



**JONAH BOKAER X DANIEL ARSHAM:
RULES OF THE GAME**

**ORIGINAL SCORE BY PHARRELL WILLIAMS
CO-COMPOSED AND ARRANGED BY DAVID CAMPBELL**

Thursday, November 16, 2017, at 7:30pm
Colwell Playhouse

PROGRAM

JONAH BOKAER X DANIEL ARSHAM RULES OF THE GAME

PERFORMERS

Jonah Bokaer
Albert Drake
Wendell Gray II
Laura Gutierrez
James Koroni
James McGinn
Szabi Pataki
Sara Procopio
Betti Rollo

RECESS (2010)

Choreography & Direction: Jonah Bokaer
Performance: Jonah Bokaer, James McGinn
Scenography: Daniel Arsham
Music: Stavros Gasparatos
Lighting Design: Aaron Copp
Costume Design: Richard Chai
Stage Management: Julie Skrzypek
Lighting Supervision: Naomie S. Winch

WHY PATTERNS (2011)

Choreography & Direction: Jonah Bokaer
Performance: Laura Gutierrez, James McGinn, Szabi Pataki, and Sara Procopio
Scenography: Snarkitecture
Music: *Why Patterns* by Morton Feldman (1978), *Catch Wave* by ARP / Alexis Georgopoulos (2011)
Lighting Design: Aaron Copp
Costume Design: Richard Chai
Stage Management: Julie Skrzypek
Lighting Supervision: Naomie S. Winch
Catapult/Scenic Supervision: James Koroni

20-minute intermission

RULES OF THE GAME (2016)

With an Original Score by Pharrell Williams

Arranged, Orchestrated, and Co-Composed by David Campbell for The Dallas Symphony Orchestra

Choreography & Direction: Jonah Bokaer

Scenography: Daniel Arsham

Original Recording & Exclusive Recording of The Dallas Symphony Orchestra at the May 17, 2016

Premiere, SOLUNA International Music & Arts Festival

Performance: Albert Drake, Wendell Gray II, Laura Gutierrez, James Koroni, James McGinn,

Szabi Pataki, Sara Procopio, and Betti Rollo

Lighting Design: Aaron Copp

Costume Design: Chris Stamp / STAMPD

Stage Management: Julie Skrzypek

Lighting Supervision: Naomie S. Winch

RULES OF THE GAME was commissioned by the Soluna Festival of Dallas with additional co-commissioning support from the Brooklyn Academy for Music for the Next Wave Festival, Krannert Center for the Performing Arts/University of Illinois at Urbana-Champaign, and Center for the Art of Performance at UCLA.

Jonah Bokaer Choreography appears by arrangement with:

David Lieberman Artists' Representatives

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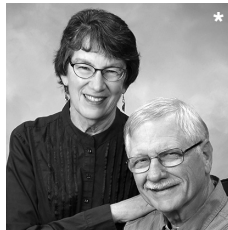
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INHERITANCE, PERFORMANCE, AND TAGGING

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

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

It's this feeling of blending which is on the tip of my tongue, and in my body, when I try to describe *Rules Of The Game* to collaborators and dancers: but also to our many production partners, to our future audiences at La Biennale de Lyon Brisbane Festival of Australia, at our longtime home in Brooklyn, co-commissioned by Joe Melillo for Brooklyn Academy of Music's Next Wave Festival, for future audiences at the Center for the Art of Performance at UCLA in Royce Hall, at the Krannert Center for the Performing Arts—and around the world. I invited Daniel Arsham to collaborate with me on this work in 2013 destined for New York with BAM at Joe's invitation. Daniel

invited Pharrell Williams to compose an original score; by accepting this adventure, Pharrell has given a unique new gift to the field of dance. David Campbell arranged Pharrell's music into symphonic form, for the first time. I am forever thankful to these collaborators.

Some time into our planning, a truly extraordinary opportunity with the Dallas Symphony Orchestra presented itself to Daniel: a project with the new and intensely adventurous SOLUNA Festival, created by Anna Sophia Van Zweden, under the curatorial guidance of Muriel Quancard, and with leadership of Dallas Symphony Orchestra CEO Jonathan Martin. Anchoring this *Rules Of The Game 2.0* was Charles Fabius, curator, producer, and my North Star of many years who held the project together, as the scope of this project grew to include live members of the Dallas Symphony Orchestra, arrangement and conducting by the musical genius David Campbell, and a six-city, three-continent first tour, within the next six months thanks to David Lieberman and Julie George, in partnership with Galerie Perrotin.

If this is not entertaining yet for you, I think it will be, when the curtain rises.

Rules Of The Game is about how to “tag” deeply creative minds into (never onto) the very fluid medium of choreography. The strong life force of Pharrell Williams is as tangible in this work as the maverick visual moves of Daniel Arsham; David Campbell's alchemy with the Dallas Symphony Orchestra blends with the eight gifted performers onstage, who are in my opinion the next dancers of their generation. These dancers have inherited rich performance traditions from Texas, Italy, Hungary, and Iran, and Aaron Copp connects

this intense tapestry of performers together with original lighting. During our first rehearsals in the Dallas Arts District at the Wily Theatre designed by Rem Koolhaas, a security guard asked me, "Are you all with the United Nations, or with an iPod Ad?" A little bit jet-lagged, I smiled and told him that we were neither—but that we were indeed entertainers.

Tag: you are it. This is a performance for you to inherit, and keep with you after you watch it. Maybe it's a game of tag; maybe you'll hashtag our performance for a later social media feed; maybe today's youth will tag *Rules Of The Game* with a new kind of urban graffiti; or maybe

you're wondering about the price tag of the performance. Maybe the game of tag between me, Daniel Arsham, and Pharrell Williams will continue, and the work will keep evolving. I certainly hope so.

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

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

By Jonah Bokaer

PROFILES

JONAH BOKAER (choreographer) was born to Tunisian and American parents and has been active as a choreographer and exhibiting artist since 2002. He is the author of 57 works in a wide variety of media including choreography, video, opera, motion capture works, museum installations, four mobile applications, and one film, realizing work that has been produced in 30 nations, and 24 of the United States. Bokaer has been hailed by *The New York Times* as “contemporary dance’s renaissance man,” is among the most widely acclaimed choreographers of his generation, and is the first to pioneer App Development. He increasingly creates works for other dance companies, as well as touring his own work with eight performers.

Since 2002, Jonah Bokaer Choreography has been produced regularly in venues throughout Australia, Europe with French distribution, Canada, Cuba, India, Thailand, Tunisia, the United Kingdom, and the United States. With the support of the Ford Foundation’s Freedom of Expression Unit, he has partnered to bring choreography to areas of the developing world which traditionally have not enjoyed American dance touring. Virtual performances have included engagement with Iran, Iraq, Afghanistan, and Syria through tele-present choreography, attracting the attention of the United Nations in 2016.

Recent engagements include the inauguration of Toyo Ito’s architecture in the Western Hemisphere (Puebla, Mexico), Brisbane Festival (Australia), La Biennale de Lyon (France), Parrish Art Museum Platform 2016 (Long Island, New York), and a new independent production along the Sinai Red Sea, exploring the meeting point of African, Arabian, and Mesopotamian cultures in partnership with Soundwalk Collective.

Creating choreography for museum spaces since 2002, Bokaer has been commissioned by the Guggenheim Museum, MoMA PS 1, The New Museum, and the Museum of Arts and Design in New York City. He has partnered closely with curators for programs at the Asia Society (2011, 2014), Le Carré d’Art à Nîmes, IVAM Valencia, Kunsthalle St. Gallen, MUDAM Luxembourg, La Triennale di Milano, and the Parrish Art Museum, designed by Herzog and De Meuron.

In 2008-09 Bokaer became the first dance artist to be appointed a Young Leader of the French American Foundation, in acknowledgment of his efforts to develop Chez Bushwick and CPR—Center for Performance Research, two independent arts centers which nurture young artists in New York City and internationally.

Bokaer has collaborated with other artists including Daniel Arsham (beginning 2007), Anne Carson, Merce Cunningham, Robert Gober, Anthony McCall, Abbott Miller, Tino Sehgal, Lee Ufan (Guggenheim Retrospective 2011), and Robert Wilson (2007-present). As choreographer for Robert Wilson, he has completed many operas including *Faust* (Polish National Opera), *Aïda* (Teatro dell’Opera di Roma), *KOOL* (Japan/United States), Guggenheim Works & Process, *Fronteras* (IVAM Valencia), and *On The Beach* (Baryshnikov Arts Center).

Recent awards and honors this season include the Guggenheim Fellowship (Choreography, United States), a United States Artists Fellowship (Dance, Ford Foundation, United States), the Civitella Ranieri Foundation Fellowship (Visual Arts, Italy), and New York University’s Center for Ballet & the Arts (New York, for Royal Ballet of Flanders production).

DANIEL ARSHAM (scenographer—*Rules Of The Game*, *RECESS*) is a New York-based artist who blurs the line between art, architecture, performance, and film. A collaborator with choreographers Merce Cunningham and Jonah Bokaer, he co-founded the design firm Snarkitecture with Alex Mustonen in 2007. Arsham recently established Film the Future, a boundary-bending production company. His work has been exhibited at MOCA, Miami; MoMA PS 1; and The New Museum, New York. danielarsham.com

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

DAVID CAMPBELL (arranger, conductor, and orchestration) has appeared on more than 425 gold/platinum albums, such as No. 1 hits by Green Day, Evanescence, Dixie Chicks, Kelly Clarkson, Miley Cyrus, Beck, and Adele. His film work has earned two Oscars for music. He has guest-conducted Los Angeles Philharmonic, Hollywood Bowl Orchestra, Dallas, Nashville, Melbourne, and Baltimore symphonies, Tokyo Philharmonic, and at the 2000 and 2012 Olympics. davidmusic.com

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

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

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

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

SNARKITECTURE (stage design—*Why Patterns*) is a collaborative and experimental practice operating in territories between art and architecture. The name is drawn from Lewis Carroll's *The Hunting of the Snark*, a poem describing an "impossible voyage of an improbable crew to find an inconceivable creature." Snarkitecture investigates the unknown within architecture—the indefinable moments created by manipulating and reinterpreting existing materials, structures, and programs to spectacular effect. Exploring the boundaries of disciplines, the studio designs permanent, architectural scale projects and functional objects with new and imaginative purposes. Snarkitecture's approach focuses on the viewer's experience and memory, creating moments of wonder and interaction that allow people to engage directly with their surrounding environment. By transforming the familiar into the extraordinary, Snarkitecture makes architecture perform the unexpected. Snarkitecture was established by Alex Mustonen and Daniel Arsham.

JULIE SKRZYPEK (stage manager) was director at Synchronicity, The Seedling Project, Essential Theatre, Dallas Theatre, Clayton State University, and Academy Theatre. She worked as a stage manager at Synchronicity Theatre, Weird Sisters, Stage Door Players, The Flying Carpet Theatre (New York), and MAPP (Los Angeles). Skrzypek was associate producer of Flash Mob America (FMA) and Life Sentence. She oversaw props design at Essential Theatre and Georgia Perimeter College. Upcoming engagements include directing *The Meantime* by Jill Patrick at the Clayton State University.

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

NAOMIE S. WINCH (lighting supervisor) is in her third year as a master of fine arts candidate in lighting design and technology at the University of Illinois, by way of Southern California. She is thrilled to be a part of *Rules Of The Game* and to increase her skills with the Jonah Bokaer Dance Company. Winch's most recent credits include lighting designer for the play *Travesties* (2017), and assistant lighting designer for the UFOMT 2017 season. Other credits include ATD for Bokaer's own *NEITHER/Dido* (2017), LD for *Circle Mirror Transformation* (2016) at Interlochen Center for the Arts and LD for Tennessee Williams' *Cat on a Hot Tin Roof* (2014). In addition to lighting design, she also is pursuing a second master of fine arts in scenic technology and has an active interest in the world of technical direction and production management. She is honored to be a part of this production and cannot wait for everyone to experience the magic of *Rules Of The Game*.

LAURE DUBOIS (communications and creative services) is originally from France, but she has spent most of her youth in Morocco. DuBois has been working as communications and branding consultant between Europe, Morocco, and New York for music and film festivals, non-profit arts organizations, and independent publications online and print. Before joining Jonah Bokaer's team she worked as communications associate at the International Festival of Lyric Arts of Aix-en-Provence.

PERFORMERS

ALBERT DRAKE was born in Houston, Texas, and came to Dallas as a bachelor of fine arts student in dance performance at Southern Methodist University Meadows School of the Arts. Five years ago, he began dancing with the Bruce Wood Dance Project, and is now artistic associate/répétiteur of Wood's works. He is currently an up-and-coming choreographer and freelance artist of the Dallas area.

WENDELL GRAY II of Atlanta, Georgia, started his journey in the arts at the age of seven. He attended Dekalb Elementary School of the Arts (DESA) and also Dekalb School of the Arts (DSA), where he studied music, dance, drama, and media. He also attended DanceMakers of Atlanta under the direction of Lynise Heard and Denise Latimer.

In 2015 Gray graduated with honors from University of the Arts with a bachelor in fine arts in dance under the direction of Donna Faye Burchfeld. He has had the opportunity to perform in the works of Sharon Eyal, Netta Yerushalmy, Helen Simoneau, and Doug Varone. He has attended San Francisco Conservatory of Dance, Movement Invention Project, and Launch:10 with Northwest Dance Project. Upon graduating, he received the Pennsylvania Ballet Choreography Award. He was a choreographer for the 2015 Reverb Dance Festival and also the 2016 Capezio ACE Awards. This is his first season with Jonah Bokaer.

LAURA GUTIERREZ, a graduate of the High School for the Performing and Visual Arts, received her bachelor in fine arts in contemporary dance from the University of North Carolina School of the Arts. Her choreography has been shared in Houston and New York. She has worked with Jonah Bokaer since 2012, and in 2014 was named one of *Dance Magazine's* "25 to Watch."

JAMES KORONI is the founder of the Enforced Arch Dance Community and has completed 12 multimedia concert dance pieces. Koroni has worked with Madonna, Son of Kick, and Icona Pop. Koroni has appeared in numerous stage and film productions under the direction of Riley Thomas and Daniel Armando. He is an alumnus of Broadway Dance Center and resides in Brooklyn where he teaches dance. Koroni began working with Jonah Bokaer in 2014.

JAMES MCGINN was born and raised in Sarasota, Florida, by a Scottish figure painter and an American Cecchetti school ballerina. Initially trained as a classicist-turned-romanticist, his relationship to contemporary art and performance continued to transform throughout his extensive professional training at American Dance Festival (2001-09), The New School-Eugene Lang College (2008), and as a danceWEB scholar at Impulstanz-Vienna (2013). While enrolled in the Research Cycle at P.A.R.T.S. in Brussels (2012-14), he became heavily invested in trans/post-humanist theory and composition and started a database of referential form and gestural symbolism. McGinn has been greatly influenced by performing in the work of Jonah Bokaer (consistently since 2009), Miguel Gutierrez, John Jasperse, and Marten Spangberg, among others. He currently lives and works between Brooklyn, Brussels, and Butte-aux-Cailles (Paris) as a contemporary performer and choreographer exploring the territory between dance, theater, and performance for the stage and moving image.

SZABI PATAKI is a Hungarian performing artist working with Jonah Bokaer since 2009. As the member of Pécsi Ballet, Dance Works Rotterdam, and the dance company of Oper Graz, his art was presented in Spain, Dominican Republic,

Mexico, Finland, Russia, Cyprus, Indonesia, the Netherlands, Romania, Austria, Hungary, Croatia, France, and the United States. Pataki began working with Jonah Bokaer in 2009.

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

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