

An Afternoon on Kafka

Sat, Nov 7, 2026 at 12 pm
The Nimoy

CENTER
FOR THE ART OF
PERFORMANCE
UCLA

PROGRAM

Welcome

Edgar Miramontes, Arnošt Kareš - Consul General of the Czech Republic in Los Angeles

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Creating costumes as a Visual Artist

Radka Salcmannova, Visual Artist, Sculptor, Costume Designer, *Kafka's Letter to His Father*

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Kafka's Prague: Three Languages, One City, No Belonging

A discussion on the linguistic and cultural limbo that shaped Kafka's themes of alienation in the midst of the Central European identity crisis

Yasemin Yildiz, Associate Professor of European Languages and Transcultural Studies and Comparative Literature (UCLA)
Susan Kresin, Senior Lecturer of Russian and Czech Department (UCLA)
Ross Benjamin, award-winning writer and German translator of the critically acclaimed Franz Kafka's Diaries
Moderated by **Chris Nichols**, senior editor, *Los Angeles Magazine*

The panel is co-sponsored by the Center for European and Russian Studies (CERS) and Department of Slavic, East European and Eurasian Languages and Cultures, UCLA.

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Remarks by Timur Bekbosunov, producer

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An original composition by Jiři Trtik, composer, *Kafka's Letter to His Father.*

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U.S. premiere of the documentary *Franz Kafka – Lost in Fame*

Directed by Pavel Šimák (Czech Republic 2024, 71 min., original version with english subtitles)

Franz Kafka's work has influenced generations of readers around the world, who have often equated the author Kafka with the narrator of his works. To mark the 100th anniversary of the Prague-based German-Jewish writer's death, bio-documentary *Franz Kafka – Lost in Fame* made in cooperation between Czech Television and Arte aims to find the real person behind the myth. The director brought international Kafka researchers such as Reiner Stach in front of the camera, brought previously unpublished facts to light and offered a new interpretation of the relationship between the author and his work.

The U.S. premiere of *Franz Kafka – Lost in Fame* is presented by special arrangement with Martin Polák, producer of the documentary *Franz Kafka – Lost in Fame*, the Czech Television and the National Film Archive.

PROGRAM CREDITS

Producer – Timur Bekbosunov
Consulting producer – Aneta Campbell

With acknowledgement of Consul General Arnošt Kareš and the Consulate General of the Czech Republic in Los Angeles.

ACKNOWLEDGEMENTS

Kafka's Letter to His Father is the inaugural production of Far Away, Here, CAP UCLA's new multi-year initiative presenting U.S. premieres of contemporary opera from Europe, Asia, and Latin America, curated by Timur Bekbosunov with Edgar Miramontes.

With gratitude to our community of supporters whose generosity is shaping this initiative.

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BIOGRAPHIES

Radka Salcmannova is a visual artist, set designer and an art director, known for her daredevil approach to contemporary art, fashion and visual design. She is a graduate of the Academy of Art Architecture and Design in Prague and School of Visual Arts New York. In 2016, she created her own studio, *RS Visual Thing*, focusing on art, sculpture objects, fashion and experimental installations, and working on commercial campaigns of Absolut Vodka, DIOR Homme and Carolina Sarria. Radka's art has been featured in TEDx Prague, Los Angeles Fashion Week, New York Fashion Week, Art Basel Miami, and exhibited in solo and group exhibitions globally in New York, Berlin, Vienna, Czech Republic and Los Angeles.

Chris Nichols is a longtime preservationist and senior editor at *Los Angeles Magazine*. For many years he worked with the Los Angeles Conservancy Modern Committee, serving a term as chairman of the group. In addition to creating tours, exhibitions, and lectures about historic Los Angeles, Nichols has advocated for endangered buildings all over Southern California including the Cinerama Dome and the world's oldest McDonald's in Downey. His books include *Bowlarama* for Angel City Press, *Walt Disney's Disneyland* for Taschen and *The Leisure Architecture of Wayne McAllister*. He writes the Ask Chris column in *Los Angeles Magazine* and has served on the board of Hollywood Heritage.

Yasemin Yildiz is Associate Professor of European Languages and Transcultural Studies and Comparative Literature at UCLA. A specialist in 20th and 21st century German literature and culture, she is the author of the award-winning book *Beyond the Mother Tongue: The Postmonolingual Condition* (2012), where she devotes a chapter to Franz Kafka.

Dr. Susan Kresin works in the Department of Slavic, East European and Eurasian Languages, where she teaches Czech, Russian and Central and East European film. She has served for more than twenty five years on the board of the International Association of Teachers of Czech and is the recipient of an Excellence in Teaching Award and a Distinguished Service Award from the American Association of Teachers of Slavic and East European Languages for her work promoting outreach and support for the teaching of Czech and other Central and East European languages. Her research interests encompass a variety of linguistic and pedagogical topics, including socio-pragmatic frameworks in crosscultural settings, language policy in multilingual post-Soviet spaces, and heritage language maintenance and development.

Ross Benjamin is the translator of numerous works of German-language literature, including award-winning Franz Kafka's *Diaries*; Clemens J. Setz's *Indigo*; Joseph Roth's *Job*; Kevin Vennemann's *Close to Jedenew*; Friedrich Hölderlin's *Hyperion*; and Daniel Kehlmann's *The Director*, *Tyll*, and *You Should Have Left*. He is the recipient of a 2015 Guggenheim Fellowship and was awarded the 2010 Helen and Kurt Wolff Translator's Prize for his translation of Michael Maar's *Speak, Nabokov*. His translation of *Tyll* was shortlisted for the 2020 International Booker Prize, and *The Director* was selected as a *New York Times* Top 10 Book of 2025. His essays and criticism have appeared in *The New York Times*, *The Atlantic*, *Der Spiegel*, *The Times Literary Supplement*, *Bookforum* and other venues. He is coeditor of the Substack *FRANZ*, where he publishes translations of Kafka's complete letters in chronological order. From 2003 to 2004, he was a Fulbright Scholar in Berlin, researching public debates about memory and memorialization in urban space.

Jiří Trtík is an internationally acclaimed Czech composer who received the prestigious OSA Award (Czech Performing Rights Organization) for the most successful composer of classical music abroad in 2021. He has been commissioned by world-class institutions including the National Theatre in Prague, Gidon Kremer's Kremerata Baltica, Janáček Philharmonic Ostrava, Columbus Symphony Orchestra, members of the Metropolitan Opera's Lindemann Program, and soloists of The Cleveland Orchestra. His compositions have premiered across Europe, the United States, and Japan, and he has composed music for acclaimed art films including *Glowing* (2025), *Eating the Future* (2024), and *Wolves on the Border* (2021). In 2021, he founded STRO.MY Ensemble, an innovative international group dedicated to reimagining classical music through site-specific performances in architecturally striking locations, often incorporating visual and performative elements. The ensemble performs regularly both in the Czech Republic and internationally, and their projects include the premiere of the site-specific performance Concert for the Forest, a European tour as part of the Year of Czech Music 2024, the world premiere of the opera Kafka's Letter to His Father commissioned by the National Theatre in Prague, and a concert at O2 Universum in 2023. Jiří earned his Master of Music at the Cleveland Institute of Music and studied composition and conducting at the Prague Conservatory. His accolades include second prize and Special Prize for Best Czech Composition at Generace 2019, the Cleveland Composers Guild first prize, and the 2018 Donald Erb Prize in Composition. Jiří publishes his music at the Czech Radio Music Publishing House.



Cloud Gate Dance Theatre of Taiwan
Blue Hour/Beckoning: A Double Billing

Sat, Nov 21, 2026 at 8 pm

Royce Hall

A double bill of two foundational works by Artistic Director CHENG Tsung-lung, Cloud Gate's *Blue Hour* and *Beckoning* mark a shift in Tsung-lung's artistry, from quiet self-reflection to movement inspired by Taiwanese temple processions.

"Emotionally charged and deeply poetic." — *Taipei Times*

cap.ucla.edu/cloud-gate



inti figgis-vizueta's *Music for Transitions*
With Andrew Yee and Rothko String Quartet
Fri, Dec 4, 2026 at 8 pm
The Nimoy

Composer inti figgis-vizueta presents her 2026 debut record *Music for Transitions*, with a performance featuring Grammy Award-winning cellist Andrew Yee and the Germany-based Rothko String Quartet. Exploring Indigenous heritage and trans identity through soundscapes, the album exemplifies figgis-vizueta's deep commitment to personal liberation through group improvisation.

"Ever-intriguing, rising new music star." —
Los Angeles Times

cap.ucla.edu/transitions

LAND ACKNOWLEDGEMENT

We at UCLA's Center for the Art of Performance acknowledge the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and South Channel Islands).

As a land grant institution, we pay our respects to the Ancestors (Honuukvetam), Elders (Ahihirom), and relatives/relations (Eyoohinkem) past, present and emerging.

There is no room for racism, intolerance, or inequity.

Anywhere

Not on our stages, in our offices, on our loading docks, in the box office lines, or on the dance floor.

With anyone

Not with our staff, crew, artists, volunteers, ushers, audiences or fans.

We uphold and embrace principles of antiracism, equity,

diversity and **AUTHENTIC** inclusion as integral to our mission.

We must **EMPOWER** the historically underrepresented.

We must **UPLIFT** excluded voices.

We must **RESIST** structural racism.

We will **COMMIT** fiercely to our responsibility to observe, absorb, consider, contemplate, endure, share and engage in this change.

We **STAND AGAINST** all forms of discrimination.

We will **STRIVE** to make our organization more equitable and inclusive.

As part of UCLA's School of Art & Architecture (SOAA), we — UCLA's Center for the Art of Performance (CAP UCLA) and Theater Management Services (TMS) — are committed to connecting and creating space for the arts and for all communities.

We acknowledge our organizations' histories as being predominantly white institutions.

We are facing uncomfortable truths about systemic racism as we work to make the deep changes necessary to transform the organizational dynamics in our work culture and business practices and dismantle existing oppressive structures. We know there will be shortcomings, which we will face head on. We commit to continually addressing and adapting to changes as they arise. It is only in an improved, supportive work environment that everyone can be fully present, and respected as their true authentic selves.

This statement was drafted by a committee of staff members from both the Center for the Art of Performance and Theater Management Services, from a variety of backgrounds, viewpoints and perspectives.

Together we stand with UCLA's School of Art and Architecture's EDI statement.

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CAP UCLA Administrative Offices
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Box 951529
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General Questions
info@cap.ucla.edu
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Fax: 310.206.7540
tickets@cap.ucla.edu

Press Inquiries
Lisa Bellamore
lbellamore@gmail.com

Development Office
Tel: 310.267.4463
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Tel: 310.825.7681
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The Nimoy Rental Information
The UCLA Nimoy Theater is available for rental for events, meetings and as a filming location. For more information, please contact Mads Falcone m.falcone@arts.ucla.edu.

Royce Hall Rental Information
Anthony T. Jones
Tel: 310.825.4403
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If you are interested in this special way to contribute, email us at devinfo@cap.ucla.edu.

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cap.ucla.edu/name-your-seat



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Membership is an invitation — to be closer to the creative process, to champion new ideas and to help the arts thrive. Members receive priority access, ticket benefits and invitations to special gatherings that deepen the experience of our shared journey.

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