CAP UCLA presents

Doggie Hamlet

by Ann Carlson

Sat, Feb 3 & Sun, Feb 4, 2018 | Will Rogers State Historic Park
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  Freud Playhouse, UCLA
The Theatre at Ace Hotel  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.

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Center for the Art of Performance presents

Doggie Hamlet

by Ann Carlson

Sat, Feb 3 & Sun, Feb 4 at 4pm | Will Rogers State Historic Park
Running time: Approx. 70 mins. | No intermission

Conceived, Choreographed and Directed by Ann Carlson

Performed by:
Tula Strong (woman in red cloak)
Imre Hunter-Ta (boy)
Flock (sheep)
Diane Cox (shepard)
Monk, Will, Lala (dogs)
Peter Schmitz (man)
Diane Frank (women)
Ryan Tacata (man)

Reilly Horan (“Stage” Manager)
Teresa Hartmann (Production Manager)

Due to the potential distraction of eating around the animals, please refrain from bringing any food within 100 yards of the performing space.
Doggie Hamlet has been made possible through support of the MAP Fund, and the New England Foundation for the Arts’ National Dance Project, both supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation. Preview performances of Doggie Hamlet were made possible by Vermont Performance Lab, Brattleboro, VT. Additional support for the development of Doggie Hamlet was from Art Matters, Charles L. Kerr and Heather Thomas, and Steve and Roberta Denning. Funds for this performance provided by the New England Foundation for the Arts (NEFA) through the National Dance Project and Deborah Irmas. Additional funds were provided by The Surdna Foundation in support of CAP UCLA’s CODA21 initiative.

In working with live animals for this performance we adhere to the Five Freedoms of Animal Welfare:

**FIVE FREEDOMS OF ANIMAL WELFARE**

1. Freedom from hunger or thirst by ready access to fresh water and a diet to maintain full health and vigor.
2. Freedom from discomfort by providing an appropriate environment including shelter and resting area.
3. Freedom from pain, injury or disease by prevention or rapid diagnosis and treatment.
4. Freedom to express (most) normal behavior by providing sufficient space, proper facilities and company of animal’s own kind.
5. Freedom from fear and distress by ensuring conditions and treatment which avoid mental suffering.

**MESSAGE FROM THE CHOREOGRAPHER**

Nine years ago I read the novel The Story of Edgar Sawtelle by David Wroblewski. This story, that borrows from Shakespeare’s Hamlet and Kipling’s Jungle Book, haunted and enchanted me. Set in the Midwestern US in the ’50s, (the time and place of my birth) and in Wisconsin, no less (where my nature-loving parents would haul us to campgrounds every summer), the Sawtelle story unfolds with other stuff of my own life experience. There are dogs and death, muteness and devotion, sign language, loss and a lot of heart.

Doggie Hamlet is a performance that emerges from this story but does not tell it. It does play with the ways stories land in us, how we name them, call them history, love them, renounce them and move in and out of their fictions. Doggie Hamlet is about what we tell ourselves we are looking at; it is a dance that lives between the worlds of the stories we stick to, and how stories and words, dancing and death, sticks to us. I think of Doggie Hamlet as a dance, a living landscape painting, and a 3-D pastoral poem.

Doggie Hamlet builds an imaginal world of dancing dogs, sheep, people, fields and fencing (fencing that holds some in and some out). The performers are sturdy and rugged creatures all, whose bones know the language of motion and metaphor, prey and predator, mother and child, lover and beloved. I am indebted to all the performers for their rich and hopeful commitment to this work. They are ever willing to pick up and pluck it out anywhere, anytime, dancing in concert with this or that patch of earth.

On the other hand (or paw, or foot, or hoof), Doggie Hamlet is about stewardship. First, it is an invitation to steward our alertness to the persistent presence of nature, within and without. As we turn our collective attention today to the ground that is now the polo field at Will Rogers State Park, this ground turns herself into our dance floor. Never the same from one performance to another, Doggie Hamlet choreographs itself in front of our eyes, with two- and four-legged dancing that rages, goofs, soothes and hunts. It lives both within the symbolic ground of ourselves and is contained upon this actual ground that also nourishes us. By our presence and attention, we are stewards.
here, to this ground, which of course, has its own history, mixing with the meaning of what is happening and has happened and will happen here today and after.

Doggie Hamlet dares the preposterous, the absurd, the simple, even silly, perhaps, but, also, maybe, Doggie Hamlet is a dangerous dance. It asks us, literally, to sit together at the edge of the mystery and sameness that joins all living things. Enjoy yourself, and thank you for being here.

—Ann Carlson

ABOUT THE ARTISTS

Ann Carlson (choreographer, director) is an interdisciplinary artist whose work borrows from the disciplines of dance, performance and theater, as well as visual, conceptual and social art practices. Carlson's work takes the form of solo performance, site-specific performance projects, ensemble dances and performance/video. Carlson often works within a series format, creating performance structures over a period of years that adapt to multiple sites.

Her most recent series includes The Symphonic Body, which was commissioned by The Center for the Art of Performance at UCLA and performed in Royce Hall, in November, 2015.

Carlson has made a number of performance works in collaboration with animals. Her award-winning work Animals (1988–96) included dances with goats, a dog, a fish and a kitten and toured throughout the US and Europe. Carlson has made two works on horseback: Dead (1989), made for the opening of the Walker Art Center's Sculpture Garden; and West (1997) a collaboration between Carlson, video maker Mary Ellen Strom and Risky, a quarter horse mare, that had 53 performances at the Museum of Contemporary Art, Los Angeles. She recently collaborated with Minneapolis Children's Theater to create Animal Dance (2016), a work for a very young audience, infants to four year-olds. In Animal Dance, Carlson dances with a rabbit, a tortoise, baby goats, a dog, a chicken and a fish. Doggie Hamlet (2017) is the latest work in this series investigating relationships between humans and non-human animals.

Carlson has been on the Alfred University Sculpture/Dimensional Studies faculty since 1991. She received a BA in Environmental Biology from the University of Colorado (1971) and an MFA in Sculpture from the Art Institute of Chicago (1989). Cox raises sheep on her farm in upstate New York and her current flock consists of 65 North Country Cheviots. Maintaining a flock of this size requires a team and Cox's team consists of three Border Collies, Monk (9 yrs.), Wull (7 yrs.) and Lala (almost 4). Cox and her dogs also compete in sheepdog herding competitions. Cox says, “There’s a bond between me and my dogs like no other. Herding is challenging and addictive, fascinating and enjoyable, frustrating and maddening. Dogs have always been a part of my life, but herding sheep offers the opportunity for me and my dogs to actually think together.” She continues, “within shepherding, my previous work as an environmental biologist and my current sculptural practice merge. As a land owner, I use natural grazing practices with sheep to make significant increases in the soil health and plant ecology on highly erodible land. As a teacher, I work to inspire young people to make a positive difference in the world. As an artist, I strive to make work that speaks to the shared sameness of all sentient forms.”

Monk (herding dog) is a nine-year-old Bordie Collie and has competed in sheep dog competitions extensively through the Northeast in both novice and open classes. Monk is a gentle dog, sheep trust him.

Wull (herding dog) is a Bordie Collie that came from the Lake District of England when he was three months old. Now at six, he has competed successfully in open classes at trials and qualified for the Nursery Class at the 2014 USCBHA Sheep Dog Finals. Wull is fast and agile, the busiest of the dogs.

Lala (herding dog) is a three-year-old Border Collie who came from Wales at seven weeks. She is a “natural” working sheep, the kind of dog that needs little to no training. Small bodied but a force of nature, she can move a flock of a thousand sheep with her gaze alone.

Diane Frank (performer) currently teaches in the Department of Theater and Performance Studies at Stanford University. Her professional work as a dancer includes eleven years with Douglas Dunn and Dancers, touring nationally and internationally; extensive choreographic collaborations with Deborah Riley; and continuing independent projects. Her works have been produced and performed in New York; Washington, DC; San Francisco; London and Paris. She trained extensively with Merce Cunningham and was on the teaching staff of the Merce Cunningham Dance Studio for eight years prior to moving to the Bay Area. Her recent collaborations include: In A Winter Garden, a contemplative performance work, with composer Jaroslaw Kapuscinski, sculptor Will Clift and Japanese sho musician Kōshikawa; and “Tools for Traveling Toward the Light” with composer Hassan Estakhrian. She is a co-founder of Bay Area Dance Exchange, a consortium of university dance programs.

Teresa Hartmann (production manager) is a multidisciplinary performing arts professional. She is a company associate of The Wooster Group and was their fulltime stage manager from 2005-14. Other credits include REDCAT's Pacific Standard Time Festival: Live Art LA/LA (part of The Getty's PST: LA/LA initiative), Universal Studios Hollywood, Meg Wolfe's New Faithful Disco, and Jim Findlay’s Dream of the Red Chamber (a performance for a sleeping audience.) She has also worked as a stage management mentor, dramaturg and guest instructor for MIT Theater Arts. Born and raised in Brooklyn, NY, she has a B.A. in English Literature from CUNY Brooklyn College.

Reilly Horan (stage manager) is a Brooklyn-based stage manager, technical director, scenic carpenter, storyteller and teaching artist. Both in New York and in a touring capacity, her work focuses on devised and multimedia collaborative theater and dance, theatrical community engagement projects, arts accessibility, and working with young people.
Imre Hunter-To (performer) is a seventh grader who is an avid soccer player, reader of action/adventure fiction and spends much of his time evading his younger sister. His favorite subject in school is social studies, where he learns about American history; his wish is to one day visit American monuments like the Statue of Liberty, Mt. Rushmore and Monticello with his family.

Terry Kenney is the owner and trainer of Task Farms and the flock of sheep participating in this performance is under his care. Terry has been involved in herding for over 20 years. He has competed at the highest level in AKC, AHBA and ASCA and has competed in the USBCCHA trials at the Pro-novice level. He is also a licensed AKC judge and travels to events throughout the year. Terry also finds time to trial, run his dogs and clients dogs as well. His hobby’s include riding horses, Back country High Sierra horse and mule trips.

Peter B. Schmitz (performer) has been in the creative arts for over 30 years as a performer, choreographer, and teacher in the mediums of dance, theater, film/video. As a Visiting Guest Artist Peter has worked at numerous colleges and universities including Amherst, Smith, Bennington, Middlebury, Emerson and University of Michigan. He has received numerous awards for choreography and performance in theater and in dance but the rewards of working with Ann Carlson on any of her projects far outweigh any other acclaim.

Tula B. Strong (performer) is a dancer and choreographer working at the intersections of dance, theater, voice, and ministry. Recently, Tula has choreographed an opera for counter-tenor, Carl A. Alexander, danced with LA-based choreographer, Robyn Nisbet, and she is currently dancing with One Movement of The Potter’s House at One LA. Tula received her Bachelors from Princeton University, Masters in Education from Loyola Marymount, and is currently pursuing her MFA in Dance at UCLA. tulabstrong.com

Ryan Tacata (performer) is a performance maker and scholar based in San Francisco. He has a BFA from the School of the Art Institute of Chicago (2007) and received his PhD in performance studies from Stanford University. His recent projects include For You, (2015) with Erika Chong Shuch, a series of performances for audiences of 12; and Lolas (2017) a performance installation in honor of Filipino grandmothers at the Asian Art Museum, SF. He is currently Lecturer in the Immersion in the Arts: Living in Culture (ITALIC) Program at Stanford University. ryanacata.com

SPECIAL THANKS

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“Okpokwasili is quite simply a virtuoso, an exquisite singer, speaker, writer, mover, a siren who draws us to danger.”

—Chicago Tribune
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 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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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.

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