currently walking the planet” by American Songwriter. Her third solo studio album, *You're The One*, was released on Nonesuch Records in 2023.

For press information, contact Cynthia Tate, ctate@BAM.org.

Mercedes, Part I

Conceived and created by Modesto Flako Jimenez

Documentary directed by Brisa Arelis Munoz

Gallery and Healing Room

Set design by Michael Minaham

Sound design by Drew Weinstein

Lighting design by Megan Lang

Video design by Juan “Wamoo” Alvarez and Victor Morales

Dec 3—8

BAM Fisher (Fishman Space)

321 Ashland Pl.

Brooklyn, NY

Tickets start at \$25

Mercedes, Part I, a multidisciplinary documentary and immersive installation by Modesto “Flako” Jimenez (Taxilandia), warmly invites audiences into the Bushwick home of his beloved grandmother, Mercedes Viñales. This heartfelt and innovative work combines visual art, documentary footage, and a healing room installation to explore themes of memory, community, and care.

Embark on the powerful story of Mercedes’ journey as an immigrant and her battle with dementia, presenting a touching narrative of caregiving, love, loss, and resilience. The documentary experience immerses viewers in a poetic, visually stunning recreation of Mercedes’ Bushwick home. Jimenez’s multidisciplinary approach also amplifies mental healthcare resources and community outreach efforts. Visitors can create art in a judgment-free space and display their works in the Healing Room gallery, receiving care packages to support ongoing creativity and mental health at home.

Modesto “Flako” Jimenez is a Dominican-born, Bushwick-raised, multi-hyphenate artist whose work explores identity, language, and culture. He is known for the critically acclaimed site-specific performance *Taxilandia*, earning him a “Critic’s Pick” from *Time Out New York* and *The New York Times*, and an Obie Special Citation Award. Jimenez founded ¡Oye! Group, a nonprofit incubator for artists in New York City, and serves as a Public Artist in Residence at NYC Health + Hospitals. He is a Princeton Hodder Fellow for

2023-2024 and has received fellowships and awards from the Jerome Foundation, the Foundation for Contemporary Arts, and the Guggenheim Foundation.

For press information, contact Cynthia Tate, ctate@BAM.org.

Journey LIVE

American Composers Orchestra
Conducted and composed by Austin Wintory

Executive produced by Ode to Joy

Dec 6 & 7

BAM Howard Gilman Opera House

30 Lafayette Ave
Brooklyn, NY
Tickets start at \$35

BAM teams up with the American Composers Orchestra and composer/conductor Austin Wintory to present an original, interactive live performance of his Grammy-nominated score for *Journey*, "the most beautiful game of its time" (*IGN*).

In an alchemical collision of mediums, live musicians respond to the real-time actions of on-stage gamers as they explore the gorgeous universe within the hit video game. Never the same each time it is played, *Journey LIVE* is an interactive parable, marking an unprecedented formal exploration in which live musicians respond to the actions of video game players as they traverse miles of sprawling desert, rolling sand dunes, age-old ruins, caves, and howling winds.

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

BAM and Mark Morris Dance Group
Present

The Hard Nut

Based on the book by E.T.A. Hoffmann, *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

Dec 12—22

BAM Howard Gilman Opera House

30 Lafayette Ave
Brooklyn, NY
Tickets start at \$45

“Fun and amazement dance in the same steps; the choreography lifts the whole audience through a crescendo of changing emotions.”—*The New York Times*

Celebrate the holidays with the Mark Morris Dance Group’s boisterous reimagining of Tchaikovsky’s *The Nutcracker*. This lavish production, *The Hard Nut*, transports the classic ballet from the strait-laced 1890s to the swinging 70s, featuring raucous parties, dancing G.I. Joes, and whimsical costumes. Morris’ lyrical choreography, combined with Charles Burns’ comic book art, creates a colorful and humorous retelling of the beloved story. Performed live by the MMDG Music Ensemble, this production preserves the warm spirit of the holiday tradition while offering a fresh, modern twist.

Unquestionably a classic in its own right, *The Hard Nut* has become a cherished New York holiday tradition. Returning for its eighth engagement at BAM since its 1992 premiere, this playful and gender-bent adaptation continues to enchant audiences with its cascade of wit and wintry beauty. Tchaikovsky’s complete score, performed live, drives this vibrant retelling, ensuring a memorable experience for all.

The internationally acclaimed **Mark Morris Dance Group (MMDG)** has inspired critics and audiences throughout its 43-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 USASM, a cultural diplomacy program of the US Department of State, produced by BAM.

Mark Morris, “the most successful and influential choreographer alive, and indisputably the most musical” (*The New York Times*), founded the Mark Morris Dance Group (MMDG) in 1980. His work is acclaimed for its ingenuity, musicality, wit, and humanity. In addition to creating over 150 works for MMDG, he conducts

orchestras, directs opera, and choreographs for ballet companies worldwide. Live music and community engagement are vital components of the Dance Group. It has toured with its own musicians, the MMDG Music Ensemble, since 1996. The Mark Morris Dance Center, opened in 2001, provides a home for the dance group, low-cost rental space for local artists, free programs for children and seniors, and dance classes for all ages and abilities.

For press information, contact Cynthia Tate, ctate@BAM.org.

BAM, Onassis and Under the Radar Present

TECHNE

Four Digital Installations

Curated by Onassis ONX

Jan 4—19

BAM Fisher (Fishman Space)

321 Ashland Pl.

Brooklyn, NY

Tickets start at \$10

TECHNE is a multi-part experiential program comprising four large-scale digital artworks. Created with generative AI, real-time interactive displays, and immersive sound, this program transports viewers into four distinctive new realms, brought to life by visionary creators.

“The Vivid Unknown” (Jan 4, 5 & 7), by John Fitzgerald and Godfrey Reggio, is a collective experience that uses AI and computer vision to reimagine Reggio’s iconic 1982 film, *Koyaanisqatsi*. Visitors will explore the primal nexus of humans, nature, and technology, dynamically participating in shaping the unfolding narrative. As part of this special program, *Koyaanisqatsi* will be screened in its original form at BAM Rose Cinemas on January 7.

“The Golden Key” (Jan 8—11), by Marc Da Costa and Matthew Niederhauser, immerses visitors in the mythical fantasies of an artificially intelligent machine as it composes a never-ending story. The work imagines a future world that has endured the severest impacts of climate change. Winner of the Jury Award in the 2024 SXSW XR Experience competition, “The Golden Key” allows audiences to encounter and intervene in the new narrative and myth-making powers imagined for AI.

In **“Voices”** (Jan 12, 14 & 15), artist Margarita Athanasiou dives into the hidden histories of Victorian-era mediums and New Age spiritualists, as well as her own grandmother. What emerges is a story about female empowerment, capitalism, and the unexpected relationship between information technology and the spirit world. Her riveting video essay makes the case for the body as the ultimate communication device.

In “**Secret Garden**” (Jan 16—19), Stephanie Dinkins has cultivated a virtual oasis populated with Black women who share stories of power and resilience. Multigenerational narratives collapse past, present, and future across interactive vignettes.

Onassis ONX is an initiative by Onassis Culture dedicated to the development of new media art and digital experiences. It empowers creators to craft digital worlds and immersive experiences of exceptional artistic quality, utilizing cutting-edge technologies while ensuring financial sustainability. Onassis ONX offers capacity-building activities, incubation and acceleration services, seed funding, and opportunities for artists across various media and genres. As a field-building platform in the global new media art landscape, Onassis ONX collaborates with industry leaders, institutions, and international networks to foster the growth of XR/VR, AI, Spatial Computing, and Digital Art.

Known initially as ONX Studio and founded in 2020 by the Onassis Foundation and NEW INC, Onassis ONX has evolved into a global program supporting creators from concept to distribution. With physical locations in Athens and New York, it connects these vibrant cultural hubs and expands the local and international new media art scenes. Onassis ONX fellows, spanning cities worldwide, have showcased their works at renowned events and festivals like the Venice International Film Festival, Ars Electronica, Plásmata exhibitions in Athens and Ioannina, and more.

Margarita Athanasiou is a media artist based in Athens, Greece. She is a digital collagist working with video, print, and web mediums, with a significant part of her practice revolving around artist publishing. Her text-centered narratives utilize internet-derived storytelling techniques, weaving together research, autobiography, poetry and humor to explore overlooked feminine histories. With a pop sentiment at its core, her work is devoted to dissemination and accessibility, employing both emerging and archaic technologies. Athanasiou is the founder of the Athens Art Book Fair and a meme artist, both initiatives aimed at gathering and supporting a creative community. She holds a first-class honors degree from the Slade School of Fine Art (University College London), is an Onassis Air fellow and has participated in international programs such as Saari Residency (Finland) and Capacete (Brazil). She is the author of *NOUNS* (Dolce Publications 2018, Pitzilein Press 2024), *The World* (MISC, 2022) and other self-published works while her texts have been translated into English, Greek, Spanish and German.

Marc Da Costa is an artist and anthropologist whose work explores the relationship between emerging technology and lived experience. His artistic research and interactive installations examine how data and technical infrastructures focus our attention on the world in particular ways, thereby shaping the structures of experience available to us. Da Costa’s anthropological scholarship has explored these themes through studies of placemaking practices in the Anthropocene, with a particular focus on Antarctic research expeditions and critical cartography. His work has been exhibited widely in the US and Europe, and his writing on the intersection of data and society has appeared in *The New York Times*, *The Guardian*, *Vice*, and elsewhere. Marcdacosta.com

Stephanie Dinkins is a transdisciplinary artist and educator whose work intersects emerging technologies and our future histories. Her art practice is deeply committed to creating platforms for dialogue about AI as it intersects with these critical societal issues. As a Guggenheim awardee and one of *Time* Magazine’s 100 Most Influential People in AI, Dinkins leverages technology and storytelling to challenge and reimagine the narratives surrounding marginalized communities, particularly those of Black and brown individuals. Through her installations, digital platforms, and community-based projects, Dinkins seeks not only to

question the current paradigms of AI development but also to forge paths toward more equitable and inclusive technological futures. Her work emphasizes the importance of incorporating diverse voices and perspectives into the design and application of AI, advocating for a future where technology uplifts and amplifies underrepresented histories and experiences and fostering a tech ecosystem that is truly beneficial for all. She exhibits internationally and publicly advocates for inclusive AI internationally at a broad spectrum of community, private, and institutional venues.

John Fitzgerald is an artist and co-founder of the experiential studio Sensorium. Recent co-creator credits include “Polymorphic” (Plásmata, Athens ’22), “Metamorphic” (Sundance ’20 & SIGGRAPH ’20), “Zikr: A Sufi Revival” (Sundance ’18 & IDFA ’18), and objects in mirror AR closer than they appear (Tribeca ’18). His work has also been presented at the Panama Biennial, Telluride, Berlinale, Rio de Janeiro Film Festival, and the Simón Patiño Foundation in Bolivia. He holds an honors degree from the Department of Modern Culture and Media Studies from Brown University. He is a former Visiting Artist at the MIT Center for Art Science and Technology, a Visiting Scholar at the MIT Center for Advanced Urbanism, a Pulitzer Center Grantee, RLab XR Resident, and a founding member of the New Museum’s incubator NEW INC. John is currently the Innovation Director at Onassis ONX.

Matthew Niederhauser is an artist and educator who pushes the limits of emerging AI and XR technologies within a wide range of mediums. He studied anthropology at Columbia University before earning his MFA in Art Practice from SVA. He is a Pulitzer Center Grantee, Visiting Artist at the MIT Center for Art, Science, and Technology (CAST), and a member of NEW INC. At NEW INC, he co-founded Sensorium, an experiential studio working at the forefront of immersive storytelling. When not focusing on projects that have premiered at the Venice Film Festival, Sundance New Frontier, Tribeca Film Festival, SXSW, and IDFA DocLab, he teaches at NYU Tisch and Tandon. Most recently, Matthew became the Technical Director at Onassis ONX in New York.

Godfrey Reggio is an American filmmaker and creator of a unique experimental cinematic poetry. He is widely known for his wordless filmography, especially the pre-eminent trilogy of *Koyaanisqatsi: Life Out of Balance* (1982), *Powaqqatsi: Life in Transition* (1988), and *Naqoyqatsi: Life as War* (2002). His work reveals a humanist philosophy about our planet, the encroachment of technology on nature, ancient cultures, and the splendor that disappears as a result. They chronicle the impact of the modernizing world on our physical and psychological environment. Godfrey’s work is a clarion call to resistance and a call to hope: “Hope is not something that is in the mind, it is something real—it is to act. In the end, it asks the evocative question: which age is this, the sunset or the dawn? This age is indeed a liminal zone. A threshold to our vivid unknown.”

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

BAM film programs

BAM's fall film offerings will cover an exciting spectrum of repertory programs and new releases. The season will feature partnerships with Caribbean Film Series and Alfreda's Cinema along with festivals of cutting-edge new work, series exploring social issues and cinematic histories, new restorations, and more.

Programming for kids and families

BAM presents high-quality, globally diverse programming that sparks curiosity and ignites the imaginations of young minds. This fall season features exciting events designed to engage and delight families, fostering a love for the arts in children of all ages.

BAMboo!

Oct 31

30 Lafayette Ave
Ashland Pl/ Lafayette Ave
Free

Brooklyn's favorite family-friendly Halloween celebration, BAMboo! returns. This festive block party features music, carnival games, arts and crafts, candy giveaways, and kid-friendly movies. BAMboo! is a free event that brings the community together for an afternoon of fun and festivity, making it a must-attend Halloween tradition.

For press information, contact Cynthia Tate, ctate@BAM.org or 718.724.8022.

Best of BAMkids Film Festival 2024

Nov & Dec 2024

BAM Rose Cinemas (Peter Jay Sharp Building)
30 Lafayette Ave
Brooklyn, NY
More information to be announced.

A selection of the most popular animated and short films for children 3-5 from BAMkids Film Festival 2024, curated in partnership with Northwest Film Forum and Melbourne International Animation Festival. Details will be announced at a later date.

For press information, contact Cynthia Tate, ctate@BAM.org or 718.724.8022.

BAM 2024 resident artists

BAM proudly presents the fourth year of its resident artists program, welcoming a diverse cohort of seven innovative artists and artistic teams. This year's resident artists include **Baba Oludaré, Hope Boykin, mayfield brooks, Delano Burrowes, Kayla Hamilton, Soomi Kim, and Yaa Samar! Dance Theatre.** These multidisciplinary creators will receive honorariums and access to BAM's rehearsal spaces, theaters,

and the BAM Hamm Archives Center, allowing them to develop their work freely and without the obligation to present at BAM.

Baba Oludaré honors the role of Orisha in his family and community, dedicating his life to exploring traditional medicines, tools, and rituals. A master Apon, percussionist, dancer, and teacher, he founded Kiire Wellness to share the respiratory rituals of dance, song, and drum. His work encompasses wellness, radical healing, breathwork, and African and African diaspora holistic wellness. For more information, visit kiirewellness.com.

Hope Boykin, a two-time “Bessie Award” winner, is an original member of Complexions and danced with Philadanco and Alvin Ailey American Dance Theater. She has choreographed for numerous universities and dance companies and was featured on the October 2023 cover of *Dance Magazine*. Boykin premiered *The Other Side* at the Kennedy Center and BAM and continues to blend her writing with movement. She serves as Artistic Advisor for Dance Education at the Kennedy Center and is an Artist-In-Residence at USC Gloria Kaufman School of Dance.

mayfield brooks improvises while Black and is based in Lenapehoking (NYC). A movement-based performance artist, vocalist, and urban farmer, brooks teaches and performs through their methodology, Improvising While Black (IWB), exploring the decomposed matter of Black life. Brooks received the 2021 Merce Cunningham Award, was a 2021 Bessie Award nominee, and is the 2024 Alma Hawkins Visiting Chair at UCLA. For more information, visit improvisingwhileblack.com.

Delano Burrowes is a writer, poet, and multidisciplinary artist based in Brooklyn. His work explores W.E.B. Du Bois’s concept of Black double consciousness. Published in *HuffPost*, *The Rumpus*, and *Quarto Magazine*, his performance art has been shown at the Brooklyn Library, GoggleWorks Center for the Arts, MoMA (unsanctioned), and the International Human Rights Art Festival. His ongoing traveling public art and community discussion series, The Great Barrington Project, asks participants how they see (or don’t see) Blackness. He co-founded the Blackyard Collective and gave the 2023 W.E.B. Du Bois Lecture at Simon’s Rock College. Burrowes is studying creative writing at Columbia University.

Kayla Hamilton is a Texas-born, Bronx-based performance maker, dancer, educator, and consultant. She is a Jerome Hill and Pina Bausch Fellow. Hamilton has presented work at Gibney and New York Live Arts. She co-developed the *Crip Movement Lab* and founded Circle O, a cultural organization uplifting BIPOC Disabled creatives. In 2024-25, she will tour with *How to Bend Down/How to Pick It Up* and *Crip Movement Lab*.

Soomi Kim is a NYC-based actor and dance theatre artist known for her trilogy of works based on visionary Asian American figures. Her projects, including *Lee/gendary*, *dictee: bells fall a peal to sky*, and *Chang(e)*, have been developed through residencies such as HERE Artist in Residency Program. Recent work: *Body Through Which the Dream Flows* (The Tank, 2022). Residencies: Berkeley Rep’s Ground Floor AIR (2023), Deceleration Lab Artist (2022), Marble House A.I.R. (2019), Dixon Place commission (2017). Kim’s work has been reviewed and featured in *The New York Times*, *The New Yorker*, *Timeout NY*, *The Huffington Post*, *The Drama Review* and *The Korea Times*. Her upcoming BAM residency project, *Gut* (gut), will be developed with director Peter Kim and choreographer Sunny Hitt. For more information, visit soomikim.com

Founded in 2005 by Samar Haddad King, Yaa Samar! Dance Theatre (YSDT) creates performance and education programs that increase access to and promote understanding through the arts. With a repertoire of over 30 works, YSDT has performed in NYC, regionally, and in 18 countries. Since 2011, the company has worked transnationally between NYC and Palestine, uniting diverse artists and audiences. For more information, visit ysdt.org.

For press information, contact Cynthia Tate, ctate@BAM.org.

Credits

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