CAP UCLA presents
Kyle Abraham/Abraham.In.Motion

Dearest Home
Thu, Apr 5
Fri, Apr 6
Sat, Apr 7
Freud Playhouse
UCLA

Photos by Carrie Schneider
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

Center for the Art of Performance presents

Dearest Home (2017)
A.I.M

Choreography | Kyle Abraham in collaboration with Abraham.In.Motion
Music Composition | Jerome Begin
Lighting & Set Design | Dan Scully
Costumes | Kyle Abraham
Film | Carrie Schneider

Recorded Score | Vivian Yau (vocals), Cyrus Beroukhim, Jennifer Choi, Wendy Lau, Danika Paskvan (musicians)

Performers | Matthew Baker, Kayla Farrish, Tamisha Guy, Catherine Ellis Kirk, Marcella Lewis, Jeremy “Jae” Neal

Running Time: Approx. 65 mins. | No intermission

Funds provided by the Doris Duke Charitable Foundation Endowment Fund, The Andrew W. Mellon Foundation multi-year grant for Collaborative Intersections in the Visual & Performing Arts, and the New England Foundation for the Arts (NEFA) through the National Dance Project. Additional funds were provided by The Surdna Foundation in support of CAP UCLA’s CODA21 initiative.
PROJECT SUPPORT

Dearest Home was commissioned by the Yerba Buena Center for the Arts, The Hopkins Center for the Arts, and with a grant from The O’Donnell-Green Music & Dance Foundation.

Additional generous support was provided by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, Princess Grace Foundation-USA Special Project Grant, and The MAP Fund, supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.

Public support for Dearest Home was provided by The New York State Council on the Arts, and The National Endowment for the Arts. Dearest Home was developed during residencies at ASU Gammage, The Hopkins Center for the Arts, University Musical Society, and Yerba Buena Center for the Arts.

CHOREOGRAPHER’S NOTE

In 2015, I felt full...not in a sense of fulfillment, but rather fullness of rage, sadness and frustration based on the issues we were tackling in our work and the unintentional relevance associated with ways in which these works addressed this country’s wrought history. American history is so deeply laced with pain and struggle, that drawing on it as source material began to personally take a toll on me.

As a result, I decided to focus my next work, Dearest Home, on themes of Love, Loss and Longing under the assumption that these themes have the potential to heal and or bring people together...forgetting for a moment the eerie serendipitous coincidences that have existed within the two-year creative processes of all of my previous works.

2012’s Pavement, for example, which drew its inspiration from W.E.B Dubois’ Souls of Black Folk and John Singleton’s Boyz N The Hood, was aimed at addressing police brutality and the active genocide of black families across the country specifically during my adolescence in the early 1990’s. Sadly, this work became all the more relevant after the shocking death of Trayvon Martin the same year that Pavement was already set to premiere.

With Dearest Home, I had no idea that I would lose my mother exactly one year from the previously announced world premiere of this work, or end a relationship with the man I thought I’d marry….all in the same calendar year. That said, this work is still a healer in many ways.

We’ve had the great pleasure to take part in a variety of workshops and conversations with community groups across the country on the topics of Love, Longing and Loss. These interactions have led to multi-generational epiphanies, newly formed friendships…and in one case, a marriage proposal.

Thank you to my wonderful collaborators including dancers who were involved in Dearest Home at one point or another during the creative process: Vinson Fraley Jr., Keerati Jinakunwiphat, Penda N’diaye, and Stephanie Terasaki. Special thank you to Charlotte Brathwaite and Risa Steinberg for their contributions to the work. And to Sandra Chinn for helping us prepare for every show in both San Francisco and New York. Lastly, we thank you all for sharing your evening with us tonight!

—Kyle Abraham
ABOUT THE COMPANY

The mission of Abraham.In.Motion is to create an evocative interdisciplinary body of work. Born into hip-hop culture in the late 1970s and grounded in Abraham’s artistic upbringing in classical cello, piano, and the visual arts, the goal of the movement is to delve into identity in relation to a personal history. The work entwines a sensual and provocative vocabulary with a strong emphasis on sound, human behavior and all things visual in an effort to create an avenue for personal investigation and exposing that on stage. A.I.M is a representation of dancers from various disciplines and diverse personal backgrounds. Combined together, these individualities create movement that is manipulated and molded into something fresh and unique.

For more information, to get involved, or purchase your AIM merchandise, please visit abrahaminmotion.org.

COMPANY CREDITS

Artistic Director | Kyle Abraham

Abraham.In.Motion Board of Directors
Stephen Simcock (chair), Kyle Abraham (Artistic Director, ex-officio), Cheryl Bergenfeld, Chris Calkins, Glenn Ligon, Bebe Neuwirth, Carrie Schneider, Eric Shiner, Gilda Squire, Julia Strickland

Abraham.In.Motion Staff
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Choreographic Associate: Matthew Baker
Rehearsal Director: Tamisha Guy
Administrative Assistant: Rebecca Gual

Generous support for Abraham.In.Motion provided by: Engaging Dance Audiences, administered by Dance/USA and made possible with generous funding from the Doris Duke Charitable Foundation; The Fan Fox & Leslie R. Samuels Foundation; The Harkness Foundation for Dance, the Howard Gilman Foundation; The JKW Foundation; Joyce Theater Foundation; Mertz-Gilmore Foundation; New England Foundation for the Arts’ National Dance Project, with funding from the Doris Duke Charitable Foundation; New York Community Trust; O’donnell-Greene Music & Dance Foundation; Princess Grace Foundation-USA; The Rockefeller Brothers Fund; The Samuel H. Scripps Foundation; Emma A. Sheater Charitable Trust; and The Shubert Foundation. Public funding provided by The National Endowment for the Arts, The New York State Council on the Arts with support of Governor Andrew Cuomo and the NYS Legislature; and the NYC Department of Cultural Affairs in partnership with the City Council.
ABOUT THE ARTISTS

KYLE ABRAHAM (Artistic Director)
2016 Doris Duke Recipient and 2015 City Center Choreographer in Residence, Kyle Abraham is a 2013 MacArthur Fellow who began his dance training at the Civic Light Opera Academy and the Creative and Performing Arts High School in Pittsburgh, Pennsylvania. He continued his dance studies in New York, receiving a BFA from SUNY Purchase and an MFA from NYU Tisch School of the Arts, an honorary Doctorate in Fine Arts from Washington Jefferson College, and is currently serving as a visiting professor in residence at UCLA.

In November 2012, Abraham was named the newly appointed New York Live Arts Resident Commissioned Artist for 2012–2014. Just one month later, Alvin Ailey American Dance Theater premiered Abraham’s newest work, Another Night, at New York’s City Center to rave reviews. Rebecca Bengal of Vogue writes, “What Abraham brings to Ailey is an avant-garde aesthetic, an original and politically minded downtown sensibility that doesn’t distinguish between genres but freely draws on a vocabulary that is as much Merce and Martha as it is Eadweard Muybridge and Michael Jackson.” That same year, Abraham was named the 2012 Jacob’s Pillow Dance Award recipient and 2012 USA Ford Fellow, before serving as a choreographic contributor for Beyonce’s 2013 British Vogue cover shoot. Abraham received a prestigious Bessie Award for Outstanding Performance in Dance for his work in The Radio Show, and a Princess Grace Award for Choreography in 2010. The previous year, he was selected as one of Dance Magazine’s 25 To Watch for 2009, and received a Jerome Travel and Study Grant in 2008.

His choreography has been presented throughout the United States and abroad, most recently at Fall for Dance Festival at New York’s City Center, Lincoln Center, Brooklyn Academy of Music, The Joyce Theater, The Los Angeles Music Center, Jacob’s Pillow Dance Festival, Théâtre de la Ville, Maison de la Danse, Tanz Im August, On The Boards, Danspace Project, Dance Theater Workshop, Bates Dance Festival, Harlem Stage, Montreal, Italy, Germany, Sweden, France, Jordan, Ecuador, Dubai’s Project Arts Center, The Okinawa Prefectural Museum & Art Museum located in Okinawa Japan, The Andy Warhol Museum, The Byham and The Kelly-Strayhorn Theater in his hometown of Pittsburgh, PA.

In addition to performing and developing new works for his company, Abraham.In.Motion, Abraham recently premiered Untitled America, a 3-part commissioned work for the Alvin Alley American Dance Theater and finished touring The Serpent and The Smoke, a new pas de deux for himself and acclaimed Bessie Award-winning and former New York City Ballet Principal Dancer Wendy Whelan as part of Restless Creature and choreographed for the upcoming feature-length film, The Book of Henry with acclaimed director, Colin Trevorrow. Abraham is currently touring Dearest Home, an intimate evening-length work for AIM which premiered at The Yerba Buena Center for the Arts in San Francisco, May 2017.

New works include the currently untitled commission for LA Dance Project premiering March 2018 and three new works for AIM set to premiere May 2018 at The Joyce Theater in New York.

In 2011, OUT Magazine labeled Abraham as the “best and brightest creative talent to emerge in New York City in the age of Obama”.

DANCERS

MATTHEW BAKER (Choreographic Associate, Dancer) hails from Ann Arbor, Michigan. He received his BFA (’08) in dance from Western Michigan University. In NYC, he worked with such choreographers as Mark Dendy and Keith Thompson before joining Keigwin + Company, under the Artistic Direction of Larry Keigwin and co-founder Nicole Wolcott, from 2009–2014. As Choreographic Associate for AIM, Matthew works with the Artistic Director and his colleagues to maintain and develop the company’s repertory. Matthew was the recipient of a Distinguished Alumni Award from his Alma Mater in 2014. Matthew joined Abraham.In.Motion in 2011.

KAYLA FARRISH (Dancer) was born and raised in Raleigh, North Carolina. She graduated from the University of Arizona in 2013 summa cum laude, and was granted the Gertrude Shurr Award for excellence in modern dance and passionate dancing. Since moving to New York, she’s had the opportunity to work with wonderful choreographers including Punchdrunk Sleep No More, Helen Simoneau Danse, Kate Weare Company, Nicole Von Arx and Artists, Rashaun Mitchell and Silas Reiner, Aszure Barton and Artists, Gallim Dance, Chris Masters Dance, and others. She has also premiered her own photography, film, and dance work through various opportunities, such as her work as a Chez Bushwick Artist in Residence. Kayla joined Abraham.In.Motion in 2017.
TAMISHA GUY (Rehearsal Director, Dancer), a native of Trinidad and Tobago, began her formal dance training at Ballet Tech, the New York City Public School for Dance under the direction of Eliot Feld. Later she attended Fiorello H. LaGuardia High School, and SUNY Purchase College as a double major in dance and arts management. She has completed summer programs with Complexions Contemporary Ballet, Springboard Danse Montreal, and Nathan Trice and performed works by William Forsythe, Pam Tanowitz, Loni Landon, Mark Morris, and Martha Graham etc. In 2013 Guy graduated with honors from SUNY Purchase College and joined the Martha Graham Company shortly after. In 2016 Guy was selected as one of Dance Magazine’s Top 25 to Watch and she also received the 2016 Princess Grace Award. Tamisha joined Abraham.In.Motion in 2014.

CATHARINE ELLIS KIRK (Dancer) is originally from Dallas, Texas. After attending Booker T. Washington High School for the Performing and Visual Arts, Kirk graduated with a BFA from New York University Tisch School of the Arts and holds a yoga certification through Mind Body DancerTM. Kirk has completed programs with San Francisco Conservatory of Dance, Gaga Intensive in Tel Aviv, and Springboard Danse Montreal, and had the opportunity to perform works by Fernando Melo, Ohad Naharin, Sharon Eyal, Peter Chu, Andrea Miller, Robert Battle, and Alex Ketley. Upon graduating, Catherine has had the pleasure of working with Danaka Dance, Chihiro Shimizu and Artists, and apprenticing for Sidra Bell Dance NY. Kirk is currently dancing for UNA-Projects, Helen Simoneau Danse, and is thrilled to continue opportunities to perform works by Fernando Melo, Ohad Naharin, Sharon Eyal, Peter Chu, Andrea Miller, Robert Battle, and Alex Ketley. Upon graduating, Catherine has had the pleasure of working with Danaka Dance, Chihiro Shimizu and Artists, and apprenticing for Sidra Bell Dance NY. Kirk is currently dancing for UNA-Projects, Helen Simoneau Danse, and is thrilled to continue working with Abraham.In.Motion, which she joined in 2013.

MARCELLA LEWIS (Dancer) hails from Los Angeles, CA, where she began her dance training at the Lula Washington Dance Theatre at the age of 3. She then continued her studies at the Los Angeles County High School for the Arts (LACHSA). She later received her BFA from the Purchase Conservatory of Dance, where she was awarded the Adopt-A-Dancer Scholarship. While at Purchase, Marcella performed works by Doug Varone, Gregory Dobbashian, madboots, Kevin Wynn and Ori Flooman. Marcella has completed summer programs at the San Francisco Conservatory of Dance, Hubbard Street Dance and Alonzo King Lines Ballet, where she was awarded the Homer Avila Scholarship. Marcella joined Abraham.In.Motion in 2016.

JEREMY “JAE” NEAL (Dancer) was born and raised in Michigan and received his training from Western Michigan University. There, he performed in professional works such as Strict Love by Doug Varone, Temporal Trance by Frank Chavez and Harrison McEldowney’s Dance Sport. Since relocating to New York Jeremy has had the privilege of working with SYREN Modern Dance, Christina Noel Reaves, Catapult Entertainment, Katherine Helen Fisher Dance, and Nathan Trice. Jeremy joined Abraham.In.Motion in 2011.

CREATIVE TEAM

JEROME BEGIN (Composer) Called a “fabulous composer-pianist” and an “unimpeachable” choice of collaborator by The New York Times, Begin’s works have been performed throughout the USA, Europe and Asia, including a nationally televised performance of his score for Bill T. Jones/Arnie Zane Dance Company for President Obama at the 2010 Kennedy Center Honors. Other dance commissions include works for Hubbard Street Dance, Chicago; The Juilliard School; Brian Brooks Moving Company; Keigion + Company; Gallim Dance; Sean Curran Company; Sacramento Ballet; Richmond Ballet; Alabama Ballet; and many others. His music was featured in the PBS American Masters on Bill T. Jones work. Recent projects include: Kwaidan, a large-scale multimedia opera installation based on traditional Japanese ghost stories, NEVEREND, an evening length dance work for Jin Ju Song-Begin/Da-On Dance, the score a documentary Flex is Kings, and recording an album with Chris Lancaster in their synth/cello duo band, Tranimal. Current projects include new works for Brian Brooks Moving Company, Loni Landon Dance Projects, Jerome currently serves on the faculty of The Juilliard School.

CARRIE SCHNEIDER (Filmmaker) (b. 1979 Chicago, lives Brooklyn) is an artist working in performative photography, film, and video. Exhibitions include: The Andy Warhol Museum, Pittsburgh; the Third Azerbaijan Biennial in Baku; Gallery 44, Toronto; Kunsthall Charlottenborg, Copenhagen; Istanbul’s santralistanbul; and The Finnish Museum of Photography, Helsinki. Awards include the Joan Mitchell Foundation Residency Fellowship, and production grants from the Jerome Foundation and the Finnish Center for Media Culture (AVEK). Schneider attended Carnegie Mellon University (BFA 2001), The Art Institute of Chicago (MFA 2007), the Skowhegan School of Painting and Sculpture (2007) and the Finnish Academy of Fine Arts, Helsinki, as a Fulbright Fellow (2008). Currently Carrie is faculty at the International Center of Photography in New York.

DAN SCULLY (Lighting & Set Design) is a New York based lighting and projection designer, and has been designing for Kyle Abraham/Abraham. In.Motion for over ten years, including the full-length evening works Pavement, Live! The Realest M.C., and the Bessie Award winning The Radio Show. Recent work includes Rocky (Broadway), Jedermann (Salzburger Festspiele), The Orchestra Rocks! (Carnegie Hall), and Another Night (Alvin Alley). Regional: Trinity Rep., GEVA, Asolo Rep., Cleveland Playhouse, Hudson Valley Shakespeare Festival and Two River Theater Company. MFA-NYU/Tisch.

DAN STEARNS (Production Manager & Lighting Supervisor) is a lighting designer, scenic designer, and production manager interested in the intersections of dance, theater, music, and video. In addition to Abraham. In.Motion, recent collaborations include Jane Comfort and Company, Pavel Zuštiak/Palissimo, LeeSaar The Company, Scott Ebersold, Paul H. Bedard/Theater in Asylum, Tara Ahmadinejad/Piehole, and Tami Stronach.
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

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 Ensemble
Kronos Quartet
Gabriel Kahane
João Donato
Antonio Sanchez & Migration
Kyle Abraham/Abraham.In.Motion
**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](http://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](http://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.

**PLEASE NOTE:** Occasionally when our shows at The Theatre at Ace Hotel are not sold out, we will invite the audience to move in closer to the stage to fill in empty seats to create a more intimate atmosphere for both the audience and artists. Patrons ALWAYS have access to their ticketed seats if anyone else is sitting in them, regardless of whether or not we have invited people to move in. So please be aware that there is a possibility that you may have to change seats again if you move into a seat that is not your ticketed seat.

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CAP UCLA’s philanthropic leadership group that develops and contributes resources vital to the Center’s programming and mission. The Council is comprised of individuals who champion the creative development, presentation and public dialogue with contemporary performing artists by providing direct support for the Center’s annual programming. They are engaged in the artistic and curatorial practices that inform the annual programs, long-term initiatives and collaborative planning efforts which stand at the heart of CAP UCLA’s mission and public purpose.

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

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IN-KIND CONTRIBUTIONS

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
“Spirited African songbird, Angélique Kidjo channels [The] Talking Heads and burns down the house at Carnegie Hall... She not only got the capacity audience on its feet but also got everyone to dance as well.”

—Zeal NYC