



For Immediate Release

Media Contact: Natascha Bodemann | 646 388 6677 | nbodemann@fiaf.org

John Wyszniowski at Blake Zidell & Associates | john@blakezidell.com

French Institute Alliance Française (FIAF)
presents

Crossing the Line Festival 2016

10th Edition of New York's Celebrated Interdisciplinary Arts Festival Presents 11 Premieres and 5 Commissions in Venues and Public Spaces Throughout New York City

New York, NY, June 17, 2016—The French Institute Alliance Française (FIAF), New York's premiere French cultural center, today announces the full program for the ***Crossing the Line Festival 2016***, the tenth annual edition of its celebrated fall arts festival, presenting interdisciplinary works and performances by artists from around the world. *Crossing the Line* runs from September 22 through November 3 in venues and public spaces throughout New York City. Tickets will go on sale August 15.

One of Europe's most radical and acclaimed theater directors, **Romeo Castellucci** will make his New York debut at *Crossing the Line* with *Julius Caesar. Spared Parts*. Performed out of sequence, amidst the marble columns of Federal Hall, this visceral work transforms Shakespeare's Roman tragedy into a phantasmagorical dreamscape.

This year's edition of the festival features four world premieres: **Anne Nguyen**, breakdance world champion and one of France's most up-and-coming choreographers, makes her US debut with *Graphic Cyphers*. A radical take on the hip-hop cypher, created in collaboration with 20 NYC street dancers, *Graphic Cyphers* will be presented at the Bronx Museum of the Arts, Roberto Clemente Plaza in the South Bronx, and will culminate in a final performance in Times Square. In Nguyen's *Autarcie (...): a search for self-sufficiency*, a US premiere, four jumpsuit-clad female hip-hop dancers face off in a hypnotic, ritual warrior dance.

Also in Times Square, UK-based writer, artist, and director of award-winning theater company Forced Entertainment **Tim Etchells** brings the world premiere of his specially created multi-channel video installation *Eyes Looking* to the electronic billboards as part of Times Square's *Midnight Moment*. After presenting *Sight is the Sense that Dying People Tend to Lose First* at *Crossing the Line 2013*, **Forced Entertainment** returns this year with the New York premiere of the delirious, comic play *Tomorrow's Parties*.

New York artist and choreographer **Maria Hassabi** also returns to *Crossing the Line* with the new commission *STAGED*. In this world premiere performance, four of New York's most captivating dancers—Simon Courchel, Hristoula Harakas, Molly Lieber, and Oisín Monaghan—perform solos, collectively forming an intricate living sculpture.

This year's edition of the festival features a focus on celebrated French choreographer **Jérôme Bel**, who returns to *Crossing the Line* for presentations of his major works, including the US premiere of his radical, iconic performance *Jérôme Bel*; his landmark work *The Show Must Go On*; and a screening of Bel's widely admired film *Véronique Doisneau*. In the world premiere commission *Artist's Choice: Jérôme Bel/MoMA Dance Company*, the choreographer brings together 20 to 25 MoMA staff members for solo and group performances in the Museum of Modern Art's Marron Atrium.

In his first major US solo show, UK-based drag fabulist **Dickie Beau** presents *Blackouts*. Conjuring the wayward spirits of Marilyn Monroe, Judy Garland, and journalist Richard Meryman in uncanny impersonations, Beau merges reality with illusion and his identity with those of his idols.

French choreographer **Rachid Ouramdane** returns to the *Crossing the Line* following his 2011 performances of *World Fair* and *Ordinary Witnesses* ("among the most remarkable dance-theater works of our time"—*The New York Times*). In *TORDRE (WROUGHT)*, a US premiere, two of Ouramdane's longtime collaborators—Lora Juodkaite and Annie Hanauer—perform raw, captivating self-portraits.

Part of FIAF's French Protocol series, French photographer **Mathieu Bernard-Reymond**'s new exhibition *Transform* features photographs that have been mutated from documentary images into troubling poetic compositions.

After presenting *Episodes 4.5 & 5* of their obsessive, ambitious *Life & Times* cycle at *Crossing the Line* 2013, Obie-award-winning **Nature Theater of Oklahoma**, led by husband-wife duo Pavol Liska and Kelly Copper, returns with the grand finale of their epic journey: the New York City premiere of *Episodes 7, 8 & 9*. The multi-art chronicle of company member Kristin Worrall's life story continues with an ode to *Citizen Kane*; a vividly colorful musical inspired by early Cinemascope; and a rap video shot with GoPro cameras on roller skates.

New York-based actor and performance-maker **Aaron Landsman** returns to *Crossing the Line* with his multi-year project *Perfect City*, bringing young people from the Lower East Side into conversation with architects, urban planners, and critics to imagine answers to pertinent questions about gentrification, capitalism, and community.

The festival culminates with *Post-Party Dream State Caucus* from American interdisciplinary art collective **My Barbarian** (Malik Gaines, Jade Gordon, and Alexandro Segade). Featuring New York-based artists as special guests, the performance turns the audience into delegates, tasked with the promising and dangerous work of building political consensus.

Now in its tenth year, *Crossing the Line* is an annual citywide festival that engages international artists and New York City audiences in discovery and dialogue to re-imagine the world around us. The festival is produced by the French Institute Alliance Française (FIAF) in partnership with leading cultural institutions. *Crossing the Line* is co-curated by Lili Chopra, FIAF's Executive Vice President and Artistic Director; Simon Dove, Executive and Artistic Director of Dancing in the Streets; and Gideon Lester, Director of Theater Programs at Bard College.

"Welcome to the 10th edition of *Crossing the Line*, an international festival for New York City. We invite you on a series of glorious adventures and wondrous encounters in our own city. From the public plazas of the Bronx to Federal Hall on Wall Street, from Times Square to the Lower East Side, these artists and companies will shift your sense of possibility in the world. We're so glad you can join us."

—Lili Chopra, Simon Dove, Gideon Lester, co-curators of *Crossing the Line*

NATURE THEATER OF OKLAHOMA (NYC Premiere)

Led by husband-wife duo Pavol Liska and Kelly Copper, the Obie-award-winning Nature Theater of Oklahoma took the world by storm when they launched their obsessive, ambitious *Life & Times* cycle. Created over a decade, the serial concludes this year with *Episode 9*. Chronicling the utterly unremarkable, yet very human, life story of company member Kristin Worrall from birth to age 34, each episode is told through a different artistic lens and very often a particular medium in which the artists have no prior professional experience, resulting in a practice that is equal parts ridiculous and devotional.

Spanning theater, song, animation, illuminated manuscript, and now film, Nature Theater of Oklahoma makes heroic attempts to push everyday speech, mundane experience, and theatrical forms to their most epic proportions.

"This kind of language does not belong in the theater...Let's use it"—Nature Theater of Oklahoma

Life & Times Episode 8

Supported by the Hermès Foundation within the framework of the *New Settings* Program

Thursday, September 22 at 7:30pm

FIAF, Florence Gould Hall, 55 East 59th Street

FIAF Members \$10; Non-Members \$15

Screening will be followed by a *Crossing the Line Festival* Opening Celebration with the artists who will be serving their famous PB&J sandwiches.

Life & Times Episodes 7, 8 & 9

Co-presented with Anthology Film Archives

Supported by the Hermès Foundation within the framework of the *New Settings* Program

Saturday, September 24, Episode 7 at 5pm, Episodes 8 & 9 at 8pm

Anthology Film Archives, 32 Second Avenue (between First and Second Streets)

AFA & FIAF Members \$7; General Admission \$11; Students & Seniors \$9

Episode 7

With hot burning passion and limited means, Nature Theater of Oklahoma takes on Hollywood, the French New Wave, and the entire history of cinema with an ode to *Citizen Kane*. Shifting the narrative from the first person to third to match the classic film's style, they deploy rear screen projection, four boxes of wigs, fake teeth, and a cast of eight players to portray 100 characters, three continents, and the formative years of the heroine's young adult life.

Episode 8

Inspired by early Cinemascope movies and Hudson River School painters, this vividly colorful episode is sung in an exuberant chorus of voices. Shot in long, single takes at dawn and dusk in New York City and the Hudson River Valley, this musical adventure through young adulthood traverses both personal crises and political ones. Ambitious and visually arresting, the film is a vibrant, wonderfully weird love letter to living, growing, and making art in New York City.

Episode 9

Episode nine takes the form of a joyous rap music video shot with GoPro cameras on roller skates. In 19 madcap minutes, the company narrates five wayward years in the life of a white woman from Rhode Island—as she works in the accounting department at Macy's, steals another woman's boyfriend, and travels to Austria for the first time—in the most hard core gangster rap they can muster.

MATHIEU BERNARD-REYMOND: *Transform*

Saturday, September 24 through Saturday, December 3

FIAF Gallery, 22 East 60th Street (between Park and Madison Avenue)

Monday through Friday, 11am–6pm; Saturday 11am–5pm

Free & open to the public

French photographer Mathieu Bernard-Reymond uses landscape, architecture, and data as building blocks for a poetic language. For him, photography is a tool to create strange realities and new worlds. He has received many awards including the HSBC Foundation for Photography Award in 2003, Rencontres d'Arles 2005, Paris-Photo 2006, and Arcimboldo 2009.

Transform is created from images of architectural structures captured by the artist in French hydroelectric facilities and at the Fessenheim nuclear power plant in Alsace. Bernard-Reymond's photographs have gone through several stages of mutations from documentary images to restructured compositions and finally more abstract views. In this last stage of their evolution, the photographic origins of the images remain undoubtedly visible, but their true nature also reflects other practices. His industrial views are thus transformed into troubling poetic compositions embedded with figurative remains of the original photograph. This exhibition brings together these various stages in the form of superimposed layers of images.

"I think we're more aware than we want to admit that a photograph is a lie..."—Mathieu Bernard-Reymond

This is the fourth exhibition of the French Protocol in the FIAF Gallery curated by François Hébel.

ANNE NGUYEN

Breakdance world champion Anne Nguyen has spent the past decade bringing hip-hop—and some of the genre's most accomplished dancers—to French stages and beyond. Her highly stylized work celebrates the technical excellence and idiosyncratic moves of each dancer as she works to create a new theatrical language from hip-hop forms. Her choreography throws abstracted urban dance into collision with geometry, architecture, and human experience.

Currently in residence at Chaillot, Théâtre National de la Danse in Paris, Nguyen is one of France's most up-and-coming choreographers. This fall, Nguyen will make her US debut in a spectacular series of events that brings a new energy to the streets, and a new movement language to the stage.

"I seek to reconcile the freedom, pleasure, technical prowess, and self-transcendence peculiar to hip-hop... questioning the place of the human being in the modern-day world."—Anne Nguyen

Graphic Cyphers (World Premiere, a Dancing in the Streets and CTL 2016 Commission)
Co-presented with Dancing in the Streets, The Bronx Museum of the Arts, and Times Square Arts in partnership with Gibney Dance

Friday, September 23, 6–9pm

The Bronx Museum of the Arts, 1040 Grand Concourse (between 165th and 166th Streets)

Saturday, September 24, 2pm

Roberto Clemente Plaza, Bronx, NYC

Sunday, September 25, at 2:30 & 4:30pm

Times Square, Broadway Plaza (between 46th and 47th Streets)

Free and open to the public

Anne Nguyen joins forces with 20 NYC street dancers in a radical take on the hip-hop cypher. Playfully referencing the circle of dancers that surrounds an ever-changing soloist, the audience moves in and out of constellations of dancers who explore dizzying sequences of movement in ever-shifting levels and locations. For the audience, perspective, perception, and participation are in constant flux, with an

intimate proximity to the action.

This world premiere will morph in three different locations, from the Bronx Museum of the Arts to Roberto Clemente Plaza in the South Bronx, culminating in a final performance in Times Square.

Supported by FUSED: French-US Exchange in Dance, King's Fountain, the National Endowment for the Arts 'Our Town' Initiative, and New York City Housing Authority.

Autarcie (...): a search for self-sufficiency (US Premiere)

Co-presented with Dancing in the Streets and Gibney Dance

Thursday, September 29 & Friday, September 30 at 8pm; Saturday, October 1 at 5pm & 8pm

Gibney Dance Center, 280 Broadway (entrance at 53A Chambers Street)

Gibney & FIAF Members \$15; General Admission: \$20

Four jumpsuit-clad female hip-hop dancers face off in a frantic, ritual warrior dance. Hypnotic beats underscore a game of strategy as each uses her specialty—break dance, popping, and waacking—in pursuit of territory, power, and possible points of harmony. The inner-workings of this restless tribe of fierce individuals unfold into an emotional narrative as the dancers work with and against each other, the space, and the audience.

Supported by Institut français.

FORCED ENTERTAINMENT

Pioneering British theater company Forced Entertainment explore what theater can do and mean in contemporary life. Their collaborative approach has resulted in a diverse body of work that explodes theatrical conventions. This year, the group's surprising and vital work was recognized with two major awards—the 2016 International Ibsen Award and the 2016 Spalding Gray Award (for director Tim Etchells).

"We're interested in making performances that excite, challenge, question, and entertain audiences; we're interested in confusion as well as laughter."—Forced Entertainment

Tomorrow's Parties (New York Premiere)

Wednesday, September 28, Friday, September 30 & Saturday, October 1 at 7:30pm

FIAF Florence Gould Hall, 55 East 59th Street (between Park and Madison Avenue)

FIAF Members \$15; Non-Members \$20

From plays lasting 24 hours to magic tricks and a guided bus tour, Forced Entertainment's work has assumed many forms. In *Tomorrow's Parties*, theater is pared down to perfection in a language-based performance that toes the line between the serious and the playful.

Two performers marooned on a wooden pallet under a string of carnival lights invite you to crash the tail end of a good party—or maybe it's the end of the world—as they serve the audience with their wildest predictions and deepest fears for the future. From magical realism to science fiction, utopia to apocalypse, their delirious ruminations offer a poignant, comic look at the world we live in.

Tim Etchells: *Eyes Looking*

(World Premiere, a CTL 2016 and Times Square Arts Commission)

Co-presented with Times Square Arts and Times Square Advertising Coalition (TSAC)

Saturday, October 1 through Monday, October 31, from 11:57pm–midnight

Times Square

Free & open to the public

Tim Etchells is an artist and writer based in the UK, and Artistic Director of award-winning theater

company Forced Entertainment. His work shifts between performance, visual art, and fiction.

Eyes Looking is at once a specially-created multi-channel video installation, a poem, and a performative sculpture. It combines a dynamic use of text with a highly visual form, utilizing the electronic billboards in Times Square to create a contemplative counter-rhythm to the city. Etchells' texts at the heart of *Eyes Looking* draw attention to the human beings who pass through Times Square in the present, as well as those who have been there in the past. The work highlights the small actions and human details that bring us together, generating a sense of the multitude of living, breathing and moving bodies present in public space.

"I'm interested to create moments of thoughtfulness and playful encounter in a public setting; the work is public but private at the same time, trying to draw each person that encounters it into a space of intimate reflection."—Tim Etchells

ROMEO CASTELLUCCI: *Julius Caesar. Spared Parts.* (New York Premiere)

Saturday, October 1 & Sunday, October 2 at 3pm & 5pm

Federal Hall, 26 Wall Street (between Nassau and William Street)

FIAF Members \$25; Non-Members \$35

A dramatic intervention on W. Shakespeare

Conceived and staged by Romeo Castellucci

With Gianni Plazzi (*Julius Caesar*), Dalmazio Masini (*Mark Antony*) & Sergio Scarlatella (...vskji)

One of Europe's most radical and acclaimed theater directors, Romeo Castellucci is the recipient of a lifetime achievement award from the Venice Biennale, and has been named Chevalier des Arts et des Lettres by France's Ministry of Culture. Drawing from theater, music, visual art, and the human unconscious, Castellucci's exquisite, carefully constructed visual language is provocative, hallucinatory, and discomfiting. With an incendiary relationship to the Catholic Church, and a primal relationship to the unconscious, his theater invokes the sublime as he stages the human body at its most extreme.

For his New York City debut, Castellucci transforms Shakespeare's Roman tragedy into a brief, phantasmagorical dreamscape. Performed out of sequence, famous speeches from *Julius Caesar* are virtually unknowable, and Castellucci invites us to consider their power and meaning in an entirely new way. Installed among the marble columns of Federal Hall, birthplace of the American republic, statuesque figures draped in red deliver their lines as their bodies get quite literally turned inside out. Touching on mortality, democracy, rhetoric, and ritual, this visceral encounter with a genius's dark fantasies is theater at its most disturbing and its most transcendent.

"Each performance is a threat of provocation, a suspension of reality, a fissure in the real."

—Romeo Castellucci

Special thanks to Lower Manhattan Cultural Council and the Italian Cultural Institute.

MARIA HASSABI: *STAGED* (World Premiere, a CTL 2016 and The Kitchen Commission)

Co-presented with The Kitchen

Tuesday, October 4, through Saturday, October 8 at 8pm

The Kitchen, 512 West 19th Street (between 10th and 11th Avenue)

\$20

Maria Hassabi has honed a distinct practice involving the relation of the body to the still image and the sculptural object. Her mesmerizing work takes its time, and asks its viewers to do the same, as it interrogates the separation between the spectacular and the mundane, between performer and audience. Produced for

galleries, theaters, and public spaces, her work has been seen worldwide, including recent lauded presentations at the Stedelijk Museum (Amsterdam) and Hammer Museum (Los Angeles).

Following her live installation this spring at The Museum of Modern Art, Hassabi returns to the theater to present *STAGED* in its world premiere as part of *Crossing the Line*. Four of New York's most captivating dancers—Simon Courchel, Hristoula Harakas, Molly Lieber, and Oisín Monaghan—perform individual solos, collectively forming an intricate live sculpture which constantly shape-shifts, abstracting the human form and its capacities.

"With the decelerated velocity of my work, nuances that are usually dismissed become the center of the work."
—Maria Hassabi

DICKIE BEAU: *Blackouts* (US Premiere)

Co-presented with Abrons Arts Center

Thursday through Saturday, October 6 through 8 & Thursday through Saturday, October 13 through 15
at 7:30pm

Abrons Arts Center, 466 Grand Street (at Pitt Street)

\$35

Drag fabulist Dickie Beau has revitalized the tradition of lip synching through distinctive playback performances in which he embodies counter-cultural figures and movie stars alike. Miming to speech and interviews, Beau performs uncanny impersonations with the showmanship of a drag artist and the melancholy of a clown. At home on the stages of clubs, theaters, and cabarets, he has received awards including the Oxford Samuel Beckett Theatre Trust Award and the London Cabaret Award for Best Alternative Performer.

For his first major US solo show, Beau conjures the wayward spirits of Marilyn Monroe and Judy Garland. Following the siren call of these childhood idols, he ends up in the New York apartment of octogenarian journalist Richard Meryman listening to the unpublished tapes of an interview conducted just before Monroe's death in 1962.

Using this encounter as the genesis for *Blackouts*, Beau merges reality with illusion and his identity with the actresses' as he breathes electrifying life into Hollywood's audio artefacts. The result is an ethereal portrait of icons in exile from society as well as themselves, and a reflection on the lingering impressions they've left behind.

"This is lip-syncing to spoken word. It's about channeling the voices, imagining the voices going through my body, but at the same time the body becomes a conduit for other things, like glitches in machines."

– Dickie Beau

Supported by the British Council.

RACHID OURAMDANE: *TORDRE (WROUGHT)* (US Premiere)

Co-presented with Baryshnikov Arts Center

Thursday, October 13, through Saturday, October 15 at 8pm

Baryshnikov Arts Center, Jerome Robbins Theater, 450 West 37th Street (between 9th and 10th Avenue)

\$20

For the past decade, Rachid Ouramdane has been at the forefront of European dance practice, defying and extending the definitions of performer and choreographer. After founding Compagnie L'A in 2007, he has continued his boundary-breaking path, blurring the line between dance and documentary. He is co-director of the National Choreographic Center of Grenoble and has collaborated with artists such as Emmanuelle Huynh, Meg Stuart, Christian Rizzo, and Alain Buffard.

In *TORDRE (WROUGHT)*, two of Ouramdane's longtime collaborators—Lora Juodkaite and Annie Hanauer—perform lonely solos in a haunting duet. Intensely physical performances of hypnotic, whirling gestures foreground the specificity of each woman's body as she paints a raw, captivating self-portrait. Compelling in its repetition, Ouramdane's choreography pushes the performers to find the gesture that makes them who they are.

"All my works testify to a capacity in each of us to overcome difficulties, to fight against what imprisons us, to transform reality rather than suffer from it."—Rachid Ouramdane

JÉRÔME BEL

Crossing the Line 2016 will feature a focus on French choreographer Jérôme Bel, with presentations of major performances *The Show Must Go On* (2001) at The Joyce Theater, *Jérôme Bel* (1995) at The Kitchen, and a new performance, *MoMA Dance Company* (2016), at The Museum of Modern Art. The series of events will begin at FIAF with a screening of Bel's film *Véronique Doisneau* (2004), followed by a conversation between the artist and Associate Curator at The Museum of Modern Art, Ana Janevski. These touchstone works in Bel's *oeuvre* provide an overview of his practice from the 1990s until today.

Jérôme Bel explores the relationship between choreography and popular culture, and dancer and audience, often using humor as a way to break the formality of a theatre apparatus. Part of a generation of choreographers who rose to prominence in the mid-1990s, Bel's work has often been referred to as conceptual. He questions both art and contemporary dance by deconstructing modes of presentation and the notion of authorship while problematizing the historical prominence of technical virtuosity in dance.

"There is no doubt that I am right on the fringes of the choreographic field—and I would say field, not dance—but my task is to see where I can enlarge that terrain while remaining within it."—Jérôme Bel

Jérôme Bel programs are presented on the occasion of the *Crossing the Line Festival* 2016 by FIAF, The Joyce Theater, The Kitchen, and The Museum of Modern Art. Supported by the Cultural Services of the French Embassy, Institut français.

Véronique Doisneau

Monday, October 17 at 7:30pm

FIAF, Florence Gould Hall, 55 E 59th Street (between Park & Madison Avenue)

Free with RSVP at www.crossingtheline.org

Véronique Doisneau—a career-long member of Paris Opera's *corps de ballet*—takes the spotlight on the eve of her retirement. Alone on a starkly empty stage, tutu in hand, Doisneau speaks to the audience in an intimate address. Mournful and celebratory, she reflects on her life as a ballerina, and performs her supporting roles in well-known ballets as she hums along from memory. Recorded on the night of Doisneau's final performance, the film gives you front row access to this greatly admired piece from Bel's series of biographical works about the lives of dancers.

Following the screening, Jérôme Bel will be present for a discussion and Q&A about his work and career moderated by Associate Curator at The Museum of Modern Art, Ana Janevski.

The Show Must Go On

Co-presented with The Joyce Theater

Thursday, October 20 & Friday October 21 at 8pm, Saturday, October 22 at 2pm & 8pm

The Joyce Theatre, 175 Eighth Avenue (between 18th and 19th Street)

Tickets from \$30

A landmark in contemporary performance, this uproarious ode to theatricality opens with a DJ playing chart-topping pop songs to an empty stage. A group of twenty performers, both trained and untrained,

sing, sway, stand, and dance to music by the likes of David Bowie to Edith Piaf.

With a perfect sense of comic timing, *The Show Must Go On* is dance at its most mischievous. Bel's signature pared-down choreography questions the mechanisms of performance, even as it delivers spectacular surprises.

Support for The Joyce's presentation of international dance provided by the R. Britton Fisher and Family Gift for International Dance.

Jérôme Bel (US Premiere)

Co-presented with The Kitchen

Thursday, October 27, through Saturday, October 29 at 8pm

The Kitchen, 512 West 19th Street (between 10th and 11th Avenue)

\$20

Jérôme Bel's signature self-titled work premiered in 1995. Radical in its simplicity, this work sparked hot debate about what constitutes dance. Finally making its New York premiere as part of *Crossing the Line*, *Jérôme Bel* is considered today an iconic work of contemporary performance. Stripping dance down to its essential elements—a male and female body, a light bulb and iconic music—he radically questions what performance is made of, and what it can reveal.

Artist's Choice: Jérôme Bel/MoMA Dance Company (World Premiere)

Presented by The Museum of Modern Art

Thursday, October 27 through Monday, October 31, during public hours

Museum of Modern Art, Marron Atrium, 11 West 53rd Street (between Fifth and Sixth Avenue)

Tickets with museum admission

The Museum of Modern Art will premiere a new work by Bel as part of MoMA's longstanding *Artist's Choice* series, with *Artist's Choice: Jérôme Bel/MoMA Dance Company* (2016). When invited to be the first choreographer to participate in an *Artist's Choice*, Jérôme Bel quickly shifted his focus from the artworks in the collection to MoMA's staff, to the care and labor necessary to maintain the collection. Created specifically for the Museum's Marron Atrium, *MoMA Dance Company* brings together 20 to 25 MoMA staff members from different departments and is based on the principles of solo and group performances. By featuring amateur dancers, the project subverts the category of a dance company and virtuosity, as well as the exhibition series' habitual focus on objects.

AARON LANDSMAN: *Perfect City* (CTL 2016 Commission)

Co-commissioned and co-presented by *Crossing the Line* and Abrons Arts Center/Henry Street Settlement

Tuesday, October 25 at 7 & 9pm

Abrons Arts Center, 466 Grand Street (between Pitt Street and Willett Street)

Free with RSVP. Details at www.crossingtheline.org

Aaron Landsman is a singular performance-maker, playwright, and actor whose work engages vital issues—from faith and suicide to empathy and public policy—across forms. Known for his roles in plays by renowned theater companies and directors including Elevator Repair Service and Richard Maxwell, Landsman is equally remarkable for the deeply collaborative and participatory performances that he creates with communities.

Get a glimpse inside the process of *Perfect City*, a multi-year, multi-form project that asks participants and audience alike to imagine answers to some of New York's most pertinent questions about gentrification, capitalism, and community. Bringing young people from the Lower East Side into conversation with architects, urban planners, and critics, a long-table discussion will showcase years of work considering how to preserve the vibrancy of the neighborhood.

"I write about the misfits of the city, the overheard spaces and people, the ways we welcome each other or don't."—Aaron Landsman

MY BARBARIAN: *Post-Party Dream State Caucus*

Co-presented with the New Museum R&D Season: DEMOCRACY as part of the *Crossing the Line Festival*

Installation runs Saturday, September 24 through Sunday, January 8

Performance: Thursday, November 3 at 6:30pm

New Museum, 235 Bowery (between Stanton and Rivington Street)

Free with RSVP. Details at www.crossingtheline.org

Interdisciplinary art collective My Barbarian (Malik Gaines, Jade Gordon, and Alexandro Segade) works at the intersection of theater, visual arts, and critical practice. Using performance to play with social concerns, theatricalize historic problems, and imagine ways of being together, My Barbarian's high-energy, inventive work has been presented at major museums including The Museum of Modern Art, The Whitney, LA MoCA, and the Hammer Museum.

Post-Party Dream State Caucus is a collaborative performance enacting forms of belonging created by democratic processes, from party affiliation to state residency and beyond. The performance turns the audience into delegates, tasking them with the promising and dangerous work of group-building and political consensus. Responding to speeches, anthems, and games, audience members identify with or against particular principles and vote for various choices in the banal and byzantine manner of a caucus. Activities will be led by My Barbarian and feature New York-based artists as special guests.

"Our strategies are somewhat transgressive in the gallery space since they refer to fun and entertainment. In theater you have a play and in art you have a work..." – My Barbarian

This work is presented in conjunction with My Barbarian's residency at the New Museum this fall, which includes a retrospective of the group's collaborative performance pedagogy: Post-Living Ante-Action Theater, or the PoLAAT.

About Crossing the Line 2016

Crossing the Line, now in its tenth year, is an annual citywide festival that engages international artists and New York City audiences in discovery and dialogue to re-imagine the world around us. The festival is produced by the French Institute Alliance Française (FIAF) in partnership with leading cultural institutions. This year's edition of the festival takes place from September 22–November 3, 2016.

France has a long history of supporting national and international cultural practices, welcoming and nurturing new ideas and influential perspectives from around the world. FIAF, as the leading French cultural institution in the US, critically maintains that tradition through the *Crossing the Line Festival*, presenting leading-edge artists from France and the US alongside their peers from around the world.

Since its inauguration in 2007, *Crossing the Line* has cultivated an increasingly large and diverse following, and received numerous accolades in the press. The festival has been voted "Best of 2009," "Best of 2010," "Best of 2012," "Best of 2013," and "Best of 2014" by *The New York Times*, *Wall Street Journal*, *Time Out New York*, *Artforum*, and *Frieze*, with performances earning an Obie and several Bessie awards. *The New York Times* states, "For terrifically unusual, unpredictable, unnameable performance, we've come to expect a lot from ... the curators of the French Institute Alliance Française's interdisciplinary festival," and *The New Yorker* says, "This interdisciplinary festival...goes from strength to strength." www.crossingtheline.org

Crossing the Line 2016: Partners

FIAF is thrilled to work once again with numerous partners throughout New York City, including Abrons Arts Center, Anthology Film Archives, Baryshnikov Arts Center, Bronx Museum of the Arts, Dancing in the Streets, Gibney Dance, The Joyce Theater, The Kitchen, Lower Manhattan Cultural Council, the Museum of Modern Art (MoMA); New Museum; Times Square Arts; and the Times Square Advertising Coalition (TSAC).

About the Partnership between *Crossing the Line* and the Hermès Foundation's (Fondation d'entreprise Hermès) *New Settings* program

Crossing the Line is thrilled to partner with the Hermès Foundation (Fondation d'entreprise Hermès)'s *New Settings* program for a fourth consecutive year. Launched in 2011, this program supports new performing arts productions that involve collaboration and creative dialogue between artists from the performing and visual arts. This year *Episodes 7, 8 and 9* of Nature Theater of Oklahoma's *Life & Times* cycle are presented as part of the *New Settings* program within the framework of *Crossing the Line*.

Crossing the Line 2016: Acknowledgements

Crossing the Line 2016 is made possible with generous leadership support from Air France and Delta Air Lines, the official airlines of FIAF; Edmond de Rothschild Foundations; Florence Gould Foundation; The Hermès Foundation (Fondation d'entreprise Hermès) in the framework of the *New Settings* program; JCDcaux; and the National Endowment for the Arts; and with generous major support from Cultural Services of the French Embassy; FACE; Howard Gilman Foundation; New England Foundation for the Arts; NYC Department of Cultural Affairs; NYSCA; and Pommery.

Our Producer's Circle: Sarah Arison, Florence Dupont, Ron Guttman, Isabelle Kowal, Elizabeth Krief Manardo, Marie Nugent-Head, and Elisabeth Wilmers.

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<u>DATE AND TIME</u>	<u>ARTIST AND WORK</u>	<u>VENUE AND TICKET INFORMATION</u>	<u>TAGS</u>
Thursday, September 22 at 7:30pm	<i>Life & Times Episode 8</i> , Nature Theatre of Oklahoma	FIAF; Florence Gould Hall FIAF members: \$10 Non-Members: \$15	FILM, THEATER, PERFORMANCE, MUSIC
Saturday, September 24; <i>Episode 7</i> at 5pm & <i>Episodes 8 & 9</i> at 8pm	<i>Life & Times Episodes 7,8 & 9</i> , Nature Theatre of Oklahoma	Anthology Film Archives General Admission: \$11 Students and Seniors: \$9 AFA & FIAF Members: \$7	FILM, THEATER, PERFORMANCE, MUSIC
Saturday, September 24 through Saturday, December 3 Gallery hours: Monday through Friday from 11am–6pm; Saturday from 11am–5pm	<i>Transform</i> , Mathieu Bernard-Reymond	FIAF Gallery Free and open to the public	PHOTOGRAPHY, ART, EXHIBITION
Friday, September 23 from 6–9pm Saturday, September 24 at 2pm Sunday, September 25 at at 2:30 & 4:30pm	<i>Graphic Cyphers</i> , Anne Nguyen	September 23: The Bronx Museum of the Arts September 24: Roberto Clemente Plaza, Bronx September 25: Times Square All free and open to the public	DANCE, HIP-HOP, MUSIC, PERFORMANCE

<p>Thursday, September 29 & Friday, September 30 at 8pm;</p> <p>Saturday, October 1 at 5pm & 8pm</p>	<p><i>Autarcie (...): a search for self-sufficiency,</i> Anne Nguyen</p>	<p>Gibney Dance Center</p> <p>Gibney & FIAF Members: \$15 Non-Members: \$20</p>	<p>DANCE, HIP-HOP, MUSIC, PERFORMANCE</p>
<p>Wednesday, September 28, Friday, September 30 & Saturday, October 1 at 7:30pm</p>	<p><i>Tomorrow's Parties,</i> Forced Entertainment</p>	<p>FIAF; Florence Gould Hall</p> <p>FIAF Members: \$15 Non-Members: \$20</p>	<p>THEATRE, PERFORMANCE</p>
<p>Saturday, October 1 through Monday, October 31 from 11:57pm-midnight</p>	<p><i>Eyes Looking,</i> Tim Etchells</p>	<p>Times Square</p> <p>Free and open to the public</p>	<p>VIDEO, INSTALLATION, PERFORMANCE, THEATER, POETRY</p>
<p>Saturday, October 1 & Sunday, October 2 at 3pm and 5pm</p>	<p><i>Julius Caesar. Spared Parts.</i> Romeo Castellucci</p>	<p>Federal Hall</p> <p>FIAF Members: \$25 Non-Members: \$35</p>	<p>PERFORMANCE, THEATER, VISUAL ART, MUSIC</p>
<p>Tuesday, October 4 through Saturday, October 8 at 8pm</p>	<p><i>STAGED,</i> Maria Hassabi</p>	<p>The Kitchen</p> <p>\$20</p>	<p>DANCE, PERFORMANCE, INSTALLATION</p>
<p>Thursday, October 6 through Saturday, October 8 & Thursday October 13 through Saturday, October 15 at 7:30pm</p>	<p><i>Blackouts,</i> Dickie Beau</p>	<p>Abrons Art Center</p> <p>\$35</p>	<p>PERFORMANCE, THEATER, PLAYBACK</p>

Thursday, October 13 through Saturday, October 15 at 8pm	<i>TORDRE (WROUGHT)</i> , Rachid Ouramdane	Baryshnikov Arts Center, Jerome Robbins Theatre \$20	DANCE, PERFORMANCE
Monday, October 17 at 7:30pm	<i>Véronique Doisneau</i> , Jérôme Bel	FIAF; Florence Gould Hall Free with RSVP at www.crossingtheline.org	FILM, DANCE, PERFORMANCE
Thursday, October 20 & Friday October 21 at 8pm Saturday, October 22 at 2pm & 8pm	<i>The Show Must Go On</i> , Jérôme Bel	The Joyce Theatre Tickets from \$30	DANCE, PERFORMANCE
Tuesday, October 25 at 7 & 9pm	<i>Perfect City</i> , Aaron Landsman	Abrons Arts Center Free with RSVP	PERFORMANCE, CONVERSATION
Thursday, October 27 through Saturday, October 29 at 8pm	<i>Jérôme Bel</i> , Jérôme Bel	The Kitchen \$20	DANCE, PERFORMANCE
Thursday, October 27 through Monday, October 31 During public hours	<i>Artist's Choice: Jérôme Bel/ MoMA Dance Company</i> , Jérôme Bel	The Museum of Modern Art Tickets with museum admission	DANCE, PERFORMANCE
Thursday, November 3 at 6:30pm Installation runs Saturday, September 24 through Sunday, January 8	<i>Post-Party Dream State Caucus</i> , My Barbarian	New Museum Free with RSVP	PERFORMANCE, THEATRE, INSTALLATION

VENUE INFORMATION

French Institute Alliance Française (FIAF)

Florence Gould Hall – 55 East 59th Street (between Park and Madison Avenue), NYC

For tickets call 800 982 2787 or go to www.crossingtheline.org

FIAF Gallery – 22 East 60th Street; ground floor (between Park and Madison Avenue), NYC

Open Tuesday through Saturday, 11am–6pm

For information call 646 388 6608 or go to www.crossingtheline.org

Anthology Film Archives

32 Second Avenue (between First and Second Street), NYC

For information call (212) 505-5181 or visit anthologyfilmarchives.org

The Bronx Museum of the Arts

1040 Grand Concourse (between East 165th and 166th Street), Bronx, NYC

For information call (718) 681-6000 or visit bronxmuseum.org

Roberto Clemente Plaza Bronx, NYC

Times Square

West 42nd–West 47th Streets, (between Broadway and Seventh Avenue), NYC

For information go to timessquarenyc.org/arts

Gibney Dance Center

280 Broadway (entrance at 53A Chambers Street), NYC

For information call (212) 677-8560 visit gibneydance.org

Federal Hall

26 Wall Street (between Nassau and William Street), NYC

For information call (212) 825-6990 or visit nps.gov

The Kitchen

512 West 19th Street (between 10th and 11th Avenue), NYC

For information call (212) 255-5793 or visit thekitchen.org

Abrons Arts Center
466 Grand Street (at Pitt Street), NYC
For information call (212) 598-0400 or visit abronsartscenter.org

Baryshnikov Arts Center
450 West 37th Street (between Ninth and 10th Avenue), NYC
For information call (646) 731-3200 or visit bacnyc.org

The Joyce Theatre
175 Eighth Avenue (between 18th and 19th Street), NYC
For information call (212) 691-9740 or visit joyce.org

Museum of Modern Art (MoMA)
11 West 53rd Street (between Fifth and Sixth Avenue), NYC
For information call (212) 708-9400 or visit moma.org

New Museum
235 Bowery (between Stanton and Rivington Street), NYC
For information call (212) 219-1222 or visit newmuseum.org

French Institute Alliance Française (FI AF) – 22 East 60th Street, New York, NY, 10022 USA
www.fi af.org
Media Contact – Natascha Bodemann
nbodemann@fi af.org; 646 388 6677

Twitter: @FI AFNY
Instagram: @FI AFNY
Facebook: FI AF / French Institute Alliance Française
Hashtag: #CTL16

About FI AF

The French Institute Alliance Française (FI AF) is New York's premiere French cultural and language center. FI AF's mission is to create and offer New Yorkers innovative and unique programs in education and the arts that explore the evolving diversity and richness of French cultures. FI AF seeks to generate new ideas and promote cross cultural dialogue through partnerships and new platforms of expression. www.fi af.org

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