CAP UCLA presents

Ann Hamilton & SITI Company

the theater is a blank page

Sat, Apr 28 - Sat, May 12 | Royce Hall

Photos by Brooke LaValley
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 about mobility and 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.

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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Sat, Apr 28 - Sat, May 12, 2018 | Royce Hall
Running time: Approx. 2.5 hours | With 10 min. pause

Funds provided by Royce Center Circle Endowment Fund, The Andrew W. Mellon Foundation multi-year grant for Collaborative Intersections in the Visual & Performing Arts and Deborah Irmas.

Additional funds were provided by Susan & Leonard Nimoy and the Good Works Foundation in support of the CAP UCLA Artists’ Fellowship program.
 Directed by Anne Bogart & Ann Hamilton
Created & Performed by SITI Company
Text from To the Lighthouse by Virginia Woolf

Scenic Design by Ann Hamilton
Costume Design by James Schuette **
Lighting & Associate Scenic Designer Brian H. Scott **
Sound Design by Darron L. West **
Production Stage Manager: Alexandra Hall*
Assistant Stage Manager: Alyssa Escalante*
Choral Consultant: J. Ed Araiza
Assistant Director: Charles Jin
Project Assistant, Ann Hamilton Studio: Calista Lyon
Research and Fabrication Associate, Ann Hamilton Studio: Jamie Boyle
Assistant Sound Designer: Daniel Gower
Assistant Lighting Designer: Christine Ferriter
Assistant Costume Designer: Lena Sands
Production Advisor: Sarah Hall
Executive Director: Michelle Preston

Cast:
Zuri Adele*
Akiko Aizawa*
Gian-Murray Gianino*
Leon Ingulsrud*
Ellen Lauren*
Samuel Stricklen*

"The Reader" and “A Reader”: Rena Chelouche Fogel* & Bahni Turpin*

Rena Chelouche Fogel will perform the role of “The Reader” and Bahni Turpin will perform the role of “A Reader” on the following dates: April 28th, April 29th, May 3rd, May 4th, May 5th (evening), May 6th (evening), May 9th+, May 10th+, May 11th+, May 12th (evening).

Bahni Turpin will perform the role of “The Reader” and Rena Chelouche Fogel will perform the role of “A Reader” on the following dates: May 1st, May 2nd, May 5th (matinee), May 6th (matinee), May 8th, May 12th (matinee).

+ Bahni Turpin will not be performing in either role on May 9, 10, 11.

*Member of Actors’ Equity Association, the union of professional actors and stage managers of the United States.

** Members of the United Scenic Artists Union (USA).

Anne Bogart is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

Many thanks to our partners and collaborators at Powell Library and UCLA Library Special Collections, your willingness to share your knowledge, expertise and the treasures of the Library add meaning and context and are deeply appreciated: Bob Freel, Genie Guerard, Octavio Olvera, Julia Glassman, Robert Gore, Cuauhtemoc Moncada, Arturo Torres, Annie Pho, Simon Lee, Alicia Reiley, Allison Benedetti and Sharon Farb.

the theater is a blank page was commissioned by the Wexner Center for the Arts at The Ohio State University under the auspices of its Wexner Center Artist Residency Award program.

the theater is a blank page was funded in part by the National Endowment for the Arts as well as the MAP Fund, a program of Creative Capital, primarily supported by the Doris Duke Charitable Foundation with additional funds come from the Andrew W. Mellon Foundation. Support was also given by the Rauschenberg Residency/Robert Rauschenberg Foundation.
Sometime in my early 20s, I read Virginia Woolf’s *To The Lighthouse*. Or I tried to read it. Memory flags. Last year, at about this time, I read the book again, in two days, sitting in a wicker chair out in the remote desert, somewhere between Palm Springs and Joshua Tree. My copy of the book, which has been sitting in our bookshelf for over 30 years, has a forward by Eudora Welty. I’m a huge fan of Welty, but I didn’t remember the forward, and I probably didn’t know who she was when I first opened the book. She begins:

“As it happens I came to discover *To the Lighthouse* for myself. If it seems unbelievable today, this was possible to do in 1930 in Mississippi, when I was young, reading at my own will and as pleasure led me. I might have missed it, if it hadn’t been for the strong signal in the title. Blessed with luck and innocence, I fell upon the novel that once and forever opened the door of imaginative fiction for me, and read it cold, in all its wonder and magnitude.”

Sitting in the hot desert I too, read it cold, and was filled with wonder. In 1915, Virginia Woolf, only 33 years old, wrote in her diary on a cold January morning, “The future is dark, which is the best thing the future can be, I think.” World War I was in its second year and would rage for three more. Woolf had just emerged from a long, debilitating depression and suicide attempt. And yet that simple sentence, an acknowledgement of the unknown, an acceptance of uncertainty would eventually pave the way for *To the Lighthouse*, a book about beating back the darkness.

*Lighthouse* was published in 1927, and 91 years later, the future is as always, dark. And yet...we fling ourselves forward, making our way towards uncertainty. Woolf writes, early in the first part of the book:

“When life sank down for a moment the range of experience seemed limitless. And to everybody there was always this sense of unlimited resources...one after another, the things you know us by, our apparitions, are simply childish. Beneath it is all dark, it is all spreading, it is unfathomably deep; but now and again we rise to the surface, and that is what you see us by. Her horizon seemed to her limitless.”

I sat in the desert with this book, a huge white dog with an Italian name slept in the shade of my shadow. Surrounded by sky and limitless light, the darkness of the next day, the next week, the next year seemed knowable. What I didn’t know in my 20s, now seemed crystal clear. The future is dark and we don’t know until we do. Along the way, we have writers like Woolf who beckon us forward, out of the desert.

—Meryl Friedman, Director of Education & Special Initiatives

**DIRECTORS’ NOTES**

Throughout history the theater has been useful in specific ways at particular historical moments. Tragedy, for example, was invented in ancient Greece to provide a space and time for citizens to absorb the new concept of democracy and to consider the ramifications of democratic law and hegemonic order. In another context, say during the reign of a totalitarian regime when freedom of expression is repressed, the theater, via metaphor and allegory, can allow communication through indirect allusion. Currently we inhabit a culture in which busyness and distraction have become not only the baseline of modern existence, but also a subject matter of great confusion and, concurrently, of great urgency. The theater is in a unique position to offer alternatives to the fast pace and panic of our times. One of the most powerful aspects of the theater is the artists’ ability to alter the audience’s sensation of time by consciously changing the time signature. We can change the experience of time by first paying attention to how time passes.

—Anne Bogart

In silence or in sound, reading and being read to are forms of touch. The words of poets and writers stir us. When this happens we may be compelled to note, copy, or underline, and often to share that touch – by passing the book from hand to hand, by reading out loud, or by sharing the page. The distance between author and reader and reader and reader diminishes as the capacity of words to compel recognition travels from contact to contact, screen to screen, and perhaps from hand to hand. The condition of the book connects the far away found inside its covers to the window light, the cloth on the table, the wood of the chair, the objects near at hand – just as a thread passing through cloth appears and disappears, binding the surface of what is visible above to what is invisible below. The words text and textile share the same root. Both page and cloth have a recto and a verso and on my lap a line of writing and a line of thread share an incessant horizontality. The words allow us to travel and the threads keep us here – the rhythmic exchange of one reeling out and the other pulling in. Cloth is the hand that is always touching.

—Ann Hamilton
Conversations with Anne, author of five books: A Director Prepares; The Viewpoints Book; And Then, You Act; Alcina, Verdi's; Handel’s and August Strindberg’s Miss Julie; Recent operas include: Charles Mee’s Orestes. Lives/Big Dreams; The Medium; Noel Coward’s Hay Fever and Private Lives; Pressure; Alice’s Adventures; Culture of Desire; Bob; Going, Going, Gone; Small bobrauschenbergamerica; Room; War of the Worlds–the Radio Play; Cabin Macbeth; Hotel Cassiopeia; Death and the Ploughman; La Dispute; Score; bobrauschenbergamerica; Room; War of the Worlds–the Radio Play; Cabin Pressure; Alice’s Adventures; Culture of Desire; Bob; Going, Going, Gone; Small Lives/Big Dreams; The Medium; Noel Coward’s Hay Fever and Private Lives; August Strindberg’s Miss Julie; and Charles Mee’s Orestes. Recent operas include: Handel’s Alcina, Verdi’s Macbeth, Bellini’s Norma and Bizet’s Carmen. She is the author of five books: A Director Prepares; The Viewpoints Book; And Then, You Act; Conversations with Anne, and What’s the Story.

Ann Hamilton (Director)
Ann Hamilton is a visual artist known for the sensory surrounds of her large-scale multi-media installations. In addition to these site-responsive works and public projects, Hamilton has collaborated with dancers, musicians, and other performers on projects beginning with caught in the middle with Susan Hadley (1986); appetite with Meg Stuart and Damaged Goods (1998, co-commissioned by the Wexner Center); as well as mercy (2001, premiered at and co-commissioned by the Wexner Center) and Songs of Ascension (2008) with Meredith Monk. In 2007 Hamilton designed and opened a tower for the Steve Oliver Ranchin Geyserville, California. Conceived as an object in the landscape and a vocal cord to be animated by a series of commissioned projects, the 80-foot tower has been the site of performances by Meredith Monk and members of her vocal ensemble, choreographer Joe Goode, the Kronos Quartet, Shahrokh Yadegari, and the Pacific Mozart Ensemble. Hamilton first worked with SITI Company in 2012 on the event of a thread at the Park Avenue Armory, where company members and students read daily to a flock of pigeons. Hamilton is a Distinguished University Professor in the Department of Art at The Ohio State University.

James Schuette (Costume Designer)
James has designed scenery and/or costumes for over 17 SITI Company productions. His work has been seen at American Repertory Theatre, American Conservatory Theatre, Actors Theater of Louisville, Arena Stage, BAM, Berkeley Rep, Classic Stage, Court Theatre, Goodman Theatre, La Jolla Playhouse, Long Wharf Theatre, Mark Taper Forum, Manhattan Theatre Club, McCarter Theatre, New York Live Arts, New York Theatre Workshop, Oregon Shakespeare Festival, Papermill Playhouse, Playwrights Horizons, The Public Theatre/New York Shakespeare Festival, Seattle Rep, Steppenwolf, Signature Theatre, Trinity Rep, Vineyard Theatre, Wexner Center, Yale Rep, Boston Lyric Opera, Canadian Opera Company, Chicago Opera Theatre, Glimmerglass Opera, Houston Grand Opera, LA Opera, Minnesota Opera, New York City Opera, Opera Theatre of St. Louis, San Francisco Opera, Santa Fe Opera, Seattle Opera, and internationally.

Brian H. Scott (Lighting and Associate Scenic Designer)
Mr. Scott hails from New York City. He is a SITI Company member and has designed lighting for Café Variations, Trojan Women in association with the Getty Villa, American Document with the Martha Graham company, Under Construction, Who Do You Think You Are, Hotel Cassiopeia, Death and the Ploughman, bobrauschenbergamerica (Henry Hewes Design Award 2004) and War of the Worlds–the Radio Play. With Rude Mechanicals, he has designed Stop Hitting Yourself; Now Now, Oh Now; Method Gun; I’ve Never Been So Happy; How Late It Was, How Late; Lipstick Traces Requiem for Tesla and Matchplay. He designed light for Ann Hamilton’s the event of a thread. Recently, he designed lighting for Laurie Anderson and Kronos Quartet’s Landfall, Oh Guru Guru Guru and Death Tax with Actors Theatre of Louisville.

Darron L. West (Sound Designer) has been a SITI Company member since 1993. He is a TONY and OBIE award winning sound designer whose work for theater and dance has been heard in over 600 productions all over the United States and Internationally in 14 countries. His accolades include the 2012 Tony Award, the 1998 OBIE award for SITI’s Bob, the 2012 Princess Grace Statue as well as the Drama Desk, Lortel, Audelco, Entertainment Design Magazine EDDY, Henry Hewes and Lucille Lortel Awards.

Alexandra Hall (Production Stage Manager)

Alyssa Escalante (Assistant Stage Manager)
Alyssa Escalante is an Equity Stage Manager based in Los Angeles. Her recent credits include A Streetcar Named Desire (Theatre @ Boston Court), Gem of the
Ocean (South Coast Repertory), Hold These Truths (Pasadena Playhouse), The Secret Garden (Mainstreet Theatre Company), The Haunted House Party, (Getty Villa), Cries for Hire (East West Players), Mojada: a Medea in Los Angeles (Getty Villa), Cash on Delivery (El Portal Theatre), Happy Days (Theatre @ Boston Court / Commonwealth Shakespeare Company), Placas: the Most Dangerous Tattoo (US Tour). Additionally, Alyssa is the Database Manager and Administrative Associate for Cornerstone Theater Company. Alyssa holds a BA in Theatre from Occidental College. She is tremendously grateful to her family for their constant love and support.

J. Ed Araiza (Choral Consultant)
SITI Company member, J.Ed previously worked as dramaturg on SITI’s UCLA CAP production of Lost in the Stars. He has long and varied experiences working on multicultural, cross-disciplinary projects as a writer, director and performer. A playwright with seven original full-length plays produced, he has directed in Finland, Canada, Iceland, Colombia and India. Professor Araiza is head of UCLA’s Graduate Acting program and will perform with SITI at the Getty Villa this summer in The Bacchae.

Jamie Boyle (Research and Fabrication Associate, Ann Hamilton Studio)
Jamie Boyle is a visual artist who frequently collaborates on the creation of material stuff for performances. Recently, she worked with Jennifer Lacey and Wally Cardona on the visual installation design and production for The Set Up (LMCC River to River Festival 2017); designed the garments and props for Faye Driscoll’s Thank You for Coming: Play (Brooklyn Academy of Music, 2016; national tour 2017); and created sculptural elements for, and performed in, Ursula Eagly, Martin Lanz Landázuri, and Kohji Setoh’s piece with gaps for each other (The Chocolate Factory, NY, 2017). She is currently an artist-in-residence at the Textile Arts Center in New York. jamieboyleandfriends.com

Christine Ferriter (Assistant Lighting Designer)
Christine Ferriter is a lighting designer based in Los Angeles. Recent designs include Group Therapy with Poor Dog Group produced at UCLA’s Center for the Art of Performance and Ebb/Flow: Culver City with Heidi Duker Dance Theatre. Previously, she was a Master Electrician and Moving Light Programmer at the Oregon Shakespeare Festival, the Assistant Lighting Supervisor at Actors Theatre of Louisville, and a freelance designer and assistant in her hometown of Chicago where she also worked on SITI Company’s productions of Hotel Cassiopeia and Radio Macbeth at the Court Theatre. She is currently a M.F.A. candidate in Lighting Design at California Institute of the Arts.

Daniel Gower (Assistant Sound Designer)
The intersection of sound design and music composition is at the forefront of Daniel’s practice. After touring as sound designer, musician, audio technician, composer and music director with Nature Theater of Oklahoma, he will complete his M.F.A in Sound Design in the CalArts School of Theater in 2018. Through digital and analog practices, his projects span soundtrack, sound for installation, instrument fabrication, music direction, and live and recorded compositions. His works have been developed and presented in over 20 countries across four continents. Dan works and lives in Los Angeles, CA.

Calista Lyon (Project Assistant, Ann Hamilton Studio)
Calista Lyon (b. 1986, Nagambie, Australia) is a visual artist living and working in Columbus, Ohio. Her research lives at the intersection of human and natural systems, prompting questions around human response-ability and care. In 2006, she earned a Diploma of Art in Applied Photography from Melbourne Polytechnic. Relocating to the United States in 2012, she earned a B.A. in Studio Art at California State University, Los Angeles. Lyon has exhibited at Murray Art Museum Albury (Australia), Sydney Museum (Australia), The Luckman Gallery (Los Angeles). Lyon was awarded the 2016-17 University Fellowship at The Ohio State University where she is currently undertaking her M.F.A.

Charles Jin (Assistant Director)
Charles S.C. Jin is a theater director originally from Shanghai. Since 2010, he has directed various genres of performances including classic, avant-garde, devising, immersive, environmental, radio drama. His representative works include Rabbits, Ubu Roi, The Tempest, The Censor, The Room, I am the Wind, and Uncle Vanya. In 2013, his work won the best show award at Shanghai Civic Theater Festival. Charles received a B.A. in directing from Shanghai Theater Academy and an M.F.A. in theater directing from University of California, Los Angeles.

Michelle Preston (Executive Director)
Michelle Preston holds an M.F.A. in performing arts management from Brooklyn College and a B.F.A. in dance performance from Northern Illinois University. She began her career in arts administration at the Columbus Symphony Orchestra before coming to New York where she worked as a fundraiser for modern dance companies such as Urban Bush Women and the Bill T. Jones/Arnie Zane Dance Company. She was the Manager of Planning & Projects at the School of American Ballet before coming to SITI Company in 2012, where she currently serves as the Executive Director. She has served on the board of Immediate Medium since 2009, was a participant in the 2011 Arts Leadership Institute hosted by the Arts and Business Council of New York and has served as a panelist for the Brooklyn Arts Council grant program, the TCG Global Connections grant, and the ART/NY Nancy Quinn Fund grant. She is an adjunct lecturer for the Brooklyn College Arts Management MFA program as well as a member of the alumni board.

ABOUT THE CAST

Akiko Aizawa (Ensemble)
At CAP UCLA, she performed with SITI Company in Steel Hammer (music by Julia Wolfe, Bang on a Can All-Stars) and A Rite (with Bill T. Jones/Arnie Zane Dance Company). Other SITI credits include: Persians, Trojan Women (Getty Villa), babrauschensbergamerica (ART) and American Document (with Martha Graham Dance Company; Joyce Theater), all directed by Anne Bogart; Hanjo (Japan Society in NYC) directed by Leon Ingulsrud. Other credits: The Trojan Women, Three Sisters and Dionysus (with SCOT; directed by Tadashi Suzuki), SLEEP (with Ripe Time; directed by Rachel Dickstein). Akiko is originally from Akita, Japan.
Zuri Adele (Ensemble)

Zuri Adele joins the SITI Company and CAP UCLA for a second time with the theater is a blank page. Her inaugural production with both companies was Lost in the Stars in January 2017. Having trained in Viewpoints and Suzuki as an MFA Actor at UCLA’s School of Theater, Film, and Television under founding SITI Company member J. Ed Araiza, Zuri is excited to dive back into the open arms of SITI Company with a deep love for and familiarity with Anne Bogart’s collaborative approach to storytelling. Zuri will also join SITI Company for their production of The Bacchae later this year. She extends her gratitude to her family for keeping her ignited and on her path, and to Anne Bogart, the SITI Company family, and CAP UCLA for placing this story into her care.

Gian-Murray Gianino (Ensemble)

As a member of SITI Company, Mr. Gianino has helped create and performed in their productions of Hanjo, Persians, Steel Hammer, Café Variations, Trojan Women (After Euripides), Radio Macbeth, babrauschenbergamerica, systems/ layers, and Freshwater. His New York credits include work at BAM, Second Stage, Signature Theatre, The Public Theater, The Women’s Project, SoHo Rep, and HERE Arts. He has performed regionally and internationally including at Yale Rep, Arena Stage, Actors Theatre of Louisville (Humana Festival), Berkshire Theatre Festival, Penguin Rep, Getty Villa (LA), The Court (Chicago), Krannert Center, Walker Art Center, Wexner Center, MC93 Bobigny (France), Bonn Biennale, Dublin Theatre Festival, GIFT Festival (Tbilisi, Georgia) NYUAD (Abu Dhabi, UAE). TV: The Affair, Limitless, White Collar, Law & Order, Law & Order: SVU, and All My Children. B.A. from Wesleyan University. Member of The Actors Center. He is the third generation of a New York theater family.

Leon Ingulsrud (Ensemble)

Mr. Ingulsrud is one of the three Co-Artistic Directors and helped found SITI Company. He has appeared in Orestes, Seven Deadly Sins (New York City Opera), Nicholas & Alexandra (LA Opera), babrauschenbergamerica, Hotel Cassiopeia, Who Do You Think You Are, Radio Macbeth, Under Construction, Antigone, American Document with Martha Graham Dance Company, War of the Worlds–the Radio Play, Trojan Women (After Euripides), Café Variations, Continuous Replay with Bill T Jones/Arnie Zane Dance Company A Rite with SITI Company and BTJ/AZ, Persians and directed Hanjo. Before joining SITI, Mr. Ingulsrud was a member of the Suzuki Company of Toga, during which time Mr. Ingulsrud also served as a resident director at the ATM Arts Center in Mito, Japan. Mr. Ingulsrud has also served as the Associate Artistic Director of Swine Palace in Baton Rouge, LA. He has taught in workshops and universities around the world, translates Japanese theater texts into English, and holds an MFA in directing from Columbia. He appears in AMC’s western series Hell On Wheels.

Ellen Lauren (Ensemble)

SITI Company founding member and Co-Artistic Director; 26 years. Credits include: Chess Match #5, Room, Persians, babrauschenbergamerica, Trojan Women (After Euripides), the theater is a blank page, Radio Macbeth, Death and the Ploughman, Who Do You Think You Are, A Rite (with Bill T. Jones/Arnie Zane Dance Company) Hotel Cassiopeia, Freshwater, Going Going Gone, Orestes, among others. Associate artist with the Suzuki Company of Toga (SCOT) under direction of Tadashi Suzuki; 37 years. Productions include: Electra, Dionysus, Oedipus, King Lear. Founding member international consortium on Suzuki Training for Actors. Produced Transformation Through Training, 2017 International Symposium on SCOT and the Suzuki Training for Actors at Skidmore College. Representative guest faculty: TEAC Finland, RSC, Moscow Art Theatre, Banff Centre, Sfumato Theatre Bulgaria, Iceland Academy, Casa Teatro de Bogota, Masstricht Academy, Beijing Academy, UCLA, OSU, Windsor College. Faculty member: The Juilliard School of Drama Lincoln Center; 19 years. Director: A Midsummer Night’s Dream UCLA, Iphigenia and Other Daughters Juilliard Group 43, Trojan Women Juilliard Group 47. Company member- Alley Theater, StageWest and Milwaukee Repertory. TCG Fox Fellow for Distinguished Achievement recipient 2008-2010. Published in American Theater, “In Search of Stillness.”

Bahni Turpin (A Reader/The Reader)

Bahni Turpin has been busy working in numerous productions as an ensemble member of Cornerstone Theater Company. She recently performed at Woolly Mammoth Theatre in The Arsonists, and has appeared at South Coast Repertory in Eurydice and The Further Adventures of Hedda Gabbler, at the Mark Taper Forum in Mules and House Arrest; at Kirk Douglas Theatre in Eclipsed, and at the Taper, Too, in Slide Glide The Slippery Slope. Her numerous television guest-starring roles include Code Black, Chance, Criminal Minds: Beyond Borders, Pretty Little Liars, Without a Trace, Cold Case, and Lincoln Heights. Film credits include the art classic Daughters of the Dust. Ms. Turpin has been celebrated for her work as an audiobook narrator and will be inducted into Audible’s Hall of Fame next month. She is the narrator of this year’s Odyssey Award winner The Hate U Give, and was named Audible’s 2016 Narrator of the Year, as well as the “Voice of Choice” for 2017 by Booklist, and won the 2015 “Audie” for Best Female Solo Narration awarded by the Audio Publishers Association. In addition to acting, Turpin is organizing a natural foods co-op in South Los Angeles, where she now resides. Learn more about the co-op at solafoodcoop.com.
Ann Hamilton Studio: Jessica Naples Grilli, writer and photographer, wears many hats as Studio and Project Director. Kara Gut, visual artist, oversees the archive and the editing and production of print and video media. Claire Ronan studied architecture and works on digital plans, material research and fabrication. Rachael Anderson, visual artist and farmer, assisted with all the material preparations for both this and the original production at the Wexner. Calista Lyon, photographer, and Niko Dimitrijevic, sculptor, are the 2017-2018 Studio Graduate Student Research Assistants in the MFA program at The Ohio State University. Calista is project assistant during Los Angeles rehearsals. Niko made glass and fabricated the spinning projector units used in the production. We would also like to thank Beth Kattleman at the Jerome Lawrence and Robert E Lee Theatre Research Institute at The Ohio State University for her assistance with materials from the archive which appear in the video.

SITI Company was built on the bedrock of ensemble. We believe that through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theater and the world at large. Through our performances, educational programs, and collaborations with other artists and thinkers, SITI Company will continue to challenge the status quo, train to achieve artistic excellence in every aspect of our work, and offer new ways of seeing and of being as both artists and as global citizens. SITI Company is committed to providing a gymnasium-for-the-soul where the interaction of art, artists, audiences and ideas inspire the possibility for change, optimism and hope. Founded in 1992 by Anne Bogart, Tadashi Suzuki, and a group of likeminded artists, SITI Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange, training and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round Season inclusive of touring, the creation of new work and running a biennial Conservatory program for 9 months of the year to cultivate the next generation of independent theater artists. Based in New York City, SITI continues to operate its international training program during its summer season in Saratoga. The Company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater.

In addition to Co-Artistic Directors Anne Bogart, Leon Ingulsrud and Ellen Lauren, SITI Company is comprised of eight actors, four designers and a playwright. The company represents a change in thinking about the relationships between artists and institutions. Offering performances from our varied repertoire, and workshops in the unique theater training we champion, SITI Company is dedicated to establishing long lasting relationships with theater presenters and their communities around the world.


SITI Company Board of Directors: Anne Bogart, Rena Chelouche Fogel, Jennifer Greenfield, Christopher L. Healy, Kim Ima, Leon Ingulsrud, Alexandra Kennedy Scott (Secretary), Kevin Kuhlke, Ellen Lauren, Barney O’Hanlon, Charles L. Mee, Jr., Ruth Nightengale (Chair), and William Wagner (Treasurer).


SITI Company Staff: Michelle Preston, Executive Director; Clare Edgerton, Education Manager; Lanxing Fu, Producing Associate; Ellen Mezzera, Production Stage Manager and Company Manager.

SITI Company Consultants: Christopher L. Healy, Attorney; Al Foote III, Web Programmer; Heidi Reiger, Press Agent; Schall & Ashenfarb, Certified Public Accountants, LLC, Auditor.

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National Tour Representation:
SITI Company is a member of Pentacle (DanceWorks, Inc.), a non-profit management support organization for the performing arts, Mara Greenberg, Director/Ivan Sygoda, Founding Director.
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pentacle.org

For booking information, contact Sandy Garcia, Director of Booking
Tel.: 212-278-8111 x3425
Email: sandyg@pentacle.org

To become a contributor to the SITI Company, call the office at 212-868-0860 x102 or visit siti.org.
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-curator 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
The Executive Producer Council is 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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Deborah Irmas
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Student Committee for the Arts representatives:
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