CAP UCLA presents

RYOJI IKEDA

concert pieces

Thu, Dec 14 & Fri, Dec 15, 2017 | The Theatre at Ace Hotel

datamatics [ver.2.0], 2006– © Ryoji Ikeda
Photo by Ryuichi Maruo, courtesy of Yamaguchi Center for Arts and Media (YCAM)
East Side, West Side, All Around LA

Welcome to the Center for the Art of Performance

The Center for the Art of Performance is not a place. It’s more of a state of mind that embraces experimentation, encourages a culture of the curious, champions disruptors and dreamers and supports the commitment and courage of artists. We promote rigor, craft and excellence in all facets of the performing arts.

2017–18 SEASON VENUES

Royce Hall, UCLA
The Theatre at Ace Hotel
Freud Playhouse, UCLA
Little Theater, UCLA
Will Rogers State Historic Park

UCLA’s Center for the Art of Performance (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines—dance, music, spoken word and theater—as well as emerging digital, collaborative and cross-platforms utilized by today’s leading artists. Part of UCLA’s School of the Arts and Architecture, CAP UCLA curates and facilitates direct exposure to contemporary performance from around the globe, supporting artists who are creating extraordinary works of art and fostering a vibrant learning community both on and off the UCLA campus. The organization invests in the creative process by providing artists with financial backing and time to experiment and expand their practices through strategic partnerships, residencies and collaborations. As an influential voice within the local, national, and global arts community, CAP UCLA serves to connect audiences across generations in order to galvanize a living archive of our culture.

cap.ucla.edu
#CAPUCLA

MESSAGE FROM THE CENTER

This performance of Ryoji Ikeda’s concert series marks his second appearance with the Center for the Art of Performance. In 2014, we presented superposition, which marked the first presentation of his solo work in Los Angeles, and was described as “a performance that explored the way we understand the reality of nature on an atomic scale—inspired by the mathematical notion of quantum mechanics.”

If you don’t have any idea what that refers to, don’t worry. Neither did most of the audience who attended that 2014 performance. But they left the theater mesmerized by the highly charged, visceral sound and electrifying imagery that had catapulted them into a heightened sensory experience unlike anything else they’d ever encountered before.

CAP UCLA artistic director Kristy Edmunds, herself, was awed by her first encounter with Ryoji’s work with the Japanese artist collective Dumb Type in 1994:

“Dumb Type was unique in their cross-discipline approach. They weren’t “blurring boundary lines” between art forms exactly, they were compressing many sources of artistic intelligence into a specific form. Their projects were stunning. While we were grappling with floppy disks, dial-ups and beginning to say farewell to the marvels of our beepers and fax machines—Ryoji and his contemporaries were generating dimensional aesthetic poetry. I for one, had absolutely no idea what I was experiencing when I saw that first work—but I understood it was brilliant and it left me with a recognition that I would have to galvanize something in my community in order for it to be seen.”

Since then, Ryoji gained a reputation as one of the few artists working convincingly across both visual and sonic media. A leading figure among the new crop of computer-based musicians, he is known for his moving-image, sculptural sound and new media works that explore the intersection between music and visual art through mathematical aesthetics. His work has been performed and exhibited worldwide at art and music venues and festivals throughout Asia, Europe and the Americas, and he has collaborated with such artists as choreographer William Forsythe, Dumb Type, architect Toyo Ito and photographer Hiroshi Sugimoto. In October, Ryoji presented A [for 100 cars], a new composition in his long-running series investigating the frequencies of note A, as part of the Red Bull Music Academy Festival Los Angeles, that actually featured 100 cars performing his score.

We are honored to present three of Ryoji’s ever evolving work from his series concert pieces.

Be prepared to be awed. You’re not in Kansas any more.
Ryoji Ikeda
concert pieces

Thu, Dec 14, 2017 at 8pm
Program 1
formula [ver.2.3]
datamatics [ver.2.0]

Fri, Dec 15, 2017 @ 8pm
Program 2
C⁴!
datamatics [ver.2.0]

The Theatre at Ace Hotel
Running time: Approx. 90 mins.| Plus intermission

This performance includes strobe effects on video and high sound levels.

No photography, filming or recording in any medium whatsoever is allowed during the performance at the artist’s request.

Funds provided by the Lloyd E. Rigler Emerging Arts Fund.

ABOUT THE PROGRAM

Ryoji Ikeda is an electronic composer and visual artist, internationally acclaimed for his work that focuses on the essential characteristics of sound itself and visualizes this by means of both mathematical precision and painstaking aesthetics.

This is a rare opportunity to experience three of Ikeda’s concert works over two different programs. Program 1 features formula [ver.2.3], a work that began in 2000 and was, until 2005, updated with each presentation. A perfect synchronization between sound frequencies and movements on the screen, it places the viewer in a binary geometry of space and exploits the darkness to amplify one’s perceptions. There is a complete integration of the various elements—music, images, lighting—orchestrating the relationships between them through a highly precise score.
Program II features C⁴I (2004–2006), both a concert and a film that uses data as its material and theme, highlighting the ways in which data shapes our understanding of the world. Video images of landscapes are progressively abstracted into a language of data. Facts, figures and diagrams are used in a montage with dazzling graphic impact. Blurring the lines between nature, science and philosophy, the work subtly and hypnotically suggests the convergence of the real and the virtual. The soundtrack synchronizes perfectly with the graphical and video images to create a piece of undeniable power and beauty.

formula [ver.2.3] (2000–2005)

formula, a constantly evolving work until 2005, updated with each presentation, is a perfect synchronization between sound frequencies and the movements on the screen. It places the viewer in a binary geometry of space and exploits the darkness to amplify one’s perceptions. There is a complete integration of the various elements, composing music, images, lighting and orchestrating the relationships between them through a highly precise score.

Credits
Directed by Ryoji Ikeda
Concept, Video & Music: Ryoji Ikeda
Computer Graphics & Video Editing: Shohei Matsukawa, Daisuke Tsunoda
Commissioned by Yamaguchi Center for Arts and Media (YCAM), 2004
Produced by Forma

C⁴I (2004–2006)

C⁴I is both a concert and a film that uses data as its material and theme, highlighting the ways in which data shapes our understanding of the world. Video images of landscapes are progressively abstracted into a language of data. Facts, figures and diagrams are used in a montage with dazzling graphic impact. The text excerpts elegantly punctuate the on-screen projections. Blurring the lines between nature, science and philosophy, the work subtly and hypnotically suggests the convergence of the real and the virtual. The soundtrack synchronizes perfectly with the graphical and video images to create a piece of undeniable power and beauty. In its meticulous composition and technical sophistication, reveals sublime views of reality.

Credits
Directed by Ryoji Ikeda
Concept, Video & Music: Ryoji Ikeda
Computer Graphics & Video Editing: Shohei Matsukawa, Daisuke Tsunoda
Commissioned by Yamaguchi Center for Arts and Media (YCAM), 2004
Produced by Forma

Photo by Fiji Kikuchi

Photo by Kazuo Fukunaga, courtesy of YCAM (Yamaguchi Center for Arts and Media)
Using pure data as a source for sound and visuals, datamatics combines abstract and mimetic presentations of matter, time and space. datamatics is the second audiovisual concert in the datamatics series. Projecting dynamic computer-generated imagery in pared down black and white with striking color accents, the intense yet minimal graphic renderings of data progress through multiple dimensions. From 2D sequences of patterns derived from hard drive errors and studies of software code, the imagery transforms into dramatic rotating views of the universe in 3D, whilst in the final scenes four-dimensional mathematical processing opens up spectacular and seemingly infinite vistas. A powerful and hypnotic soundtrack reflects the imagery through a meticulous layering of sonic components to produce immense and apparently boundless acoustic spaces.

Credits
Directed by Ryoji Ikeda
Concept & Composition: Ryoji Ikeda
Computer Graphics & Programming: Shohei Matsukawa, Norimichi Hirakawa, Tomonaga Tokuyama
Co-commissioned by AV festival 06, ZeroOne San Jose & ISEA 2006, 2006
Co-produced by les Spectacles vivant-Centre Pompidou, YCAM, 2008
Supported by Recombinant Media Labs
Produced by Forma
© Ryoji Ikeda

ABOUT THE ARTIST

Japan’s leading electronic composer and visual artist, Ryoji Ikeda focuses on the minutiae of ultrasonics, frequencies and the essential characteristics of sound itself. Fascinated by data, light and sound, he shapes music, time and space by mathematical methods and explores these phenomena as sensation, pulling apart their physical properties to reveal their relationships with human perception.

Ikeda has gained a reputation as one of the few international artists working convincingly across both visual and sonic media. Since 1995, he has been intensely active through concerts, installations, and recordings, integrating sound, acoustics and sublime imagery. He has been hailed by critics as one of the most radical and innovative contemporary composers for his live performances, sound installations and album releases.

Alongside pure musical activity, Ikeda has been working on long-term projects through live performances, installations, books and CD’s such as datamatics (2006-), test pattern (2008-), spectra (2001-), cyclo, a collaborative project with Carsten Nicolai; superposition (2012-), supersymmetry (2014-) and micro / macro (2015-).


In 2016 he premiered a new acoustic stage piece music for percussion in collaboration with ensemble Eklekto (Geneva) currently on tour.
In 2017, he was part of group exhibitions such as Elevation 1049: Avalanche (Gstaad, CH), Nikolaj Kunsthal (Copenhagen, DK), Centre Pompidou Metz (FR), La Villette/Festival d’Automne (Paris, FR), UCLA’s Center for the Art of Performance (Los Angeles, USA). He recently presented a drone symphony, *A [for 100 cars]*, commissioned by Red Bull Music Academy Festival Los Angeles.


He is the award winner of the Prix Ars Electronica Collide@CERN 2014.

---

**Art in Action**

"Art in Action is somewhere between an academic symposium and the vibrancy of an eagerly awaiting coloring book. This is where we explore in public to release the energetic potential of sharing ideas together."

—Kristy Edmunds

**Art in Action**, our free public engagement program, offers a wide range of experiential art activities around the ideas emanating from the work of artists on our season. Through workshops, lectures, master classes, films, salons and art-making forums, Art in Action provides a platform for our UCLA and Los Angeles communities to exchange ideas and participate in shared cultural experiences.

This season, we’re continuing two ongoing initiatives and introducing a third. **Writing the Landscape** returns with new takes on the Poetry Bureau and special activities with our library partners, exploring how the impulse to make something results in an altered landscape, or new view. **Hearing Beyond Listening** devises ways to “listen better,” with artist-curated playlists, personalized music maps, intimate salons, and the now popular, CAP Listening Lab. A new series of programs, **Facing the Blank Page**, takes direct inspiration from this season’s the theater is a blank page. Activities throughout the season will investigate how we transmit traces of ourselves through the written word, movement, sound and imagery. [cap.ucla.edu/ArtInAction](http://cap.ucla.edu/ArtInAction)

---

**Special Holiday Offer**

3 FOR $99 FLEX PASS!

Perfect gift for any arts lover. 3 tickets for $99! Call now to receive this limited time offer, (310) 825-2101.

*This offer not good with any other offer. No cash redemption. Good for Tier 2 seating only. Not good for any of the Taylor Mac performances.*
Design for Sharing

“Design for Sharing enriches and supports learning, social awareness and responsible cultural arts citizenship creating a new generation of artists and audiences.” —Kristy Edmunds

Design for Sharing (DFS) is our free K-12 arts education program that provides public school students from across the Los Angeles metro area access to the performing arts, both at UCLA and in their own classrooms. The arts provide a gateway for students to explore shared ideas across communities and culture—sparking their curiosity and imagination. Since 1969, Design for Sharing has provided performances, workshops and school residencies to almost a million public school students, offering a diverse array of music, contemporary dance, and innovative theater.

cap.ucla.edu/dfs

This season, the following CAP artists will participate in Design for Sharing programs:

Dancenorth/Lucy Guerin Inc
AteNine
ONIX Ensamble
Kronos Quartet

Gabriel Kahane
João Donato
Antonio Sanchez & Migration
Kyle Abraham/Abraham.In.Motion

CODA21

CODA21 is a pilot initiative that supports dialogue, research, and collaboratively designed experiments between UCLA’s Center for the Art of Performance and leading research centers and labs across campus. Collaborating labs include Denise Cai and Silvalab, a leading neuroscience research lab studying molecular and cellular cognition; Hakwan Lau and the Consciousness & Metacognition Lab; the Tennenbaum Center for the Biology of Creativity; and the Design Media Arts Lab.

Informing CODA21’s design is the belief that the students at UCLA represent the conditions emblematic of society at large. Economic anxiety, homogeneous living arrangements, and media saturation imposing gender and racial stereotypes have seriously eroded the academy’s critical role in fostering a pluralistic, tolerant, progressive, and socially interdependent community. Curriculum is increasingly limited in its ability to play this historic role. The remaining antidote is a thoughtfully curated arts presenting program like CAP UCLA, an interdisciplinary learning experience offering students and the extended audience exposure, through live performance to artists who represent the diversity of traditions, ethnicities, gender roles, and aesthetics reflective of the demographic terrain in which we all work and live. Through its experimental collaboration, CODA21 seeks to confirm, amplify, and enhance this crucial role.

CODA21 ARTISTS & PROJECTS

Leading artists and choreographers will participate in CODA21 through full presentations of their work, development residencies, and pilot experiments.

Ann Carlson: Doggie Hamlet
Will Rogers State Historic Park
February 3–4, 2018

Okwui Okpokwasili
Poor People’s TV Room
Presented in association with REDCAT
February 8–11, 2018

Kyle Abraham/Abraham.In.Motion
Dearest Home
Freud Playhouse, UCLA
April 5–7, 2018

Jennie Liu: Autobiography of the Kimono on the Western Stage
CODA21 Development Residency

CODA21 is funded in part by The Surdna Foundation. The Surdna Foundation seeks to foster sustainable communities in the United States—communities guided by principles of social justice and distinguished by healthy environments, strong local economies, and thriving cultures.
House Rules

PHOTOGRAPHY
Photography, video and the use of any recording equipment is strictly prohibited at all times during performances at all UCLA campus performance venues and at The Theatre at Ace Hotel. Any/all press photography must be approved in writing in advance by the Center for the Art of Performance representative. For press inquiries and to make a request to cover an event, visit cap.ucla.edu/press/

CAMERAS & SMART PHONES
The use of cameras, smart phones, cell phones and recording equipment of any kind is strictly prohibited at all times during performances at all UCLA campus performance venues and at The Theatre at Ace Hotel. All devices must be silenced before the start of the performance. Please be considerate to those around you and refrain from texting, emailing or surfing the web during performances.

LATE SEATING
Late seating will be subject to company approval and will occur only at a suitable time at the discretion of the house staff. Latecomers may not be able to be seated in their assigned seats to avoid disruption or distractions during the performance. Some events have no late seating by request of the artist, and refunds on parking and tickets for latecomers will not be accommodated.

Please check the event detail page of our website for late seating policies for specific performances or opt in to our email data-base by signing up for our newsletter and pre-show emails with helpful information about pre-show activities, parking, late seating, running time, nearby dining oppor-tunities and more at cap.ucla.edu/enews/

CHILDREN
Children over age 5 are welcome to most events and, regardless of age, must have a ticket. Infants on laps are not permitted. Inquire when purchasing tickets of age appropriateness for specific events and check out website for specific performance information.

ACCESSIBILITY
The Theatre at Ace Hotel offers ADA accessible seats and restrooms. You can buy ADA seating on our ticketing site or by calling AXS at 888-9-AXS-TIX (888-929-7849). When buying tickets over the phone, please let the ticket agent know if you require accessible seating, and s/he will issue you an ADA seat.

In addition to wheelchair spaces, The Theatre at Ace Hotel is equipped with select aisle seats that have folding armrests on the aisle side to make transfer easier for those with mobility limitations. For such seating, please request a “transfer seat.”

If you need accessible seating the night of the event and don’t have a special ticket, we’ll do our best to accommodate you once you arrive at the theater.

Assisted listening devices are available. If desired please ask our house staff.

CAP UCLA BOARD OF DIRECTORS

EXECUTIVE COMMITTEE
Bradley Tabach-Bank, President
Deborah Irmas, Interim Executive Vice President
Kathleen Quienberry, Vice President
Anne-Marie Spataru, Vice President
Valerie Cohen, Vice President
Fariba Ghaffari, Vice President
Ann Hornsman, Vice President
Diane Levine, Vice President
Lori J. Wolf, Vice President

BOARD MEMBERS
Murray Hiday
Roslyn Holt Schwartz
Georgina Huljich
Anne Jarmain
Katie Marsano
Karyn Orgell Wynne
Alan M. Schwartz
Stephanie Snyder
Leslie White
Patty Wilson

DESIGN FOR SHARING COUNCIL
Stephanie Snyder, President*
Diane Applebaum*
Linda Essakow*
Billie Fischer*
Joanne Knopoff
Marti Kaplin*
Joan Lesser
Diane Levine
Katie Marsano*
Merle Measer
Muriel Sherman*
Anne-Marie Spataru*
Bonnie Taub
Sheila Weisman
Mimi Wolfen
Karyn Orgell Wynne

*Serving L.A.'s Westside Since 1982

This Event Program was Printed by...

GO GRAPHICS & PRINTING COMPANY
www.GoGraphics.us
Serving L.A.'s Westside Since 1982
1525 S. Sepulveda Blvd., Suite E
Los Angeles, CA 90025
Tel. 310.445.9999

CONNECT WITH US
Join the Conversation!
We want to hear from you – share thoughts about the arts and performances you experience with #CAPUCLA

BELIEVING IS SEEING

ACE HOTEL DOWNTOWN LOS ANGELES
A beacon to downtown with a neighborhood bistro, Best Girl, a rooftop oasis called Upstairs and The Theatre, our sparkling art palace next door.
acehotel.com/losangeles 329 S Broadway
CAP UCLA STAFF

DIRECTOR'S OFFICE
Executive and Artistic Director - Kristy Edmunds
Deputy Director and Program Manager - Fred Frumberg
Assistant to the Director - Yoko Saegusa
Artist Liaison - Zarina Rico

PRODUCTION & EVENT OPERATIONS
Director of Operations - Steve Keeley
Patron Services Manager - Ron Jarvis
Venue Manager - Lorrie Snyder
Production Manager - Bozkurt “Bozzy” Karasu
Custodian - Chancy Dawson
House Electrician - Antony Gutierrez
Master Carpenter - Ron Greene
House Electrician - Jessica Wodinsky
Custodian Supervisor - Steve Jarnagin

MARKETING & COMMUNICATIONS
Communications Manager - Holly Wallace
Press Inquiries:
tickets@cap.ucla.edu
Fax: 310.206.7540
Tel: 310.825.2101

FINANCIAL MANAGEMENT
Manager of Finance and Accounts – Stephanie Tarvyd
Finance Analyst - Jodi Klein

TICKETING
Assistant Director Central Ticket Office - Gerardo Galeano
Box Office Manager - Annabel Flores

CAP UCLA Sponsors & Supporters

ENDOWMENTS
Over time, many generous individuals have initiated leadership gifts to establish endowments that support the performing arts at UCLA in perpetuity.

- Arthur E. Guedel Memorial Lectureship Fund
- Beatrice F. Paddock Endowed Fund for Design for Sharing
- Design for Sharing Endowment
- Doris Duke Charitable Foundation Endowment Fund
- Evelyn & Mo Ostin Endowment for the Performing Arts
- George C. Perkins Fund
- Ginny Mancini Endowment for Vocal Performance
- Henry Mancini Tribute Fund
- James A. Doolittle Endowment
- José Luis Nazar Endowment for the Performing Arts
- Kevin Jeske Young Artists Fund
- The Lloyd E. Rigler Emerging Arts Fund
- Merle & Peter Mullin Endowment for the Performing Arts
- Mimi Perloff Endowment for Design for Sharing
- Mimi & Werner Wafken Endowment for Design for Sharing
- National Endowment for the Arts Challenge Grant Endowment
- Pittsburgh Theaters Fund for Design for Sharing
- Roslyn Holt Swartz & Allan Swartz for the Performing Arts
- Royce Center Circle Endowment Fund
- Royce Gala Endowment
- Sally & William A. Rutter Endowment for the Performing Arts
- Shirley & Ralph Shapiro Director’s Discretionary Fund
- Shirley & Ralph Shapiro Endowment for Design for Sharing

CAP UCLA Sponsors:

Thank you to the following sponsors whose gifts directly support arts education and the art of performance at UCLA.

- $25,000-$49,999
  - Fariba Ghaffari
  - Renee & Meyer Luskin
  - Virginia Mancini
  - Anne-Marie & Alex Spataru
  - Sheila & Walter Weissman

- $10,000-$24,999
  - Leon Birnberg Trust
  - Katie Marsano & Greyson Bryan
  - Valerie & Bradford Cohen
  - Laura Donnelley
  - Good Works Foundation
  - Feintech Family
  - Audree Fowler
  - Linda Essakow & Stephen Gunther
  - Ann & Bill Harmsen
  - Anne Jarman
  - Diane Kessler
  - Diane Levine
  - Kathleen John Quesinberry
  - Cynthia Micsikowski
  - Ring Foundation
  - Roslyn Holt Swartz & Alan Swartz
  - Dee Dee Dorfskind & Bradley Tabach-Bank
  - Stephanie Snyder & Michael Warren
  - Ron Watson
  - Leslie White & Al Limon
  - Carol Leifer & Lori Wolf
  - Kayrn Orgell Wynne
  - Beth DeWoody & Firozah Zahedi

- $5,000-$9,999
  - Anna Wang Barth & Donald Barth
  - Andrew Rhoda & J. Ben Bourgeois
  - Billie & Steven Fischer
  - Kiki & David Gindler
  - Murray Hidary
  - Anne-Marie & Alex Spataru
  - Virginia Mancini
  - Renee & Meyer Luskin
  - Virginia Mancini
  - Fariba Ghaffari

- $2,500-$4,999
  - Barbara Abell
  - Diane & Noel Applebaum
  - Helen & Alexander Astin
  - Sylvia & Joseph Balbona
  - Joanne Knopoff
  - Murray Hidary
  - Anne-Marie & Alex Spataru
  - Virginia Mancini

- $1,000-$2,499
  - Lisa & Donald A. Bowers
  - Brian & Martha Stire
  - Michael Stubbs & Bill Resnick
  - Richard Ross
  - Bonnie & Paul Yaeger

- $500-$1,000
  - Beverly National
  - Billie & Steven Fischer
  - Diane Kessler
  - Anne Jarmain
  - Diane Kessler
  - Ann & Bill Harmsen
  - Lesley White & Al Limon
  - Ron Watson
  - Kayrn Orgell-Wynne
  - Beth DeWoody & Firozah Zahedi

This listing represents accumulative contributions from July 1, 2016-August 1, 2017.
IN-KIND CONTRIBUTIONS

Become a Member

Your membership with the Center for the Art of Performance is more than ticket discounts, priority seating, invitations to additional programs and special member gatherings—it is support for what we are able to champion within the wider cultural landscape. When you make a gift to the Center for the Art of Performance or to our Design for Sharing program, you join a community of advocates inspired by artistic exploration and new ways of knowing. We belong to a culture of the curious, and by supporting great artists, we land on new perspectives.

Our members are committed to groundbreaking contemporary performance locally, globally and everywhere in between. Your support is how we ensure that artistic expression will thrive on stage, on the UCLA campus and in the Los Angeles community for years to come. Membership dollars provide the means for us to interact with the leading artists of our time, and to share what we discover with as many people as we can.

With your involvement, we can provide young audiences with the chance to experience life through the lens of the modern stage, offer fans and aficionados the recent work of artists who propel us boldly forward, and enhance the public mission of one of the nation’s leading research universities.

Your membership dollars are the primary financial resource that sustains us. We need your support now more than ever. Please become a member today.

cap.ucla.edu/membership
ALARM WILL SOUND 1969

Sat, Jan 27, 2018 at 8PM | Royce Hall

Kronos Quartet, Rinde Eckert and Vân Ánh Võ
My Lai

Fri, Mar 9, 2018 at 8PM | Royce Hall