CAP UCLA presents

Gabriel Kahane

8980: Book of Travelers

Sat, Jan 20, 2018 | The Theatre at Ace Hotel

Photo by Daniel Fish
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
Commissioned by BAM for the 2017 Next Wave Festival.

Leadership support provided by Linda & Stuart Nelson.

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Special thanks to Kristy Edmunds and the terrific staff of CAP UCLA.

Profound thanks to Seth Bockley, Henry Stram, Blake Mills, Tony Berg, Joseph Lorge, Martha & Jeffrey & Annie Kahane, Emma Tepfer, Roscoe Greebleton Jones III and Marc Atkinson.

Many thanks to St. Ann’s Warehouse and MASS MoCA for invaluable development support.

**HOW THE AMTRAK DINING CAR COULD HEAL THE NATION**

On Nov. 9, 2016, I boarded the Lake Shore Limited, Amtrak’s overnight service from New York to Chicago. I had with me a small suitcase stuffed with a week’s worth of clothes, half a dozen books, a bright blue Casio wristwatch, and a cheap digital camera I’d picked up at Best Buy on my way to Penn Station. My phone remained at home.

Over the next 13 days, I would log 8,980 miles aboard six trains, traversing 31 states, subsisting mainly on Three Cheese Tortellini with Creamy Pesto Sauce and Vegetable Medley. During this time, I had conversations with upward of 80 strangers, almost all of whom I met over meals in the dining car. Aside from what I was told by other passengers, I consumed no news in any form during my trip.

In the months leading up to the presidential election, I’d been working on a passel of new songs for a run of shows at the Brooklyn Academy of Music, and, on the heels of years spent zigzagging the country in a tour bus, I was thinking about travel, and the varied impulses that have given rise to travel throughout history, as an organizing principle. But I wanted to write something that was at the very least framed by a personal journey, if not entirely personal in its content.

Meals in the dining car work like so: If you’re in a sleeper car, an attendant walks through midmorning and takes reservations; you’re handed a slip of paper with the time and number of people in your party. At the appointed hour, an announcement is made inviting those holding reservations to appear at the threshold of the dining car. If you’re in a party smaller than four, you’ll be placed at the next open table, leading to stochastic seating arrangements that create unexpected social and cultural adjacencies.

In the course of my travels, I chatted with postmasters, real estate agents, nuclear engineers, schoolteachers, farm equipment saleswomen, nurses, long haul truck drivers, retirees headed to the Grand Canyon, retirees headed back from the Grand Canyon, a sea-steading software engineer, a prominent TV personality, a cowboy, a national park trail crew leader, an aspiring music publicist, a public utility employee focused on solar energy who nevertheless professed to be a climate change skeptic, a flight attendant, an actuary, an air conditioner salesman, two ultramarathoners, and two train enthusiasts who met on an online forum and now maintain a food blog documenting everything that they eat during their trips. The list goes on.

Where much of the digital world finds us sorting ourselves neatly into cultural and ideological silos, the train, in my experience, does precisely the opposite. It also acts, by some numinous, unseen force, as a kind of industrial-strength social lubricant. To be sure, I encountered people whose politics I found abhorrent, dangerous, and destructive, but in just about every instance, there was something about the person’s relationship to family, and loyalty to family, that I found deeply moving. That ability at the same time, I was also keenly aware—who wasn’t?—of the rupture in our body politic, and decided that I might kill two birds with one stone by taking a trip that would wrest me out of my New York City bubble while offering the narrative frame I was seeking. So in early October, I bought a series of train tickets and decided that regardless of the outcome, I would set off the morning after the election.
to connect across an ideological divide seemed predicated on the fact that we were quite literally breaking bread together. Perhaps it also had something to do with the pace at which we traveled.

Limping along obsolescent track at speeds averaging 55 m.p.h., the American train is tremendously inefficient; it takes almost four full days to cross the continental United States via rail. But that inefficiency is precisely what made this train trip revelatory. Rail culture, in contrast to the digital, proposes a fundamentally different relationship to time, and to time’s modern bedfellow, efficiency.

There are categories of experience and thought threatened by our devotion to efficiency, and in our fast-paced lives, we may be blinded to the loss of those ways of thinking. I mourn the decline of complex truth, the ability to hold two sides of an argument in mind, the desire to understand rather than simply to be right. We have, for the most part, retreated into pure binary thinking.

On the train, I slowed down. I thought more deeply. I listened better, and longer. We moved at such a languorous pace through what would otherwise have been a blink of a town that I could feel, for just a moment, that this tiny hamlet, with its single pub, gas station, antique shop and general store, was the center of the universe.

When I returned from my trip a few days before Thanksgiving, I stared at the pile of translucent blue New York Times bags that had accrued. Over the last year, in writing songs about my experiences and the people that I met, I’ve often felt that I ought to read or at least unwrap those newspapers, to understand how that brief period was described by journalists. But for some reason, I couldn’t bring myself to do so, for fear that the tenderness and salvation I felt aboard those trains would be lost. I still haven’t opened them.

—Gabriel Kahane
Gabriel Kahane (Composer & Performer)

Over the last decade, singer-songwriter-storyteller-instrumentalist-what-have-you Gabriel Kahane has worked with a diverse array of artists including Paul Simon, Sufjan Stevens, Andrew Bird, Blake Mills, Chris Thile, yMusic, and John Adams. As a composer, he has been commissioned by, among others, Carnegie Hall, the LA Philharmonic, Orpheus Chamber Orchestra, and A Far Cry.

In 2014, Kahane made his BAM debut in the staged version of his LA-themed album (and major label debut), The Ambassador, directed by Tony-winner John Tiffany. A passionate major label debut), commissioned by, among others, Carnegie Hall, the LA Philharmonic, Orpheus Chamber Andrew Bird, Blake Mills, Chris Thile, yMusic, and John Adams. As a composer, he has been Kahane has worked with a diverse array of artists including Paul Simon, Sufjan Stevens, as well as the unreleased 3D film Botanica. His video installation in collaboration with Ralph Lemon, Meditation, is in the permanent collection of the Walker Art Center. He was a founding member of the Collapsible Giraffe and in partnership with Radiohole founded the Collapsible Hole, a multi-disciplinary artist-led performance venue recently relocated to Manhattan's West Village. In addition to his work as an independent artist, he maintains a long career as a collaborator with many theater, performance and music artists including Daniel Fish, Aaron Landsman, the Wooster Group, Ridge Theater, Bang on a Can, Ralph Lemon, and the Wooster Group. His work has been seen at Lincoln Center, Carnegie Hall, BAM, Arena Stage, A.R.T. and over 50 cities internationally. In 2015 he received the Foundation for Contemporary Art Artist Grant. His previous awards include two Obies, two Bessies, two Princess Grace Awards, Loriet and Hewes Awards and residencies at Baryshnikov Arts Center, MacDowell, UCross, MASS MoCA and Mount Tremper Arts. In 2016, his new project Electric Lucifer received a Creative Capital award and will premiere in January, 2018 at The Kitchen.

Mark Barton (Lighting Design) designed lights for Gabriel Kahane’s February House and Daniel Fish’s Own Wringle, Paradise Park. Regional work includes A.R.T., Guthrie, Yale Rep, Actors Theatre of Louisville, Long Wharf, Center Theatre Group, Berkeley Rep, among many others. Broadway productions for which he has designed lighting include Amélie (co-designed with Jane Cox), The Real Thing, The Realistic Joneses, Violet. Off- Broadway, Barton has designed lighting for Elevator Repair Service, Signature Theatre, Playwrights Horizons, NYTW, Soho Rep, Theater for a New Audience, Barrow Street, among others. Other NYC-based work includes Encore! Off-Center 2013-2017. Barton is the recipient of numerous awards including the Loriet, Hewes and Obie.

Dave Sinko (Sound Engineer) is known for his organic approach to recording and mixing, both in the studio and live performances, over a career spanning more than 50 years. His adaptability, unobtrusive techniques and easygoing attitude have endeared him to a wide range of musicians and producers, including Chris Thile, T-Bone Burnett, Edgar Meyer, Sam Bush, Punch Brothers, and Yo-Yo Ma. Born in Michigan and raised in Illinois, Mexico, and Texas, Sinko studied yacht design and built racing sailboats. Applying the same concepts and techniques on a smaller scale, he moved on to building mandolins, custom guitars and repairing musical instruments. He collaborated with his father on the technical design, prototype development and manufacturing process of a blood filter for babies, resulting in a successful patent. After moving to Nashville, TN in 1985, Dave continued to combine his personal studies of design and construction, and applied technology. These skills uniquely prepared him for his life’s work, engineering and recording acoustic music. Most recently, Sinko has been working independently, mixing and mastering, touring with Chris Thile and Punch Brothers, and continuing to work with an outstanding array of artists.

Mary-Susan Gregson’s (Stage Manager) last musical project with Gabriel Kahane was The Ambassador. Since 2012 she has been stage manager for dance productions at Princeton’s Lewis Center for the Arts. This summer marked her 20th season production coordinating for Lincoln Center Festival including DruidShakespeare, The Peony Pavilion, Harold Pinter, Brian Friel and Beckett Festivals. At The New Victory Theater she has stage-managed over 20 shows in the last 20 years. She has production managed Pamela Villoresi’s Divinamente Festival NY and the New Island Festival on Governor’s Island. Shows at BAM include DanceAfrica, Infernal Comedy with John Malkovich, Sizwe Banzi Is Dead, Tan Dun’s The Gate and Sufjan Stevens’ Round Up and BQE. Other New York credits include The Narcissus Festival at the Onassis Center, His Holiness the Dafai Lama, The Prince & The Pauper, The Jazz Nativity, Breaking the Code and Les Liaisons Dangereuses. Regional credits include A Proust Sonata at DaCamera Houston, Peak Performances at Montclair University, Maccabe Theatre, Yale Rep, Williamstown Theater Festival, The Huntington, and the White House. She has toured with storyteller David Gonzalez, Dance Theatre of Harlem, Elisa Monte, Jennifer Muller, Pilobolus and internationally with Forbidden Christmas starring Baryshnikov.

Daniel Fish (director) is a New York-based director who makes work across the boundaries of theater, film, and opera. He draws on a broad range of forms and subject matter including plays, film scripts, contemporary fiction, essays and found audio. His recent work includes Don’t Look Back (The Chocolate Factory), Who Left This Fork Here (Baryshnikov Arts Center, Onassis Center, Athens), Ted Hearne’s The Source (2014 BAM Next Wave, LA Opera, San Francisco Opera), Oklahoma! (Bard Summerscape), and ETERNAL. His work has been seen at theaters and festivals throughout the U.S. and Europe including the Walker Arts Center, PuSH, Teatro Nacional D. Maria, Lisbon/Estoril Film Festival, Vooruit, Festival TransAmériques, Noorderzon Festival, The Public Theater’s Under The Radar, Opera Philadelphia/Curtis Opera Theater, American Repertory Theater, Richard B. Fisher Center at Bard College, Yale Repertory Theater, McCarter Theater, Signature Theater, Shakespeare Theater Company, Düsseldorfer Schauspielhaus, Staatstheater Braunschweig, and The Royal Shakespeare Company. Residencies and commissions include the MacDowell Colony, Baryshnikov Arts Center, MASS MoCA and Bushwick Starr. A graduate of Northwestern University’s Department of Performance Studies, he has taught at The Juilliard School, Bard College, and the Department of Design for Stage and Film at NYU/Tisch. Upcoming work includes Michael Gordon’s opera Acquainted for Prototype Festival, and White Noise after the novel by Don Delillo, for Theater Freiburg. danielfish.net

Jim Findlay (Set & Video Design) works across boundaries in theater, opera, dance, video and film. His most recent work includes his original performances Vine of the Dead (2016), Dream of the Red Chamber (2014) and the direction and design of David Lang’s Whisper Opera as well as the unreleased 3D film Botanica. His video installation in collaboration with Ralph Lemon, Meditation, is in the permanent collection of the Walker Art Center. He was a founding member of the Collapsible Giraffe and in partnership with Radiohole founded the Collapsible Hole, a multi-disciplinary artist-led performance venue recently relocated to
Jordan Fein (Associate Director) is a Brooklyn-based theatre and opera director. His work has been produced and developed at Williamstown Theatre Festival, Ars Nova, Dixon Place, Curtis Opera Theatre, Opera Philadelphia, Santa Fe Opera, Here Arts Center, Brooklyn Arts Exchange, Joe’s Pub, American Repertory Theater, Philly Fringe Arts, American Theater Company, Bard College & Incubator Arts Project. Select Directing credits include Erin Markey’s A Ride On The Irish Cream (Abrons Art Center/American Repertory Theater/Philly Fringe Arts), The Skin of Our Teeth (Bard College), Parkland/Weathers (Ars Nova), War Lesbian (HarunaLee/Dixon Place), The Dixon Family Album (Williamstown Theatre Festival: Boris Sagal Fellow 2014), Dracula, or The Undead (Williamstown Theatre Festival), The Rake’s Progress, The Marriage of Figaro, Rape of Lucretia (Curtis Opera Theatre), Dialogues of the Carmelites (Opera Philadelphia/Curtis). Jordan was the Associate Director on the Broadway productions of The Elephant Man and Les Liaisons Dangereuses and the Bard Summerscape production of R&H’s Oklahoma. Upcoming: Singlet by Erin Markey at The Bushwick Starr. jordanfein.net

Julia Frey (Associate Video Designer), a Philadelphia native and Brooklyn resident, is an actor, improviser, video designer, writer, and theater deviser. Recent video credits include designer/programmer/performer for Containertopia (2017 Philly Fringe, Jalopy Theater), assistant projection designer for Elevator Repair Service’s Measure for Measure, and video work for several projects and productions at the Public Theater. She co-founded the new media theater duo Casual FreyDay and is a company member of the experimental theater ensemble New Paradise Laboratories, with whom she created and performed The Adults, 27, Prom, and 10 Unnameable Spectacles. Other recent performance credits include Uncle Vanya (Quintessence Theatre Group), Lulu Is Hungry (ANT Fest/Ars Nova), Our Heroes, Our Time (Brooklyn Museum), Naturalistic Commercials (Samuel French OOB), Teen Wolf/Teen Wolf Too (Mount Tremper Arts Festival). For over a decade Julia has performed, hosted, and taught comedy improv in both of her cities, across the country, and on a giant boat.

Robert W. Henderson, Jr. (The Pleung Group, Lighting Supervisor) is currently working on lighting design projects including holiday windows at the New York flagship locations of Barney’s NY and Tiffany & Co.; the first floor interior of Saks Fifth Avenue; A Christmas Carol at Theatre Three, NY; and the exhibition In Pursuit of Freedom at Weeksville Heritage Center. Current production management projects include Center Stage US, a US State Department Initiative, with artists from Egypt and Ukraine. Recent performance lighting credits include New Sounds Live and Global Beat Festival at Arts Brookfield NY; Stellar Whisper, Seoul, South Korea; Khmer Arts Ensemble’s Bend in the River and Royal Ballet of Cambodia’s The Legend of Apsara Mera (BAM 2013); and opening ceremonies for the 2012 International Arts Education Week, UNESCO Headquarters Paris, France. He is resident lighting designer at Theatre Three, NY. Previous retail display credits include Barney’s NY, Cole Haan, and Tiffany & Co. flagship stores. Exhibition credits include Opera Society Foundation’s Moving Walls 23; Norton Museum of Art’s High Tea: Glorious Manifestations East & West; Arts Brookfield’s Soft Spin and Brooklyn Historical Society’s The Emancipation Proclamation. He earned an MFA from NYU’s Tisch School of the Arts Department of Design and is a member of USA 829.

All photos by Gabriel Kahane

“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
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.
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.

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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.

BELIEVING IS SEEING
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