



FALL 2021

BROOKLYN ACADEMY OF MUSIC PETER JAY SHARP BUILDING 30 LAFAYETTE AVENUE BROOKLYN, NY 11217—1486

**Brooklyn Academy Of Music (BAM) presents the world premiere of *Eve(s)*, a new film from Grammy Award-winning Beninese Artist Angélique Kidjo**

A part of a series of five works presenting distinct perspectives from leading international artists—*POSTCARDS FROM NOW*

Available to watch for free at [BAM.org](https://www.bam.org)



Images can be downloaded [here](#)

**November 10, 2021/Brooklyn, NY**—Brooklyn Academy of Music (BAM) announces the world premiere of *Eve(s)*, a short film by four-time Grammy Award-winning artist **Angélique Kidjo**. *Eve(s)* is the fifth in a series of works — *Postcards From Now* —commissioned by Manchester International Festival (MIF), BAM, Théâtre du Châtelet, and Esplanade – Theatres on the Bay at the height of the global lockdown, presenting distinct perspectives from leading international artists. The films are free to watch at [BAM.org](https://www.bam.org)

*Eve(s)* is a potent portrait of Kidjo's home country of Benin and the women who inhabit it. Traditionally Benin is a patriarchal culture where households are headed by men but run by women; in moments of crisis, it is the women who come to the fore, utilizing their domestic skills for the sake of the community. This was epitomized early in the pandemic when a cottage

industry of mask-making was swiftly developed by women needing new ways to feed their families.

During her last trip to Benin, pre-COVID, Kidjo was accompanied by a professional videographer who recorded hundreds of hours of footage, interviewing and documenting the lives of women and girls around the country. Working with film editor Yasmina Jaafari to shape her existing footage, in *Eve(s)* Kidjo aims to give these women their stories back, put their voices front and center and show the real women of Benin.

Speaking of the inspiration for the film, Angélique Kidjo says: *"In the spring of 2020 while I was confined in my home in Paris, I started to reflect on my many travels throughout the years. In my dreams, I kept coming back to this special journey I took in 2013 across my country Benin for the recording of my album EVE. I was exploring my musical heritage and everywhere I went I encountered extraordinary, beautiful, and brave women at the center of their communities. In 2021 at a time of deep crisis, it is these women who give me hope for the future."*

*Eve(s)* is available to view now at [BAM.org](https://bam.org)

The film series *Postcards From Now* presents five distinct perspectives from leading international artists of every stripe – choreographers, musicians, visual artists, theatre-makers, animators, and more. The films explore everything from community to communication, patriarchy to power. And in very different ways, they consider the question that we've all been asking ourselves and others: *what happens next?*

Other works in the series include choreographer **Akram Khan** and animator and film director **Naaman Azhari** exploring how tragedy can bring us together; visual artist **Ibrahim Mahama** gives an insight to creative education for young people in rural Ghana; a collaboration between choreographer **Lucinda Childs** and the artist collective **(LA)HORDE** shows the artistic process of creation in lockdown across borders, and director **Lola Arias** exposes and explores ageism in a pandemic society.

Watch the full *Postcards From Now* series for free at [BAM.org/postcards-from-now](https://bam.org/postcards-from-now)

The *Postcards From Now* series is commissioned by Manchester International Festival, Brooklyn Academy of Music, Théâtre du Châtelet, and Esplanade – Theatres on the Bay.

For press information and ticketing, contact Cynthia Tate at [ctate@bam.org](mailto:ctate@bam.org)  
Images can be downloaded [here](#)

#### About the Films

##### **Breathless Puppets**

By Akram Khan & Naaman Azhari

Forced apart in childhood by the expectations of their cultures and the disapproval of their fathers, two men with a passion for dance reconnect through the tragedy of the pandemic.

Choreographed by Akram Khan and directed by Naaman Azhari, this powerful short film uses rotoscope animation, created by hand-drawing over live-action footage.

***Download and Run Zoom - Lucinda Childs Meets LA(HORDE)***

By Lucinda Childs & (LA)HORDE

When travel restrictions forced Lucinda Childs to postpone a project with the Ballet national de Marseille, the American choreographer began meeting the Ballet's Artistic Directors – LA(HORDE) – via Zoom. Intimate, playful, and relatable, this short film chronicles their ongoing digital collaboration and explores how the distances enforced by the pandemic raise unexpected possibilities for creative interaction.

***Eve(s)***

By Angélique Kidjo

Benin is rooted in a patriarchal culture, with households headed by men yet run by women. But in moments of crisis, whether in private homes or wider communities, it's women who come to the fore – as musician and activist Angélique Kidjo demonstrates in this potent portrait of her home country and the women who inhabit it.

During her last trip to Benin, pre-COVID, Kidjo was accompanied by a professional videographer who recorded hundreds of hours of footage, interviewing and documenting the lives of women and girls around the country. Traditionally Benin is a patriarchal culture where households are headed by men but run by women; in moments of crisis, it is the women who come to the fore, utilizing their domestic skills for the sake of the community. This was epitomized early in the pandemic when a cottage industry of mask-making was swiftly developed by women needing new ways to feed their families. Working with a Black female film editor to shape her existing footage, Kidjo aims to give these women their stories back, put their voices front and center and show the real women of Benin. The resulting film will be an artistic piece showcasing Kidjo's talent as a political artist.

***I'm Not Dead (working title)***

Lola Arias

The pandemic has excluded elderly people from social and political life, exposing their caretakers to more stressful and precarious working conditions than ever before. Everybody speaks in the names of those who are older as they are in the care of others – but who is really taking care of whom? In Lola Arias's film, the daily routine of one elderly person and their carer becomes an unexpected act of love and resistance.

***Love Campus (2019-2021)***

Ibrahim Mahama

The Savannah Centre for Contemporary Art and Red Clay Studios, established by Ghanaian visual artist Ibrahim Mahama (Parliament of Ghosts, MIF19) in his hometown of Tamale, run a series of experimental programs designed to educate, stimulate and encourage young people from communities with high levels of poverty and low levels of education. This film tells their story.

*Series commissioned by Manchester International Festival, Brooklyn Academy of Music, Théâtre du Châtelet and Esplanade - Theatres on the Bay. Breathless Puppets is also commissioned by Sadler's Wells.*

*Series produced by Manchester International Festival. I'm Not Dead (working title) is also produced with the collaboration of Staatstheater Hannover and Galerie im Turm.*

**About Manchester International Festival** is an artist-led festival of original, new work and special events reflecting the spectrum of performing arts, visual arts, and popular culture. MIF21 takes place from 1 - 18 July 2021. Staged every two years in Manchester, MIF has commissioned, produced, and presented world premieres by artists including Marina Abramović, Damon Albarn, Laurie Anderson, Björk, Boris Charmatz, Jeremy Deller, Idris Elba, and Kwame Kwei-Armah, Elbow, Philip Glass, and Phelim McDermott, David Lynch, Wayne McGregor, Steve McQueen, Sharmeen Obaid-Chinoy, Yoko Ono, Thomas Ostermeier, Maxine Peake, Punchdrunk, Skepta, The xx, Robert Wilson and Zaha Hadid Architects.

These and other world-renowned artists from different art forms and backgrounds create dynamic, innovative, and forward-thinking new work, staged in venues across Greater Manchester – from theatres, galleries, and concert halls to railway depots, churches and car parks. MIF works closely with venues, festivals and other cultural organizations globally, whose financial and creative input helps to make many of these projects possible and ensures that work made at MIF goes on to be seen around the world. MIF supports a year-round Creative Engagement program, bringing opportunities for people from all backgrounds, ages, and from all corners of the city to get involved during the Festival and year-round, as volunteers, as participants in shows, through skills development and a host of creative activities, such as Festival in My House. MIF will also run The Factory, the new world-class cultural space currently being built in the heart of Manchester and designed by internationally-renowned architects Rem Koolhaas' Office for Metropolitan Architecture. The Factory will commission, present, and produce a year-round program, featuring new work from the world's greatest artists and offering a space to make, explore and experiment. Attracting up to 850,000 visitors annually, The Factory will add £1.1 billion to the economy and create 1,500 jobs. Its pioneering program of skills, training, and engagement will benefit local people and the next generation of creative talent from across the city, whilst apprenticeships and trainee schemes are already underway during the construction phase. MIF's Artistic Director and Chief Executive is John McGrath.

**Sadler's Wells** is a world-leading creative organization dedicated to dance in all its forms. With over three centuries of theatrical heritage and a year-round program of performances and learning activities, it is the place where artists come together to create dance, and where people of all backgrounds come to experience it – to take part, learn, experiment and be inspired.

**Esplanade –Theatres on the Bay** is Singapore's national performing arts center. It hosts a year-round line-up of about 3,500 live performances and activities presented by Esplanade, its partners and hirers. Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programs on Esplanade Offstage, an all-access backstage pass to the performing arts and a guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes, and resources. As an arts center for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the center are non-ticketed. The center works in close partnership with local, regional, and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences.

Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian works for the international stage. It also develops technical capabilities for the industry nationally. To bring even more of the arts to a wider audience and provide more platforms to support Singapore's next generation of artists, Esplanade is building a new theatre along its busy waterfront. Named Singtel Waterfront Theatre, the 550-seat venue will open in 2022. Esplanade –Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organization, a registered Charity, and an Institution of a Public Character. The Charity Council awarded TECL the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016, and the Charity Transparency Award for four consecutive years since 2016. TECL receives funding support from the Ministry of Culture, Community, and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools, and Singapore Turf Club. Visit [Esplanade.com](http://Esplanade.com) for more information.

For more than 150 years, **Théâtre du Châtelet** has played a leading role in Parisian cultural life by opening its doors to artists from around the world. Known for its wide-ranging artistic programming, the theatre collaborates with organizations across the city to improve access to its work and generate an ongoing dialogue with the citizens of Paris. It is through this combination that Châtelet continues to be a place of artistic daring in the twenty-first century.

#### Credits

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