

New | Europe '99

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EAB.

BROOKLYN ACADEMY OF MUSIC

DANCE THEATER WORKSHOP

DANSPACE PROJECT

HOSTOS CENTER FOR THE ARTS AND CULTURE

THE JOYCE THEATER/JOYCE SOHO

THE KITCHEN

NEW YORK THEATRE WORKSHOP

PERFORMANCE SPACE 122

SWISS INSTITUTE

WORLD MUSIC INSTITUTE

PHOTO BY ROBERTO FURTIVA

A CITY-WIDE PERFORMING ARTS FESTIVAL • OCTOBER 12-31, 1999

New | Europe '99

sponsored by

EAB.

Executive Committee

Brooklyn Academy
of Music
Dance Theater
Workshop
Performance Space 122

New Europe '99 Coalition

Brooklyn Academy
of Music
Dance Theater
Workshop
Danspace Project
Hostos Center for the
Arts and Culture
The Joyce Theater
The Kitchen
New York Theatre
Workshop
Performance Space 122
Swiss Institute
World Music Institute

European Advisory Committee

Hugo de Greef
Nele Hertling
Tom Stromberg

Festival Coordination

MultiArts Projects &
Productions (MAPP)

The New Europe '99 Coalition invites you to participate in an extraordinary, provocative and entertaining investigation — in festival form — of an international cultural landscape too often overly simplified and taken for granted. For many of us, Europe remains (take your pick): vacation postcards and Eurail passes; monarchy and empire; the World Wars and the Iron Curtain; the “old country” by way of Ellis Island; the persisting ghosts of Churchill, de Gaulle and Marx; of Picasso, Joyce and Diaghilev. All to a Wagnerian scoring of history and realpolitik often too turbulent to bear.

So what's new? Everything. Borders are breached; populations are on the move; and cultural assumptions are in upheaval. Europe is only in part the European Union and its coin of the realm, the Euro; it is also the expansion of NATO into Poland, Hungary and the Czech Republic. It is the collapse of totalitarianism in East Central Europe in 1989 and the rejoining of communities across the rubble of the Berlin Wall. It is the Baltic region and the Mediterranean basin establishing new spheres of cultural influence; the peoples of the former Yugoslavia trying to find the means to co-exist within the shadows of war and uneasy peace; young French-Algerians asserting their identity against the right-wing National Front in the suburbs of Lyon, France; the resurgent “Euro-kids” of Flemish and Walloon culture in Belgium charting new territory in dance and theater; and artists of African, Asian and Latin-American heritage making their mark in the Netherlands and Scandinavia.

Welcome to New Europe '99. On the eve of the millennium, we are honored to introduce you to a new generation of artists and thinkers who represent the laboratory of Europe's future. These dancers, performers and musicians are helping to shape the Europe of the 21st century, new voices raised in a Berlitz of languages and images that revitalize our received notions of European history and identity. The Coalition has joined creative forces in an unprecedented effort to bring together — over the three-week period beginning October 12th, 1999 — more than 20 productions and numerous public discussions to theaters and related institutions across New York City. We hope that you will find them as thought-provoking and exhilarating as we do.

**For general information, please call MAPP at 212-924-8563
or visit our web site at www.neweurope.org**

Brooklyn Academy of Music presents a co-production by the **Edinburgh International Festival** and the **Barbican Centre**, London:

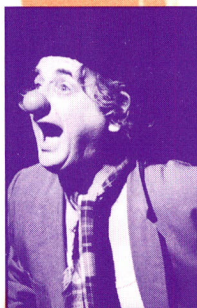
Royal Lyceum Theatre Company

Life Is a Dream

In 1635, when 34-year-old Pedro Calderón de la Barca wrote *Life Is a Dream*, Spain's Golden Age was in full flower, yielding such epochal masterpieces as de Rojas' *Celestina*, Cervantes' *Don Quixote* and Velasquez's luminous paintings. Considered on par with *Hamlet* and *King Lear*, Calderón's zeitgeist-alert fantasy is rife with romance, tragedy, intrigue, comedy and moral contemplation.

Life Is a Dream relays the tale of one hapless Prince Segismundo, who, imprisoned from birth by his stargazing father for fear that the boy would one day overthrow him, becomes king for one chaotic day. It is rich fodder for England's **Royal Lyceum Theatre Company**, in its American debut, and the Catalan director/designer team of **Calixto Bieito** and **Carles Pujol**. This adventurous, wonderfully kinetic production (performed in English) was the smash hit of the 1998 Edinburgh Festival.

Royal Lyceum Theatre Company
 Written by Pedro Calderón de la Barca
 Translated by John Clifford
 Directed by Calixto Bieito
 Set design by Calixto Bieito, Carles Pujol
 Costume Design by Mercé Paloma
 Lighting Design by Xavier Clot
 Music by Miguel Poveda



"The whole evening creates that feeling of half-life between sleep and waking and the performances from the British cast are outstanding."

— *Daily Telegraph*

SPAIN/BRITISH ISLES

OCTOBER

12-16

TUESDAY-SATURDAY

AT **7:30** PM

OCTOBER

17

SUNDAY

AT **3:00** PM

BAM DIALOGUE WITH
 DIRECTOR CALIXTO
 BIEITO, WEDNESDAY
 OCT. 13 AT 6:00 PM
 TICKETS: \$8
 RES: 718-636-4100

PERFORMANCES AT:

BAM

HARVEY THEATER
 651 FULTON STREET
 BROOKLYN, NY

TICKETS: \$20,35,50

RESERVATIONS:

718-636-4100

WWW.BAM.ORG

FAX 718-636-4106

Official Airline:
 British Airways
 Special support provided
 by The British Council.

New York Theatre Workshop presents:

CityWorld

Urban Life as Imagined by Contemporary Dutch and Flemish Theater Makers

NETHERLANDS/BELGIUM

OCTOBER

12-15

TUESDAY-FRIDAY

AT 3:00 PM

READINGS AT:

**NEW YORK
THEATRE
WORKSHOP**

79 EAST FOURTH STREET
BETWEEN 2ND & 3RD
AVENUES

ALL READINGS ARE

FREE

RESERVATIONS:

212-460-5475

ALL READINGS ARE
SUBJECT TO CHANGE.

A series of staged readings at New York Theatre Workshop.

Drummers by Arne Sierens

Regarded as one of the leading Flemish playwrights, **Arne Sierens'** work has won numerous awards and has been seen in Germany, France and throughout the Netherlands. Through music and poetry, *Drummers* follows the story of a mother who arranges dried flowers to support herself and her son. When she meets her son's drum teacher, her carefree past is revealed. A reviewer noted, "Poetry of the commonplace, that is what Sierens creates. It is precisely by omitting things that he creates a world that excites the imagination."

The Caracal by Judith Herzberg

Judith Herzberg is Holland's leading woman dramatist. Her body of work includes poetry, essays, plays, films and translations and adaptations of non-Dutch work. She divides her time between Israel and the Netherlands. *The Caracal* is a comic, one-woman play about a teacher whose complicated love life is revealed through a series of fragmentary telephone conversations.

OJ Othello by Maarten van Hinte

Maarten van Hinte is a founding member and co-artistic director of the Amsterdam-based theater, Made in the Shade. Van Hinte's *OJ Othello* won the First Fringe Award for outstanding New Writing at the Edinburgh Fringe Festival. *OJ Othello* fuses the inner thoughts of Shakespeare's Othello and O.J. Simpson.

Buff by Gerard Jan Rijnder

Buff tells the story of a contemporary theater critic who rants about the theater as his drug-addicted son stalks their home and his wife cooks dinner in the next room. In this intimate and provoking play, **Gerard Jan Rijnder** explores the contrast between the intellectual traps of critics and the jarring dynamics of family life.

Sasha Pepelyaev's Kinetic Theatre

One Second Hand



Sasha Pepelyaev's Kinetic Theatre was formed in 1994 in Russia and has consistently experimented with innovative ideas within a world monopolized by classical ballet. The company does not proclaim manifestos, but gratefully uses the facilities of the traditional school, easily finding a broad area for its own

activity, open to modern dance, contemporary Russian literature and avant-garde theater. Returning to New York after a successful run as a part of the East of Eden Festival, Kinetic Theatre brings *One Second Hand* to DTW. For this work, Pepelyaev asks questions without the demand of logical answers. With music by **Alexey Aigi**, text fragments by **Lev Rubinstein** and **Alain Robbe-Grillet** and lights by **Vjacheslav Korjavin**, *One Second Hand* had its world premiere at the 1999 Internationales Sommertheater Festival in Hamburg, Germany. "While many choreographers have sidetracked from pure dance to employ text in their work, few have dovetailed the two elements as imaginatively as Sasha Pepelyaev." — *The Stage* (London). In 1998 Pepelyaev and his company won the Prix D'Acteur du Conseil General at the 6th Rencontres Choregraphiques Internationales de Seine-Saint-Denis, Bagnole, France — the first Russians to receive a prize at Bagnole.

"Kinetic Theatre's performers combine... precision with an anarchic wit and energy..."

— *The Guardian*

RUSSIA

OCTOBER

13-16

WEDNESDAY-FRIDAY

AT **8:00** PM

SATURDAY

AT **3:00** PM

HUMANITIES DISCUSSION
FOLLOWING THE
PERFORMANCE THURSDAY
OCTOBER 14

PERFORMANCES AT:

DTW
219 WEST 19TH STREET
BETWEEN 7TH & 8TH
AVENUES

TICKETS:

\$15

RESERVATIONS:

212-924-0077

This production of Sasha Pepelyaev's Kinetic Theatre is a coproduction of Internationales Sommertheater Festival Hamburg, Aarhus Festival and Dansenscenum Kopenhagen and has received special support from The Trust for Mutual Understanding.

Danspace Project presents:

Pierre Droulers

De l'air et du vent

FRANCE/BELGIUM

OCTOBER

14-16

THURSDAY-SATURDAY

AT 8:30 PM

PERFORMANCES AT:

**DANSPACE
PROJECT**

AT ST. MARK'S CHURCH
131 EAST 10TH STREET
AT 2ND AVENUE

TICKETS:

\$15

RESERVATIONS:

212-674-8194

The movement of *De l'air et du vent* is intentionally strange, troubling and uncomfortably choreographed. Colored by crackles and ignition, this fractional dance touches a fierce zone of perception that possesses both the power and lunacy of a storm and the calm that follows in its wake.

There is a brisk confrontation between an idea of flow and a reality of tension and disruption. The impression of violence and anger are implied by physical actions that are individual, beyond any common link. *De l'air et du vent* is reminiscent of a puzzle never to be completed. There is a duality between essence and appearance, an exploration of how things distill themselves. **Pierre Droulers** states that "Even if I think that deep down harmony exists in every being, it is masked and troubled by all the emotions, the personalities, the obstacles that the individual creates."



These performances are made possible with the support of Le Ministère de la Culture et des Affaires Sociales, Direction Generale de la Culture et de le Communication, Direction d'Administration de la Promotion des Arts de la Scene, Secteur de la Danse, la Loterie Nationale, la Commission Communautaire Francaise de la Region de Bruxelles-Capitale, le Commissariat General aux Relations Internationales.

Hostos Center for the Arts and Culture and **Dance Theater Workshop** present a shared program in cooperation with **The Bronx Dance Festival** and **Pepatián**:

Compagnie KÄFIG | **Récital** Full Circle SOULJAHZ | **Soular Power-d**

The hip-hop immigrant suburbs of Lyon, France, meet the American birthplace of the Zulu Nation's ground-breaking dance form when the French-Algerian dance artists **KÄFIG** join the South Bronx's own **Full Circle** crew for an extraordinary NEW EUROPE '99 residency. The complex hip-hop culture is Bronx-born and bred, an indigenous American outpouring of creativity that has also transformed, over the past 25 years, into a vital international medium of artistic self-expression and community empowerment. Just as in the United States, European and other international hip-hop has become a universal vocabulary, at once conceptual and political, that cuts across all manner of cultural and language boundaries.

Direct from the streets, the theaters and the festivals of France, **Mourad Merzouki** and **Compagnie KÄFIG** present their vibrant 'creole' of international hip-hop — streaked with the determination to escape from clichés and emancipate from the commonplace, and infused with the mastery to give this language the status of a mode of artistic expression. For the festival, KÄFIG will perform *Récital*, a work where the energy of hip-hop and the tones of violin and 'talk-box' mix and mingle in a comic relationship. The confrontation of violin and hip-hop is a challenge, and they meet it with fervor and passion.

In *Soular Power-d*, **Full Circle** offers a celebration of hip-hop life. This group, made up of dancers **Kwikstep**, **Rocafella**, **Alien Ness**, **2 Sweet**, **Renegade**, **Flashback**, **Kid Quice** and others, present hip-hop expression with no race, gender or creed limitations, and deal with issues of gang violence and respect for elders in their conceptual dance pieces. Established in 1992, the core dancers have performed in theaters around the U.S. and in Japan, as well as in video work for artists such as KRS-One, Mariah Carey and Janet Jackson.

Récital was created in coproduction with Initiatives d'Artistes en Danses Urbaines Fondation de France-Parc de la Villette and Biennale de la Danse-Lyon, the French Ministry of Foreign Affairs through AFAA, Association Française d'Action Artistique, and the Cultural Services of the French Embassy.

Soular Power-d has been supported in part by DTW's Bessie Schönberg/First Light Commissioning program with funding provided by Jerome Foundation, and the New York State DanceForce, sponsored by the New York State Council on the Arts and Philip Morris Companies Inc.

FRANCE/USA

OCTOBER

15-16

FRIDAY-SATURDAY

AT **7:30** PM

PERFORMANCES AT:

HOSTOS CENTER

FOR THE ARTS

AND CULTURE

450 GRAND CONCOURSE

AT 149TH STREET

BRONX, NY

TICKETS:

\$15

RESERVATIONS:

718-518-4455



World Music Institute presents:

Diana Thedim Co. | **Iberos**

A Flamenco/Fado Performance

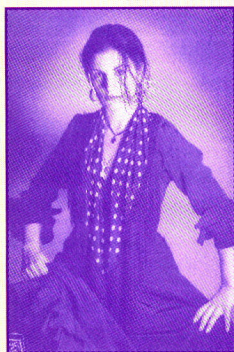
PORTUGAL/SPAIN

OCTOBER
15-16
FRIDAY-SATURDAY
AT **8:00** PM

PERFORMANCES AT:
**THE KAYE
PLAYHOUSE**
HUNTER COLLEGE
68TH STREET BETWEEN
PARK & LEXINGTON AVES

TICKETS:
\$30

RESERVATIONS:
212-772-4448



Iberos is a meeting point between two traditions: the *flamenco* of Spain and the *fado* of Portugal, which have a similar history and were both born as a cry from the soul. Making its U.S. premiere, *Iberos* was conceived, choreographed and directed by the acclaimed Portuguese flamenco dancer **Diana Thedim**, and will be performed by her troupe of 13 dancers, musicians and singers from Spain and Portugal. The company features five dancers (Diana Thedim, Encina Baro, Alegria Suarez, Carmen Torres, Eva Marin), two singers (Rafael Jimenez "Falo" — flamenco, Carlos Manuel Mendes Periera — fado), four musicians (Arcadio Marin and Jesus Torres — flamenco guitar, Ricardo Rocha and Francisco Perez "Paquito" — Portuguese guitar) and two actresses, (Maria Pimentel — fadista, and Gloria Orcharan — flamenca).

In the first half, the two women who personify the *fadista* and the *flamenca* challenge themselves through the singers and musicians, attempting to show off their supremacy as true interpreters of pure emotion with a Spanish and Portuguese guile and sense of humor. The second half focuses on the tragic essence of both cultures. The concert ends with all the musicians performing together for the first time, and one single dancer interpreting the moment.

The Kitchen presents:

Anita Sieff

Social Sculpture No. 1

A Video Installation-Happening

Italian visual artist **Anita Sieff** explores issues of virtuality versus body language in her new video installation-happening. Sieff projects fragments of her interviews with 12 artists from different disciplines onto a printed astrological chart. As the images move to different rhythms the audience can follow the personal journey of each artist becoming part of the evolution of human consciousness. *Social Sculpture No. 1* comes to life in two performances during which the documented artists perform their work, furthering the idea of a "social sculpture."

Gallery Exhibition: October 8-17
Free Opening: October 8, 6-8pm

Social Sculpture No. 1 is a coproduction with Thearts [enter], a branch of BdA, and is supported in part by the Andy Warhol Foundation for the Visual Arts.

ITALY

OCTOBER

15-16

FRIDAY-SATURDAY

AT **8:00** PM

PERFORMANCES AT:

THE **KITCHEN**

512 WEST 19TH STREET
 BETWEEN 10TH &
 11TH AVENUES

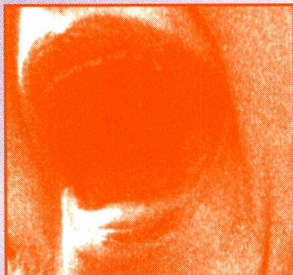
TICKETS:

\$12

RESERVATIONS:

212-255-5793

Global Poetry Slam

Curated by **Annie Lanzillotto**

Global Poetry Slam is an inter-continental drift of words colliding in a live I.S.D.N. webcast in three cities, four languages, a dozen accents and 30 voices.

Global Poetry Slam is supported in part by the Axe-Houghton Foundation.

OCTOBER

16

SATURDAY

AT **3:00** PM

PERFORMANCES AT:

THE **KITCHEN**

TICKETS:

\$10

RESERVATIONS:

212-255-5793

Performance Space 122 presents:

The Tiger Lillies

GREAT BRITAIN

OCTOBER
18, 25
 MONDAYS
 AT **8:30** PM

PERFORMANCES AT:
PS 122
 150 FIRST AVENUE
 AT 9TH STREET
 SECOND FLOOR

TICKETS:
\$15

RESERVATIONS:
212-477-5288

Impossible to categorize, **The Tiger Lillies** have been singing their own brand of blasphemous ballads, tragic tales and debauched ditties for eight years. The Tiger Lillies fuse the spirit of punk with the passion of chanson, while at the same time evoking the disturbing and forgotten music of our dim and distant past, such as religious masses, Bavarian folk music, Berlin cabaret and Victorian English music hall songs — archaic forms that reveal the lives of the disenfranchised and marginalized in present-day society.

"They look like a Captain Bird's Eye nightmare: a children's magician, a street corner drug dealer and a deranged pirate who have got together to play sea shanties with sick lyrics. Quite insane but quite amusing."

— *The Scotsman*

"James Joyce on drums."

— David Byrne



The Joyce Theater/Joyce Soho and Dance Theater Workshop
in cooperation with the Goethe Institut/New York present:

Cie Felix Ruckert | Hautnah

"The spectator becomes co-creator of the theatrical event and purchaser of an object of luxury."

— *Ballett International*

For *Hautnah*, the experience begins in a specially designed café setting, where an individual bargain is struck between each arriving audience member and an individual dancer of his/her choosing. Continuing on to a private space, stripped of conventional boundaries, the viewer experiences a solo performance on a one-to-one basis, an event unique to each spectator and his/her chosen dancer. In Berlin's *Zitty*, a critic described his experience by saying, "The borders of my private sphere are transgressed by this stranger. An incredibly erotic tension charges the atmosphere, without ever getting voyeuristic or lewd. Intense emotion rises in me; I stand there, lost, my mouth agape." Founded in 1995, the company has achieved an international reputation for its exciting, provocative and innovative choreography. **Felix Ruckert** has been choreographing since 1986 and has worked with Pina Bausch's Wuppertaler Tanztheater and Cie Mathilde Monnier, among others.

DTW, The Joyce Theater and Movement Research collaborate on a major residency project with **Felix Ruckert** from **October 25-29, 1999**. Ruckert will conduct a performance workshop with dancers from the local community to remount his evening-length production, *Ring*. In a different format than *Hautnah*, *Ring* explores the public perception of intimacy created by the direct, personal confrontation between multiple performers and audience members seated in a circle.

Members of **Cie Felix Ruckert** and local dancers will perform *Ring* at the **Judson Church on Monday, November 1, at 8 pm**. For more information, or to register for the workshop, call **Movement Research at 212-477-6635**.

This production of *Hautnah* is presented in cooperation with the Goethe Institut/New York and with support from Philip Morris Companies Inc.

GERMANY

OCTOBER

20-24

WEDNESDAY-SUNDAY

OCTOBER

26-30

TUESDAY-SATURDAY

PERFORMANCES AT:

JOYCE SOHO

155 MERCER STREET
BETWEEN
PRINCE & HOUSTON

CAFÉ OPEN/PERFORMANCES

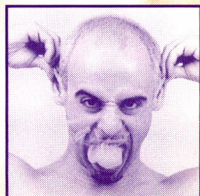
FROM **7-11** PM

NO RESERVATIONS –
ADMISSION AT DOOR ONLY

\$10 COVER CHARGE

INCLUDES 2 DRINKS.

TICKET PRICE TO BE
NEGOTIATED BETWEEN
SPECTATOR AND
INDIVIDUAL PERFORMER



Brooklyn Academy of Music presents:

Hotel Pro Forma

OPERATION : ORFEO

DENMARK

OCTOBER
20, 22, 23
WED-FRI-SAT
AT 7:30 PM

BAM DIALOGUE WITH
DIRECTOR KIRSTEN
DEHLHOLM, FRIDAY,
OCT. 22 AT 6:00 PM
TICKETS: \$8
RES: 718-636-4100

PERFORMANCES AT:

BAM
OPERA HOUSE
30 LAFAYETTE AVENUE
BROOKLYN, NY

TICKETS:

\$15, 25, 30

RESERVATIONS:

718-636-4100

WWW.BAM.ORG

FAX: 718-636-4106

Special support
provided by the
Danish Consulate
General in New York.

Conceived by Danish director **Kirsten Dehlholm** as a hypnotic collage of theatrical phenomena, **Hotel Pro Forma's** American debut with *OPERATION : ORFEO* commands attention through a series of visually stunning dramatic contrasts that reveal the myth of Orpheus at its most profound, sensory level. Light and dark, movement and stillness, sound and silence (life and death) are as precisely structured as the formal elements in a cubist painting.

This *Orfeo* is not a narrative reading of the ancient tale but a Robert Wilson-esque reimagining defined by light and music, and symbolized by the huge white staircase that dominates centerstage. As the action moves from the darkness of Hades to the full illumination of love triumphant, a lone dancer descends and ascends the stark incline. Simultaneously, an a cappella chorus of eloquently gesturing performers elaborates an adventurous score culled from three disparate sources: **John Cage** (who died shortly after the project's inception), contemporary Danish composer **Bo Holten** and the signature **Gluck** aria "Che faro senza Eurydice."

Concept and direction by Kirsten Dehlholm

Libretto by Ib Michael

Music by John Cage, Bo Holten, C.W. Gluck

Stage design by Maja Ravn

Lighting design by Jesper Kongshaug

Solo sung by Agnethe Christensen

Solo dance by Ninna Steen

Vocal ensemble: Musica Ficta

Vocal ensemble (tape): Ars Nova

Conducted by Bo Holten

The Kitchen presents:

Krzysztof Knittel and John King

HeartPiece A Double Opera

A “double opera” written by two composers, **Krzysztof Knittel** and **John King**, and sung/spoken in two languages, Polish and English. Based on Heiner Müller’s political/experimental one-page text, *Herztück*, *HeartPiece* is a tragi-comic love story between two characters, A and B. The relationship is set to music in a number of different styles to explore its numerous possible meanings. The work is a musical interpretation in the Dada-ist drawing tradition of *corps exquisite*, in which the composers alternate for each scene without knowing what the other has done. The outcome is both familiar and absurd, daring and playful, melding classical and new forms and musical styles. For this international collaboration, “avant-godfather of noise” **David Moss** is paired with classically trained Polish-Ukrainian soprano **Olga Pasichnyk**, and the Warsaw-based all-female **Dafo String Quartet**.

Performers: Olga Pasichnyk (soprano)
David Moss (voice, drums)
John King (voice, guitar)
Krzysztof Knittel (voice, keyboards, samplers)
and the Dafo String Quartet

Directed by Maciej Wojtyszko
Set design and performance by Krzysztof Zarebski
Sound design by Tadeusz Sudnik
Light design by Jan Pieniazek

HeartPiece is made possible with funds from The Trust for Mutual Understanding and is sponsored in part by the Ministry of Culture and Arts (International Relations Department) and the Culture Foundation in Poland.

POLAND/USA

OCTOBER

20-23

WEDNESDAY-SATURDAY

AT 8:00 PM

POST-PERFORMANCE
 DISCUSSION
 OCTOBER 21

OPEN DRESS FOR KIDS,
 WEDNESDAY,
 OCTOBER 20, AT 4PM
 TICKETS: \$5

PERFORMANCES AT:
THE KITCHEN
 512 WEST 19TH STREET
 BETWEEN 10TH & 11TH
 AVENUES

TICKETS:

\$20

RESERVATIONS:

212-255-5793

Performance Space 122 presents:

Grace Ellen Barkey

The Miraculous Mandarin

INDONESIA/BELGIUM

OCTOBER
21-24
THURSDAY-SUNDAY
AT **8:30** PM

PERFORMANCES AT:
PS 122

150 FIRST AVENUE
AT 9TH STREET
SECOND FLOOR

TICKETS:
\$20

RESERVATIONS:
212-477-5288



Grace Ellen Barkey presents *The Miraculous Mandarin*, which was controversial in its day, as a funky Chinese opera. This work by **Béla Bartók** is the most important from his so-called 'expressionist' period. In 1919 it was a very daring and unconventional work, with a realistic sensuality that prompted many a city council to issue bans on its performance.

"The image of the woman in the Asian world (Barkey's origins) embodied in a gently sensual and hip-swinging dance... In a rather kitsch-laden form, the world of Eastern Asia returns."

— *Ballett International*

Directed and choreographed by Grace Ellen Barkey

Based on 'The Miraculous Mandarin' by Béla Bartók

Dancer-actors:

Eduardo Torroja (Spain)

Misha Downey (Great Britain)

Tijen Lawton (Great Britain)

Muriel Herauld (France)

Simon Versnel (the Netherlands)

A Needcompany production, in coproduction with Brussels 2000, Cultural Capital of Europe, Belonne-Brigittines (Brussels), Die Tanzlandschaft Ruhr/Chorographische Zentrum NRW (Essen, Germany) and BIT Teatergarasjen (Bergen, Norway).

Needcompany is a Cultural Ambassador of Flanders and is supported by the Ministry of the Flemish Community and the National Lottery.

Danspace Project presents:

Sara Gebran | **She Shrieeks** Virpi Pahkinen | **Saligram**

VENEZUELA/DENMARK • FINLAND/SWEDEN

Sara Gebran's *She Shrieeks* is a multimedia work inspired by images by 30's and 40's New York police photographer Arthur Felig. *She Shrieeks* captures the chaotic despair of today's urban life — the absurdity, grotesqueness and violence. Roaring silences confront vulnerable and tender femininity. The three dancers interact as reckless furies accompanied by the aggressive post punk sounds of the Japanese band Ruins.

"...A boom of a choreographic tour de force..."

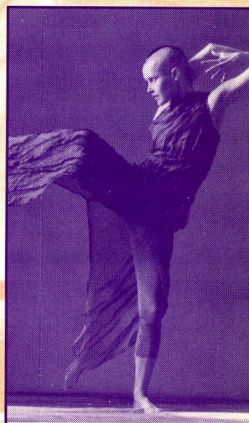
— *Weekend Avisen*

The Public Eye Production/She Shrieeks is funded by the Danish Theater Council under the Danish Minister of Cultural Affairs, the Danish Actors Association, the City of Copenhagen Cultural Department and KODA.

"From the unmentioned side of the mountain, a gleaming black stone is found, the keeper of time and death, with marine fossils encoded." **Virpi Pahkinen** is a brilliant, headstrong and poetic dancer. Her performances radiate a powerful artistic integrity. The movement shifts between sculptural simplicity and passionate intensity. Hands and arms placed far behind her back makes these appendages more reminiscent of wings than human limbs. One moment Pahkinen seems to be a lofty bird of prey in flight or a winged goddess, the next a newborn being with its extremities clasped together.

**"This light-dappled ritual is a connection,
a deep incantation..."**

—*The Sunday Independent*

OCTOBER
22-24
FRIDAY-SUNDAY
AT 8:30 PM
PERFORMANCES AT:
**DANSPACE
PROJECT**
**AT ST. MARK'S CHURCH
131 EAST 10TH STREET
AT 2ND AVENUE**
TICKETS:
\$15
RESERVATIONS:
212-674-8194


Brooklyn Academy of Music presents:

XENO INTERNATIONAL FILM FESTIVAL

CINEMA FROM THE NEW EUROPE

EUROPE-WIDE

OCTOBER
22-24
FRIDAY-SUNDAY

OCTOBER
29-31
FRIDAY-SUNDAY

FILMS AT:

BAM

ROSE CINEMAS
30 LAFAYETTE AVENUE
BROOKLYN, NY

TICKETS:

GENERAL ADMISSION:
\$8.50

SENIORS/CHILDREN
UNDER 12: \$5

STUDENTS w/I.D.: \$5

BAMCINEMA CLUB: \$5

RESERVATIONS:

718-623-2770

VISIT WWW.BAM.ORG

OR CALL 718-636-4157

FOR INFORMATION

AND TO JOIN THE

MAILING LIST

The Next Wave Festival's first film festival! From the curators of the NY Underground Film Festival, the new annual **XENO International Film Festival** brings the exciting global fringe of contemporary film to BAM. This year XENO showcases a slate of cutting-edge European indie films, digital video, cult-horrors and spellbinding mind-trips from England, Ireland, Austria, the Netherlands, Italy, France and beyond. The Old World will never look the same way again!

Featuring:

- *The Stendahl Syndrome*: U.S. theatrical premiere of the newest film by Italian "horror legend" **Dario Argento**.

- *Euro-Vision-Song: The Secret History of European Music*:

Video clip show and presentation by video historian **Jim McDonnell**, focusing on new European videos by young directors never seen in the U.S.

- *Retrospective of Martin Arnold*: Avant-garde films from an Austrian director who cuts and mixes old Hollywood films like a rap DJ.

- *London Underground*: No-budget underground films from London's madcap "exploding cinema" scene.

- *Get-Your-Irish-Up*: New Irish do-it-yourself cinema.

- *Inside the Foreign Mind*: Films made in New York by European expats, including filmmakers from Latvia, Germany, France, Ireland and the UK.

And much more...including digital New Wave features from the Netherlands, and the dark comedy of Italy's *Cinico TV*. Stay linked to www.bam.org for details!

Performance Space 122 presents:

Viviane De Muynck

Also Viviane

BELGIUM

In *Also Viviane* we revisit the inner monologue from the unfaithful spouse of Everyman figure Leopold Bloom. Molly Bloom, as the representative of womanhood, reflects on the men in her life, her present situation, her memories of the past, her sense of humor, her lust for life and her handling of loss and grief.

"It is her. Viviane is Molly...She turns a dramatized reading into an exciting hour of performance...Molly is a self-conscious woman who nevertheless expects more of life without knowing exactly what. She passes over this insecurity with a throaty laugh or with a giggle. There Molly is Viviane — or is Viviane Molly?"

— *Die Welt*



PHOTO BY MAARTEN VANDEN ABEELE

A dramatized reading
of the last chapter
("Penelope") of
James Joyce's *Ulysses*.
Created and adapted by
Viviane De Muynck and
Jan Lauwers.
In English.

OCTOBER

22-23

FRIDAY-SATURDAY

AT 11:00 PM

PERFORMANCES AT:

PS 122

150 FIRST AVENUE

AT 9TH STREET

SECOND FLOOR

TICKETS:

\$15

RESERVATIONS:

212-477-5288

A production by
Needcompany (Brussels)
and Die Baracke am
Deutschen Theater (Berlin).

Needcompany is a Cultural
Ambassador of Flanders
and is supported by the
Ministry of the Flemish
Community and the
National Lottery.

The Joyce Theater presents:

Compagnie Montalvo-Hervieu

Paradis

FRANCE

OCTOBER

26-31

TUESDAY-SATURDAY

AT 8:00 PM

SUNDAY

AT 7:30 PM

MATINEES ON SAT/SUN

AT 2:00 PM

HUMANITIES DISCUSSION

AFTER THE PERFORMANCE

WEDNESDAY, OCTOBER 27

FAMILY MATINEE,

SATURDAY, OCTOBER 30

PERFORMANCES AT:

**THE JOYCE
THEATER**

175 EIGHTH AVENUE

AT 19TH STREET

TICKETS:

\$30

RESERVATIONS:

212-242-0800

OR BUY TICKETS ONLINE AT:

www.joyce.org

In its only U.S. appearance this season, the celebrated French company comes to The Joyce with the U.S. premiere of *Paradis*, a joyous 60-minute piece featuring a delightfully dizzy montage combining live dance with video images of exuberant people, dogs, elephants, zebras, camels, horses and llamas projected on two screens at the back of the stage. Exploring diverse dance styles ranging from African to contemporary to hip-hop to classical dance and to dances native to the Antilles, the work achieves what choreographer **Montalvo** describes as a “poetry of juxtapositions.”



Funding for this presentation has been generously provided with public support from the New York State Council on the Arts, a State Agency, and with private support from the Lila Wallace-Reader's Digest Endowment Fund and Philip Morris Companies Inc. Additional support for this presentation has been provided by the French Ministry of Foreign Affairs through the Association Française d'Action Artistique (AFAA) and the Cultural Services of the French Embassy in New York.

The Kitchen and the Swiss Institute present:

Do Chinese Postmen Ring Twice Too?

A Sight-and-Sound Tangram by Sarah Mandelblut
Directed by Hans-Peter Litscher
Music direction by Christian Marclay

ISRAEL/SWITZERLAND



Hans-Peter Litscher and Christian Marclay collaborate on the reconstitution of Israeli composer Sarah Mandelblut's unfinished masterpiece, *Do Chinese Postmen Ring Twice Too?* Based on parables by Tchuang-Tse and 12 Chinese and Yiddish proverbs, this sight-and-sound tangram was composed in 1963 while Mandelblut was studying in Paris with Yannis Xenakis and Nadia Boulanger, and working at Hermann

Scherchen's Centro Sperimentale Elettro-acustico in Gravesano, Switzerland. 36 years later, The Kitchen and the Swiss Institute are proud to present the U.S. premiere of this newly discovered work scored for tapes, voices, pipa, aetherophone, radio wave receiver, tone regulator, information changer and projections.

Vocalists: Corin Curschellas, Quing-Lin Cai, Adrienne Cooper

Musicians: Min Xiao-Feng (pipa), Bruno Spoerri (electronics)

OCTOBER

26-30

TUESDAY-SATURDAY

AT **8:00** PM

OCTOBER

30

SATURDAY

AT **3:00** PM

POST-PERFORMANCE
DISCUSSION THURSDAY,
OCTOBER 28

PERFORMANCES AT:

THE **KITCHEN**

512 WEST 19TH STREET
BETWEEN 10TH & 11TH
AVENUES

TICKETS:

\$20

RESERVATIONS:

212-255-5793

Performance Space 122 presents:

Theatergroep Hollandia

Voices

NETHERLANDS

OCTOBER
26-30

TUESDAY-SATURDAY

AT **8:30** PM

OCTOBER

31

SUNDAY

AT **3:00** PM

PERFORMANCES AT:

PS 122

150 FIRST AVENUE
AT 9TH STREET
SECOND FLOOR

TICKETS:

\$20

RESERVATIONS:

212-477-5288

Jeroen Willems delivers a mesmerizing performance in this internationally acclaimed production based on the writings of renowned Italian filmmaker Pier Paolo Pasolini, and extracts from speeches by Cor Herkströter, the chairman of Shell International. In a series of intriguing virtuoso transformations, Willems takes us on an exclusive tour around a ravished dinner table, turning a top manager into a criminal, an intellectual into an industrialist.

“The complacency, filled with depravity and decadent pleasure, with which Jeroen Willems portrays his characters is almost sensual.”

— *De Standaard*

“Willems portrays the row of despots in such a way that even the average environmentally-conscious, ethically-responsible, justice-loving Western citizen of the world with all his fine ideas is turned to pulp, and that is what makes this solo brilliant.”

— *Rotterdams Dagblad*

Performed by **Jeroen Willems**
Directed by **Johan Simons**
Dramaturgy by **Tom Blokdijs**



PHOTO BY BEN VAN DUIN

Brooklyn Academy of Music presents a co-production with
Théâtre de la Ville, Paris, in collaboration with Hebbel-Theater, Berlin:

Jan Lauwers & Needcompany

Morning Song

No beauty for me there, where human life is rare

Morning Song, the second installment of *No beauty for me there, where human life is rare*, is less a new play than a fresh infusion of the alternate reality conceived by Belgian-Flemish artist **Jan Lauwers** and his unique international ensemble, **Needcompany**.

It is a visually captivating, purely theatrical world. On a stage neatly divided into thirds — a grouping of chairs and a microphone, a dance area and a fully functioning kitchen — Lauwers conjures Liliane Grandiflora and her tenacious family who rebel, often hilariously, against fate as they seek life's ineffable meaning.

As they search, we try to decipher the mystery of who they are and what they mean to one another. Individual idiosyncrasies and relationships are gradually revealed through the character's actions, which range from the baldly prosaic to outright surreal. One "dances" her emotional and psychological life, another skillfully prepares a complete, delectably fragrant onstage dinner that is promptly consumed.

Lauwers stretches the boundaries of what is possible in performance. In his world, real time vacillates with dream time, or as one German critic praised, "Jan Lauwers makes you laugh and poses questions, but at the same time invites you to an intense experience of the beauty he portrays. The warmth that results from this does one good."

Text, direction and set design by Jan Lauwers

Choreography by Carlotta Sagna and Jan Lauwers

**Performed by Viviane De Muynck, Mil Seghers, Tijen Lawton,
Simon Versnel, Misha Downey, Gonzalo Cunhill,
Carlotta Sagna and Eduardo Torroja**

BELGIUM

OCTOBER

27

WEDNESDAY

29-30

FRIDAY-SATURDAY

AT 7:30 PM

OCTOBER

31

SUNDAY

AT 3:00 PM

PERFORMANCES AT:

BAM

HARVEY THEATER
651 FULTON STREET
BROOKLYN, NY

TICKETS:

\$17,30,40

RESERVATIONS:

718-636-4100

WWW.BAM.ORG

FAX: 718-636-4106

Needcompany is a Cultural Ambassador of Flanders and is supported by the Ministry of the Flemish Community and the National Lottery.

Dance Theater Workshop presents:

Déjà Donné Production

Aria Spinta

CZECH REPUBLIC

OCTOBER
27-30

WEDNESDAY-FRIDAY

AT **8:00** PM

SATURDAY

AT **3:00** PM

HUMANITIES DISCUSSION
FOLLOWING THE
PERFORMANCE
THURSDAY OCTOBER 28

PERFORMANCES AT:

DTW

219 WEST 19TH STREET
BETWEEN 7TH & 8TH
AVENUES

TICKETS:

\$15

RESERVATIONS:

212-924-0077

This production of Déjà Donné Production is a coproduction of Internationales Sommertheater Festival Hamburg, La Filature Mulhouse, De Singel Antwerpen and Hebbel-Theater Berlin and has received special support from The Trust for Mutual Understanding.

Déjà Donné Production is the collaborative dance-theater group created by **Lenka Flory** (Czech Republic) and **Simone Sandroni** (Italy), who have also been working individually as choreographers since 1993. Since Déjà Donné's premiere performance in 1997, they have performed at over 16 festivals in Europe, including the Turning World Festival in London and Tanzwerkstatt Europa '98 in Munich. In their newest work, *Aria Spinta*, Sandroni and Flory work with collaborators/interpreters **Ivana Jozic** (Croatia), **Teodora Popova** (Bulgaria), **Anise Olivia Smith** (Germany/USA) and **Ondrej Vajsar** (Czech Republic). Together they look at the nature of energy held in, and how it transforms when released. They investigate the struggle of communication, the barriers that prevent such communication, the challenges involved with overcoming these limitations and what happens once information is revealed. Through movements filled with grace and fluidity, the dancers embody imagery of the breath, the lungs, winds of change and metamorphosis. Déjà Donné's work has been described as "...energetic, enigmatic work that evoked all the confusion and complexity of the human experience."

—*The Herald Sun*

**"A triumph of
the power of
imagination."**

— *Ham & High*



Swiss Intitute presents:

Swiss Institute Dance Festival | Program 1

Curated by Yvonne Meier and Ishmael Houston-Jones

d'Imobilitie • Fast Forward • Abramovich • Reverdin/Degiez
Special guest October 28th only: Hauert

SWITZERLAND/USA

"In dance we can directly communicate with the bodies of the audience. Power, speed, tension, release, turns, gravity and counterbalance are aspects of dance that the audience can directly experience," says Thomas Hauert, a Swiss Institute Dance Festival participant, capturing what makes Switzerland's contemporary dance scene so vital and inspiring. Dance Festival curators **Yvonne Meier** and **Ishmael Houston-Jones** are considered two of the crucial movers and shakers of postmodern dance and their selections will give the New York audience the opportunity to experience some of Switzerland's most exciting choreographers and dancers.

In an original work commissioned for the Swiss Institute Dance Festival, **Footwa d'Imobilité's** choreographic "explorations, puzzles, and awkward environments" will meet the music of **Fast Forward**, which has been praised by Kyle Gann in *The Village Voice*, for its "irresistible momentum, to produce a thrilling performance combining seriously eccentric choreography and unique musical compositions."

Fabienne Abramovich addresses social issues in her politically committed work. Her credo, "The body becomes a manifesto for life itself," is the common thread linking all her choreographic ensembles, including her new piece *Sacré d'Illiaque*.

Zoé Reverdin and **Sylvie Degiez** will present a unique music and dance collaboration, specifically commissioned for the Swiss Institute Dance Festival. Reverdin describes her choreography as mixing "abstract dance movement with everyday gestures, so that dance finds a way to combine the poetry of lightness with a more up-front vision of the present, our realities." Degiez, a composer and musician, will perform her own composition for piano and voice.

Thomas Hauert will perform *Hobokendans*, in which characteristic of his choreography, the mind challenges the body with tasks that run contrary to its habits, and in return the body amazes the mind with its solutions, which are far more complex than anything the mind could create.

OCTOBER
28-29
THURSDAY-FRIDAY
AT **7:30** PM

PERFORMANCES AT:
**SWISS
INSTITUTE**
495 BROADWAY
BETWEEN SPRING &
BROOME, THIRD FLOOR

SUGGESTED DONATION:
\$10

RESERVATIONS:
212-925-2035
WWW.SWISSINSTITUTE.NET

Support for the Swiss Institute Dance Festival has been provided by Pro Helvetia, the Arts Council of Switzerland, the Swiss Federal Office of Culture, Migros Culture Percentage, Swissair, and by Département de l'instruction publique de l'Etat de Genève.

Swiss Intitute presents:

Swiss Institute Dance Festival **Program 2**

Curated by Yvonne Meier and Ishmael Houston-Jones

d'Imobilité • Fast Forward • Schneebeli/Schürch • Giordano

SWITZERLAND/USA

OCTOBER

30-31

SATURDAY-SUNDAY

AT **7:30** PM

PERFORMANCES AT:

**SWISS
INSTITUTE**

495 BROADWAY
BETWEEN SPRING &
BROOME, THIRD FLOOR

SUGGESTED DONATION:

\$10

RESERVATIONS:

212-925-2035

WWW.SWISSINSTITUTE.NET

Support for the Swiss Institute Dance Festival has been provided by Pro Helvetia, the Arts Council of Switzerland, the Swiss Federal Office of Culture, Migros Culture Percentage, Swissair, and by Département de l'instruction publique de l'Etat de Genève.

As in Program 1, **Footwa d'Imobilité's** choreographic "explorations, puzzles, and awkward environments," will meet the music of **Fast Forward**, which has been praised by Kyle Gann in *The Village Voice*, for its "irresistible momentum, to produce a thrilling performance combining seriously eccentric choreography and unique musical compositions."

During their performance *Dog breath*, dancer **Salome Schneebeli** appears as Frank Zappa and **Doro Schürch**, who sings and plays the "singing saw," becomes Ivan Rebhoff, a popular Russian singer, in a work that promises to be "loud and quiet, dirty and unbelievably beautiful."

To the sound of the fluttering wings of night butterflies, **Marie-Christine Giordano** will perform a solo combining poetic and rough motions. Her company will also be represented by a solo from **Roberto Villanueva**, as well as a duo danced by **Villanueva** and **Jordan Phaup**, to the sounds of traditional singing from Tuva.

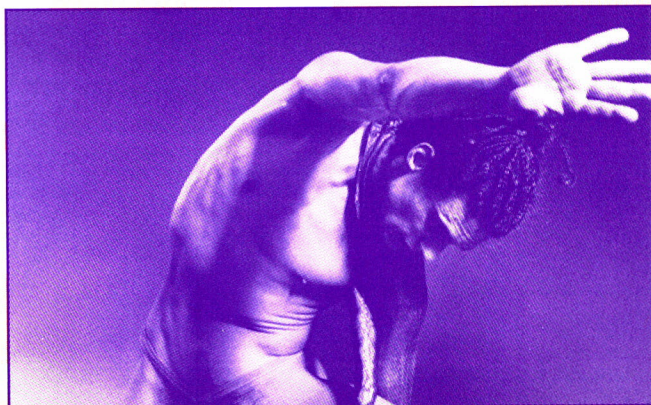


PHOTO BY CHRISTIAN GLEUS; INSET BY FRÉDÉRIC RUEGG

Danspace Project presents:

Truus Bronkhorst & Marien Jongewaard

The Fall**NETHERLANDS****OCTOBER****28-30**

THURSDAY-SATURDAY

AT **8:30** PM

PERFORMANCES AT:

**DANSPACE
PROJECT**AT ST. MARK'S CHURCH
131 EAST 10TH STREET
AT 2ND AVENUE

TICKETS:

\$15

RESERVATIONS:

212-674-8194

The Fall is an evening-length dance-theater collaboration for eight men that investigates the power of attraction and competition. The dancers, macho characters in an abstract, sports-like contest, are propelled between physically strenuous, sometimes nearly violent scenes and stilled, ritualistic dancing. Jongewaard describes *The Fall* by saying, "We reached the edge. The yearning for something new. We stole a glance over." Likewise, Bronkhorst comments "There was an abyss. Only emptiness and beauty." *The Fall* uses a mixture of classical and pop music by Coltrane, Gubaidulina, Hindemith, Mahler and Stravinsky.

"If angels could dance ...they would look like the Bronkhorst-Jongewaard company ...(The Fall) is an exquisitely crafted look at all the complex reasons people dance; and all the dances we do."

— *The Ottawa Citizen*



These performances are supported, in part, by the Consulate General of the Netherlands, the Ministerie Van Onderwijs, Cultuur en Wetenschap, Fonds voor de Podiumkunsten and the Prix d'auteur du conseil général de la Seine-Saint-Denis, France (Rencontres chorégraphiques internationales 1998).

World Music Institute and Dahdoo Productions present:

Eleftheria Arvanitaki

Popular & Folk Music of Greece

GREECE

OCTOBER

30

SATURDAY

AT 8:00 PM

PERFORMANCE AT:

TOWN HALL

123 W. 43RD STREET
BETWEEN 6TH AVENUE
& BROADWAY

TICKETS:

\$30,45,60

RESERVATIONS:

212-545-7536



A superstar in Greece, **Eleftheria Arvanitaki** is one of the most respected figures of Greek song. Over the past two decades she has developed a style uniquely her own. Her early work was very much influenced by “rembetica”, a musical idiom akin to the blues that developed amongst the underclasses of Greece in the early part of the 20th century, and was particularly indebted to the Greeks repatriated from Asia Minor after the first World War. More recently she has introduced folk idioms from various regions of Greece and has united these with influences from rock and various world cultures. Her music remains rooted in the 20th-century Greek tradition of popular urban song developed by such masters as Theodorakis and Hadjidakis. She has recorded more than a dozen albums and toured throughout Europe, Australia and the U.S. This will be her first solo concert in New York. She will be accompanied by an 11-piece orchestra featuring musicians on violin, bouzouki, lauta (fretted lute), clarinet, keyboards and percussion, and the Armenian-American master ‘ud (lute) player **Ara Dinkjian**.

“A great voice that transcends musical trends... She engraves the interpretation of a song in the hearts of her listeners in such a way that no one can imagine the song interpreted by another singer. The lure of her singing is as powerful and seductive as that of the legendary Sirens.”
— *Difono Music Magazine*

New Europe | **New Ideas**

Produced by BAM Department of Education and Humanities, New Europe/New Ideas will examine such issues as the dynamic between politics and culture and the energy generated by artists who dissolve literal and symbolic borders.

New Europe, New Art?

Co-sponsored with the New School's Vera List Center for Art and Politics

A special session linked with BAM's "Ten Years After the Wall, 1989-1999: A Focus on Eastern and Central Europe," **New Europe, New Art?** emphasizes how art and art production have been impacted by the transfer of specific European nations to democracy and capitalism. Addressing the argument that censorship, ironically, promoted a vibrant artist's life in unexpected ways, the panel asks the question: Has the advent of democracy brought with it at times a loss of purpose or even of identity by artists?

Jeffrey Peck, moderator, is Professor at the Georgetown University School of Foreign Service and Director of the Canadian Center for German and European Studies. **Jane Kramer** is a staff writer for *The New Yorker* and author of *Europeans* and *The Politics of Memory*. **Mario Platero** is North American Bureau Chief of *Il Sole 24 Ore*. **Ursula Zeller** is Head of Exhibitions at Stuttgart's Institute for Foreign Cultural Relations.

Tickets may be purchased after September 7 by calling the New School Box Office Mon-Fri from 5-8 pm, or in person at the school.

The New Europe Citizen

How can we define the new citizen of the New Europe? What are the public policy decisions that will be in operation to create a societal context for that citizen? What are the preconditions that must be established for this individual? European and American critical commentators and policy makers discuss these and other questions.

Dragan Klaić is Director of the Theater Instituut Nederland in Amsterdam and was recently named Professor of Theater Studies at the University of Amsterdam. Klaić was born in Sarajevo and grew up in Novi Sad. **Cem Özdemir** is Germany's first Federal MP of Turkish descent. He also holds office as a speaker in politics in his party. **Patricia J. Williams** is a Professor of Law at Columbia University School of Law and a columnist for *The Nation*. Recent books include *The Rooster's Egg: On the Persistence of Prejudice* and *The Alchemy of Race and Rights*.

SPECIAL SESSION

OCTOBER

19

TUESDAY

AT 6:00 PM

SESSION AT:

THE NEW SCHOOL

66 WEST 12TH STREET
AT 6TH AVENUE

TICKETS: \$5

RESERVATIONS:

212-229-5488

OCTOBER

23

SATURDAY

AT 11:00 AM

SESSION AT:

THE NEW SCHOOL

TICKETS: \$8

RESERVATIONS:

718-636-4100

www.bam.org

Fax: 718-636-4106

OCTOBER

23

SATURDAY

AT **2:00** PM

SESSION AT:

BAM30 LAFAYETTE AVENUE
BROOKLYN, NYTICKETS: **\$8**

RESERVATIONS:

718-636-4100

WWW.BAM.ORG

FAX: 718-636-4106

Ten Years After the Wall

A Focus on Eastern and Central Europe, 1989-1999

Ten years after the fall of the Berlin Wall, is Europe still a divided continent? What are the complex political, economic and cultural issues arising from the integration of the former Eastern bloc countries into the new European community, and how has artistic practice influenced these changes? How has the creation of performance reflected and/or reacted against the recent social and political upheavals in Eastern and Central Europe, from the Russian ruble collapse to the conflicts in Bosnia and Kosovo?

Michal Cichy is a Polish historian and literary critic who writes a book review column for *Gazeta Wyborcza*, a widely-read independent newspaper in Poland. He is also Vice President and Secretary of Poland's Nike Literary Prize. **Andrei Codrescu** is a Romanian-born professor of English at Louisiana State University. He is also a poet, essayist and author of the novels *The Blood Countess* and, most recently, *Messiah*. **Slavenka Drakulic** is a Croatian-born journalist and writer whose books include *The Balkan Express: Fragments from the Other Side of War* and the forthcoming novel *S*, about the rapes of Muslim women in Bosnia. **Misha Glenny** is a writer/journalist on Eastern and East Central European issues, former BBC correspondent, frequent contributor to *The New York Review of Books* and author of *History of the Balkans*. **David Rieff** is author, most recently, of *Slaughterhouse: Bosnia and the Failure of the West*, and is currently writing a book on humanitarian aid. **David White** is Executive Director and Producer of Dance Theater Workshop and founding Director of the National Performance Network and the Suitcase Fund.

Melting Pot or Cultural Diversity

The American and European Views of a Pluralistic Society

Participants compare the realities of American cultural pluralism with parallel forces in the New Europe. The idea of "invisible populations" and how they are made visible through performance will be a point of discussion, as well as anxieties created by the clash of ethnic/regional and national identities. Does political correctness, conceived and exported from the U.S., determine the presentation values in Europe, and what can be learned from producers and artists who defy ethnic labeling?

Helen Denniston, moderator, is a British specialist in international cultural production and organizational development. She served as Director, Arts Management of the Africa95 Festival, and continues in the U.S. to consult for African Odyssey Interactive, a web site developed to promote the African Odyssey Festival program of the Kennedy Center. **Laurent Dréano** is Performing Arts Director at Parc de la Villette, Paris. **Kristine Landon-Smith** is Joint Artistic Director of Tamasha Theater Company, a British touring theater company that commissions new work of Asian influence. **Ria Lavrijsen** is an independent Dutch writer and lecturer whose fields include interculturalism, multiculturalism and arts policy. She is currently the curator for informative programming at the Royal Tropical Institute Theatre in Amsterdam. **Orlando Patterson** is John Cowles Professor of Sociology at Harvard University. His research is currently focusing on contemporary America with special emphasis on the intersecting problems of race, immigration and multiculturalism.

Putting It into Practice

Creating Performances for Unconventional Audiences

Artists participating in New Europe '99 discuss their work, specifically addressing the identity of ethnically diverse artists and their audiences. This roundtable will focus on how the communities and mixing of cultures in the New Europe are reflected in the performances they create and vice versa, and also address the politics of space. To be explored are common threads in the artists' work, such as memory, telling secret stories and art and technology.

Kirsten Dehlholm is Artistic Director of Denmark's theater company Hotel Pro Forma. **Jan Lauwers** is a Belgian play-maker and artist who founded and directs the performance collective Needcompany. **Joseph V. Melillo**, moderator, is Executive Producer of Brooklyn Academy of Music.

OCTOBER

23

SATURDAY

AT **4:00** PM

SESSION AT:

BAM

30 LAFAYETTE AVENUE
BROOKLYN, NY

TICKETS: **\$8**

RESERVATIONS:

718-636-4100

WWW.BAM.ORG

FAX 718-636-4106

OCTOBER

24

SUNDAY

AT **1:00** PM

SESSION AT:

BAM

TICKETS: **\$8**

RESERVATIONS:

718-636-4100

WWW.BAM.ORG

FAX 718-636-4106

OCTOBER

27

WEDNESDAY

AT 7:00 PM

SESSION AT:

**THE NEW
SCHOOL**66 WEST 12TH STREET
AT 6TH AVENUE

TICKETS:

\$8

RESERVATIONS:

718-636-4100

WWW.BAM.ORG

FAX 718-636-4106

Economics and the Arts:

A European/American Symbiosis?

With the advent of the euro and shifts of government that impact the link between economics and art-making, questions have been raised about the effect of these changes on arts and arts funding in the New Europe and beyond. European and American economists, business leaders and arts professionals debate the new challenges, and explore the relationship between a transforming European economic system and its impact on global culture.

Gigi Bolt, as Director of Theater and Musical Theater at the National Endowment for the Arts, advises the agency on policy related to the fields and is responsible for the review of applications from 450 theaters and musical theaters across the country. **Tyler Cowen** is Professor of Economics at George Mason University. His books include *In Praise of Commercial Culture*, on the economics of music and the arts, and the forthcoming *The Promise of Global Culture* about the economics of multiculturalism. **William I. Campbell** is in the process of retiring from his current position as co-Chief Executive Officer, Global Consumer Business at Citigroup, which provides consumers with retail banking, credit card, insurance and investment services in 57 countries. **Karen Brooks Hopkins** is President of Brooklyn Academy of Music and has been an arts fund-raiser for 20 years. **Jeffrey Madrick** is Editor of the bimonthly economics journal *Challenge Magazine*, economics contributor to *The New York Review of Books* and author, most recently, of *The End of Affluence*. **Miklós Marschall** is an economist and former Deputy Mayor of Budapest, where he was responsible for culture and the arts. He is also the former director of CIVICUS: World Alliance for Citizen Participation, a global NGO network.

For all sessions except "New Europe, New Art?"
call the BAM reservation number at 718-636-4100
and ask for the session by title.

Participants for all sessions are subject to change.

New Europe '99 | Directions to Theaters

Bronx

Hostos Center for the Arts and Culture • 450 Grand Concourse (at 149th St.) • 718-518-4455

Subway: 2, 4, 5 to Grand Concourse & 149th St.

Bus: Bx1 to Grand Concourse or Bx19 crosstown

Brooklyn

Brooklyn Academy of Music • 30 Lafayette Ave. • 718-636-4100 • www.bam.org

Subway: 2, 3, 4, 5, D, Q to Atlantic Ave.; B, N, M, R, to Pacific St.; G to Fulton St.

Long Island Railroad to Flatbush Ave. (Atlantic Ave. station)

BAMbus: Whitney at Philip Morris, 120 Park Ave. (at 42nd St.) • Res: 718-636-4100

Chelsea

Dance Theater Workshop • 219 W. 19th St. (between 7th & 8th Aves.) • 212-924-0077 • www.dtw.org

The Joyce Theater • 175 8th Ave. (at 19th St.) • 212-691-9740 • www.joyce.org

The Kitchen • 512 West 19th St. (between 10th & 11th Aves.) • 212-255-5793 • www.thekitchen.org

Subway: A, C, E to 14th St. and 8th Ave.; 1 or 9 to 18th & 7th Ave.

Bus: M10 uptown, M11 downtown to 19th St.

East Village

Danspace Project at St. Mark's Church • 131 E. 10th St. (at 2nd Ave.) • 212-674-8194

PS 122 • 150 First Avenue (at 9th St.) • 212-477-5288 • www.ps122.org

New York Theatre Workshop • 79 East 4th St. (between 2nd & 3rd Aves.) • 212-460-5475

Subway: F to 2nd Ave.; N or R to 8th St.; 6 to Astor Place

Bus: M15 to St. Mark's Place

West Village

The New School • 66 W. 12th St. (at 6th Ave.) • 212-229-5600

Subway: 1, 2, 3, F to 14th Street

Midtown

Town Hall • 123 W. 43rd St. (between 6th Ave. & Broadway) • 212-840-2824

Subway: 1, 2, 3, N, R, A, C, E to Times Square; B, D, F, Q to 42nd Street

Bus: M1, 2, 3, 4, 5, 6, 7, 42, 104, Q32 to 43rd Street

Uptown

Kaye Playhouse/Hunter College • 68th St. (between Park & Lexington Aves.) • 212-772-4448

Subway: 6 to 68th St.

Bus: M66 to 68th St. & Lexington Ave.

SoHo

Joyce Soho • 155 Mercer St. (between Houston & Prince) • 212-431-9233

Swiss Institute • 495 Broadway (between Spring & Broome) • 212-925-2035 • www.swissinstitute.net

Subway: N or R to Prince; B, D, Q, F to Broadway Lafayette; 6 to Bleecker

Bus: M6 downtown on Broadway to Houston; M5 downtown on 5th & Broadway to Houston

New Europe '99 | Calendar of Events

Tue 12	3:00pm 7:30pm	NYTW BAM	CityWorld (Page 4) Royal Lyceum Theatre Company (Page 3)
Wed 13	3:00pm 7:30pm 8:00pm	NYTW BAM DTW	CityWorld Royal Lyceum Theatre Company Sasha Pepelyaev's Kinetic Theatre (Page 5)
Thu 14	3:00pm 7:30pm 8:00pm 8:30pm	NYTW BAM DTW DANSPACE	CityWorld Royal Lyceum Theatre Company Sasha Pepelyaev's Kinetic Theatre Pierre Droulers (Page 6)
Fri 15	3:00pm 7:30pm 7:30pm 8:00pm 8:00pm 8:00pm 8:30pm	NYTW HOSTOS CENTER BAM DTW KAYE PLAYHOUSE THE KITCHEN DANSPACE	CityWorld Compagnie Käfig & Full Circle SoulJahz (Page 7) Royal Lyceum Theatre Company Sasha Pepelyaev's Kinetic Theatre Diana Thedim Co. (Page 8) Anita Sieff (Page 9) Pierre Droulers
Sat 16	3:00pm 3:00pm 7:30pm 7:30pm 8:00pm 8:00pm 8:30pm	DTW THE KITCHEN HOSTOS CENTER BAM KAYE PLAYHOUSE THE KITCHEN DANSPACE	Sasha Pepelyaev's Kinetic Theatre Global Poetry Slam (Page 9) Compagnie Käfig & Full Circle SoulJahz Royal Lyceum Theatre Company Diana Thedim Co. Anita Sieff Pierre Droulers
Sun 17	3:00pm	BAM	Royal Lyceum Theatre Company
Mon 18	8:30pm	PS 122	The Tiger Lillies (Page 10)
Tue 19	6:00pm	THE NEW SCHOOL	New Europe, New Art? (Page 27)
Wed 20	7-11pm 7:30pm 8:00pm	JOYCE SOHO BAM THE KITCHEN	Cie Felix Ruckert (Page 11) Hotel Pro Forma (Page 12) Krzysztof Knittel & John King (Page 13)
Thu 21	7-11pm 8:00pm 8:30pm	JOYCE SOHO THE KITCHEN PS 122	Cie Felix Ruckert Krzysztof Knittel & John King Grace Ellen Barkey (Page 14)
Fri 22	7-11pm 7:30pm 8:00pm 8:30pm 8:30pm 11:00pm	JOYCE SOHO BAM THE KITCHEN DANSPACE PS 122 PS 122	Cie Felix Ruckert Hotel Pro Forma Krzysztof Knittel & John King Sara Gebran/Virpi Pahkinen (Page 15) Grace Ellen Barkey Viviane De Muynck (Page 17)
Sat 23	11:00am 2:00pm 4:00pm 7-11pm 7:30pm 8:00pm 8:30pm 8:30pm 11:00pm	THE NEW SCHOOL BAM BAM JOYCE SOHO BAM THE KITCHEN DANSPACE PS 122 PS 122	The New Europe Citizen (Page 27) Ten Years After the Wall (Page 28) Melting Pot or Cultural Diversity (Page 29) Cie Felix Ruckert Hotel Pro Forma Krzysztof Knittel & John King Sara Gebran/Virpi Pahkinen Grace Ellen Barkey Viviane De Muynck

Sun 24	1:00pm	BAM	Putting It into Practice (Page 29)
	7-11pm	JOYCE SOHO	Cie Felix Ruckert
	8:30pm	DANSPACE	Sara Gebran/Virpi Pahkinen
	8:30pm	PS 122	Grace Ellen Barkey
Mon 25	8:30pm	PS 122	The Tiger Lillies
Tue 26	7-11pm	JOYCE SOHO	Cie Felix Ruckert
	8:00pm	JOYCE THEATER	Compagnie Montalvo-Hervieu (Page 18)
	8:00pm	THE KITCHEN	Mandelblut/Litscher/Marclay (Page 19)
	8:30pm	PS 122	Theatergroep Hollandia (Page 20)
Wed 27	7:00pm	THE NEW SCHOOL	Economics and the Arts (Page 30)
	7-11pm	JOYCE SOHO	Cie Felix Ruckert
	7:30pm	BAM	Jan Lauwers & Needcompany (Page 21)
	8:00pm	JOYCE THEATER	Compagnie Montalvo-Hervieu
	8:00pm	THE KITCHEN	Mandelblut/Litscher/Marclay
	8:00pm	DTW	Déjà Donné Production (Page 22)
	8:30pm	PS 122	Theatergroep Hollandia
Thu 28	7-11pm	JOYCE SOHO	Cie Felix Ruckert
	7:30pm	SWISS INSTITUTE	Swiss Institute Dance Festival Program 1 (Page 23)
	8:00pm	THE KITCHEN	Mandelblut/Litscher/Marclay
	8:00pm	JOYCE THEATER	Compagnie Montalvo-Hervieu
	8:00pm	DTW	Déjà Donné Production
	8:30pm	DANSPACE	Truus Bronkhorst/Marien Jongewaard (Page 25)
	8:30pm	PS 122	Theatergroep Hollandia
Fri 29	7-11pm	JOYCE SOHO	Cie Felix Ruckert
	7:30pm	BAM	Jan Lauwers & Needcompany
	7:30pm	SWISS INSTITUTE	Swiss Institute Dance Festival Program 1
	8:00pm	THE KITCHEN	Mandelblut/Litscher/Marclay
	8:00pm	JOYCE THEATER	Compagnie Montalvo-Hervieu
	8:00pm	DTW	Déjà Donné Production
	8:30pm	DANSPACE	Truus Bronkhorst/Marien Jongewaard
Sat 30	8:30pm	PS 122	Theatergroep Hollandia
	2:00pm	JOYCE THEATER	Compagnie Montalvo-Hervieu
	3:00pm	THE KITCHEN	Mandelblut/Litscher/Marclay
	3:00pm	DTW	Déjà Donné Production
	7-11pm	JOYCE SOHO	Cie Felix Ruckert
	7:30pm	BAM	Jan Lauwers & Needcompany
	7:30pm	SWISS INSTITUTE	Swiss Institute Dance Festival Program 2 (Page 24)
	8:00pm	THE KITCHEN	Mandelblut/Litscher/Marclay
	8:00pm	JOYCE THEATER	Compagnie Montalvo-Hervieu
	8:00pm	TOWN HALL	Eleftheria Arvanitaki (Page 26)
	8:30pm	DANSPACE	Truus Bronkhorst/Marien Jongewaard
Sun 31	8:30pm	PS 122	Theatergroep Hollandia
	2:00pm	JOYCE THEATER	Compagnie Montalvo-Hervieu
	3:00pm	BAM	Jan Lauwers & Needcompany
	3:00pm	PS 122	Theatergroep Hollandia
	7:30pm	SWISS INSTITUTE	Swiss Institute Dance Festival Program 2
	7:30pm	JOYCE THEATER	Compagnie Montalvo-Hervieu

New Europe '99 | Events by Theater

BROOKLYN ACADEMY OF MUSIC

Royal Lyceum Theatre Company (Page 3)

Hotel Pro Forma (Page 12)

Xeno International Film Festival (Page 16)

Jan Lauwers & Needcompany (Page 21)

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DANSPACE PROJECT AT ST. MARK'S CHURCH

Pierre Droulers (Page 6)

Sara Gebran/Virpi Pahkinen (Page 15)

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HOSTOS CENTER FOR THE ARTS AND CULTURE

Compagnie K fig & Full Circle SoulJahz (Page 7)

JOYCE SOHO

Cie Felix Ruckert (Page 11)

THE JOYCE THEATER

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SWISS INSTITUTE

Swiss Institute Dance Festival Program 1 (Page 23)

Swiss Institute Dance Festival Program 2 (Page 24)

TOWN HALL

Eleftheria Arvanitaki (Page 26)

New Europe '99 | Festival Funders

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