CAP UCLA presents

ANDREW SOLOMON

Thu, Jan 18, 2018  |  The Theatre at Ace hotel

Photo by Annie Liebovitz
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 ARTIST

When I published Far and Away, the stories in it seemed interesting primarily as anecdote and history, because the principles that had informed my exploration of the world were still shaping our diplomacy. Eighteen months later and with a new epilogue, it frames an urgent argument for the rapidly vanishing liberal world order. I have studied psychology more than politics, but increasingly, a psychological focus is the only way to navigate the politics. We are all being made afraid for cynical reasons: a fearful population is more readily manipulated than an unfrightened one. I have to stave off that vulnerable psychology in order to continue exploring the world and its politics.

My work is about resilience. I always want to know how people got through difficulty—the Gulag, a cancer diagnosis, depression, disability. Many of the people in Far and Away have survived autocracy and corruption, and we all stand to benefit from their experience. Some of the places I’ve written about are places I love; some are places I can’t stand. Sometimes, the love came as a grand surprise; difficult places turned out to be wonderful, while places that beckoned invitingly turned out to be dull or unpleasant. As bullying replaces diplomacy, as isolationism replaces dialogue, as a troubling respect for paranoid demagogues overtakes the quest for justice, our hopes for a free and moral world are crushed repeatedly. My purpose is to propose that the crushing of one set of aspirations can energize us to hope more ambitiously.

Resilience is the result not of sheltering ourselves, but of exposing ourselves to the broadest possible range of experiences. Travel is a political act. We stay home at our peril.

—Andrew Solomon

ABOUT THE ARTIST

Andrew Solomon is a writer of remarkable talent and intellect. His books and essays explore the subjects of politics, culture and psychology with extraordinary humanity. He received the National Book Award for The Noonday Demon: An Atlas of Depression. The book was also a finalist for the Pulitzer Prize and was a worldwide bestseller published in more than twenty languages. It is widely considered the definitive text on depression.

Acclaimed as a revolutionary feat of journalism, Far From the Tree: Parents, Children & the Search for Identity is an examination of the means by which families accommodate children with physical, mental and social disabilities and how these unusual situations can be invested with love. Andrew spent ten years researching the book, interviewing more than 300 families and generating more than 40,000 pages of notes! NPR called the book “a work of genius” and Vanity Fair said, “Andrew Solomon’s empathy, heart, and vast intelligence are in abundance in Far from the Tree.” His latest book is a collection of essays examining his years of international travel titled Far and Away.

A regular contributor to NPR, The New York Times and many other publications, Andrew is an outspoken activist and philanthropist for many causes in LGBT rights, mental health, education and the arts. He is the founder of the Solomon Research Fellowships in LGBT Studies at Yale University and is a Professor of Clinical Psychology at Columbia University. He holds a Ph.D. degree in Psychology from Jesus College, Cambridge and currently is the President of PEN American Center.

Far and Away: How Travel Can Change the World by Andrew Solomon

From the winner of the National Book Award and the National Books Critics’ Circle Award—and one of the most original thinkers of our time—comes a riveting collection of essays about places in dramatic transition.

Far and Away collects Andrew Solomon’s writings about places undergoing seismic shifts—political, cultural, and spiritual. From the barricades in Moscow in 1991 to the rubble of Afghanistan in 2002 to the cautious optimism of Myanmar in 2014, Andrew Solomon provides a unique view into some of the most crucial social transformations of the past quarter-century.

Encompassing South Africa and Brazil, China and Romania, Guatemala and the Solomon Islands, Solomon explores the unfolding of history, largely through the people who are creating and being shaped by it. He learns from former political prisoners, transgender bartenders, rape victims, shamans, and dogsled-drivers. He gets punched in the jaw in Taiwan, kidnapped in Ecuador, and left adrift in the Great Barrier Reef. He contemplates Antarctica from a dysfunctional ice-breaker and Mongolia from the back of a reindeer. He describes staring down tanks on the barricades in Moscow during the putsch that ended the Soviet Union, carousing all night in Kabul with local musicians free to play their instruments immediately after the US invasion of Afghanistan, and being brought in for questioning in Qaddafi’s Libya.

Far and Away chronicles a life’s journey to the nexus of hope, courage, and uncertainty of lived experience, all while illuminating the development of the writer’s singular insight and empathy. These essays are rooted in intimate, deeply moving stories that reveal our common humanity.
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

the theater is a blank page combines the theatrical genius of SITI Company, the visual artistry of Ann Hamilton and the lyrical prose of Virginia Woolf’s modern masterpiece, “To the Lighthouse” to create a transformative multimedia performance experience.

Ann Hamilton and SITI Company
the theater is a blank page

Sat, Apr 28 – Sat, May 12
Royce Hall

cap.ucla.edu 310-825-2101 Connect with us: f / t @CAP_UCLA

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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 database by signing up for our newsletter and pre-show emails with helpful information about pre-show activities, parking, late seating, running time, nearby dining opportunities 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.

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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 lively brasserie, L.A. Chapter, a rooftop oasis called Upstairs and The Theatre, our sparkling art palace next door.
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CAP UCLA STAFF

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Deputy Director and Program Manager - Fred Frumberg
Assistant to the Director - Yoko Saegusa
Artist Liaison - Zarinia Rico

PRODUCTION & EVENT OPERATIONS
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Patron Services Manager - Ron Jarvis
Venue Manager - Lorrie Snyder
Production Manager - Bozkurt “Bozzy” Karasu
Custodian - Chancy Dawson
F.O.H Staff - Pia Shekerjian
House Crew - Patrick Traylor
House Crew - Katie Baker

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Student Arts Coordinator - Theo Bohner-Perrin
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Box Office Manager - Annabel Flores

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Rental Events Coordinator - Christina Montana

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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
Beatriz F. Padway Endowed Fund for Design for Sharing
Design for Sharing Endowment Fund
Doris Duke Charitable Foundation Endowment Fund
Evelyn & Mo Ostin Endowment for the Performing Arts
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Sally & William A. Rutter Endowment for the Performing Arts
Shirley & Ralph Shapiro Director's Discretionary Fund
Shirley & Ralph Shapiro Endowment for Design for Sharing

DIRECTOR'S FUND
We are grateful to list the following individuals whose support to the Director's Fund bolsters the vision behind the major initiatives at CAP UCLA. Their support galvanizes our leadership efforts and is the sole resource through which the Director is able to make advance commitments.

Good Works Foundation
Jackie and Stanley Gottlieb
Audrey and Sydney Irmas

Sponsors and Foundations
Anonymous
Andrew W. Mellon Foundation
Another Planet Entertainment
AVK Arts
Antonia & Vladimir Kulaev
Cultural Heritage Fund
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Ring Foundation
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CAP UCLA is pleased to acknowledge our individual members and donors whose gifts directly support arts education and the art of performance at UCLA.

Thank you!

$5,000-$9,999
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Anna Wong Barth & Donald Barth
Andrew Rhoda & J. Ben Bourgeois
Billie & Steven Fischer
Kiki & David Gindler
Murray Hiday
JoAnne Knopoff
Joan Lesser & Ronald Johnston
Linda Gach Ray & Stephan Ray
Michael Stubbs & Bill Resnick
Richard Ross
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$2,500-$4,999
Barbara Abell
Diane & Noel Applebaum
Helen & Alexander Astin
Sylvia & Joseph Balbona
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This listing represents accumulative contributions from July 1, 2016-August 1, 2017

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Renee & Meyer Luskin
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Anne-Marie & Alex Spataru
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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, at 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
Tony Kushner & Sarah Vowell
In Conversation
The Lincoln Legacy
Thu, Feb 22 at 8pm
Royce Hall

Colson Whitehead
Pulitzer Prize winning author of
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Thu, Apr 19 at 8pm
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