



Photo by Pasqual Gorritz

# **Agrupación Señor Serrano** *Birdie*

Fri, Jan 23 - Sat, Jan 24, 2026 at 8 pm  
MacGowan Little Theater, UCLA

**CENTER  
FOR THE ART OF  
PERFORMANCE  
UCLA**

# WELCOME TO THE 2025–26 SEASON

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 cultural platforms — by leading artists from around the globe.

Our mission aligns with UCLA's mission of education, research and civic engagement by providing cultural and experiential programs that provoke inquiry and facilitate connection and creativity.

**[cap.ucla.edu](http://cap.ucla.edu)**



Throughout history, in moments of uncertainty and transformation, it is the arts that have helped us hold the line — and imagine the horizon. As we move through a shifting political and cultural landscape, we return to the stage not only to reflect, but to lead.

Artists have long been the truth-tellers, the visionaries, the builders of bridges where none existed. In the face of fear or division, they light the way forward — sparking dialogue, resisting silence and creating the emotional commons where we rediscover our shared humanity. Art doesn't just document history — it shapes it. It asks bold questions. It offers sanctuary. And it dares us to dream.

For our 2025–26 season CAP UCLA invites you into a radical act of gathering across 30 performances with more than 100 artists from around the globe. Imagine a world where strangers become companions in belonging, where performance becomes public square and where artistic voices help us build a more compassionate and courageous society.

This season is more than a series of performances — it is a call to community. Exciting new theater, revolutionary music and dance remind us that unity is not an ideal — it is an act. The stage becomes our platform, our laboratory, our refuge. Here, we witness. We reckon. We rejoice.

Even in tumultuous times — especially in those times — art meets the moment. And so do we.

With hope and imagination,



**Edgar Miramontes**

*Executive and Artistic Director*





Photo by Pascual Gorritz

CAP UCLA presents

# **Agrupación Señor Serrano** ***Birdie***

Fri, Jan 23 - Sat, Jan 24, 2026 at 8 pm  
MacGowan Little Theater, UCLA

Program duration: 65 minutes

No intermission



Support provided by the Instituto Cervantes of Los Angeles. Additional support provided by the Doris Duke Charitable Foundation Endowment Fund.

# CREDITS

A creation by Agrupación Señor Serrano

**Creation:** Àlex Serrano, Pau Palacios and Ferran Dordal

**Performance:** Àlex Serrano, Pau Palacios and David Muñoz

**Voice:** Simone Milsdochter

**Project manager:** Barbara Bloin

**Lighting design and video programming:** Alberto Barberá

**Sound design and soundtrack:** Roger Costa Vendrell

**Video creation:** Vicenç Viaplana

**Scale models:** Saray Ledesma and Nuria Manzano

**Costumes:** Nuria Manzano

**Production assistant:** Marta Baran

**Project advisor:** Víctor Molina

**Legal advisor:** Cristina Soler

**Management:** Art Republic

**Special thanks** to José Palazón for the cession of the picture used in the show.



Photo by Pasquell Gorriz

## **ABOUT *BIRDIE***

*Birdie* is a multimedia performance with live video, objects, Hitchcock's *The Birds* revisited, scale models, 2000 mini animals, wars, smugglers, a massive migration and three performers handling this messy world with wit, criticism and commitment with humankind.

Two mirages. On the one hand, wars, droughts, massive deforestation, polluted coasts, labor exploitation, political instability, terrible health conditions, persecution, forced deportations, abusive exploitation of natural resources, depleted aquifers, food shortages... Fight for survival, political instability and environmental destruction confront us with a world in crisis.

On the other hand, an apparently stable world: full supermarkets, safety on the streets, individual freedoms, protected human rights, paid work, welfare, renewable energies and prosperity. But this world, despite its appearance of certainty, also has its contradictions.

And between these two mirages, thousands of birds in constant migration, drawing impossible shapes in the sky. Incessant movement. Birds, planets, atoms, ideology, fear, waste... Everything is movement. Nothing in the cosmos stands still. Stillness does not exist, it is a chimera. There is only transformation. If it is impossible to stop an electron, what's the point in building fences against flocks of birds?

Premiered in July 2016 at GREC Festival de Barcelona.

Kazimierz Krzanowski award, Kontrapunkt Festival. Szczecin, Poland.  
Butaca Prize, Catalan Theatre Audience Awards, New Dramaturgies.  
Barcelona.

Critics Prize, New Trends. Barcelona.



## ABOUT THE PERFORMANCE

When we started the project, the refugee and migrant crisis exploded in the face of the 'civilized' Europe and we were sucked by the vortex of the moment, the news, the videos and the feelings of anger and shame for what we were watching. Then we started to consume cultural and journalistic products that seemed to calm the anger and the shame by just adding more anger and more shame, by directly appealing to our sense of guilt (guilt works great, it is so satisfying). And then we collected facts, statistics, speeches, numbers that were making us feel like we were doing the right thing; we were feeling the right thing; we were thinking the right thing. This was quiet comforting from a personal point of view, but artistically, in the end, this direct approach to the subject made us feel very empty. We felt so creatively defenceless in front of this mess, of this huge problem that we arrived to the conclusion that a direct approach to the problem wasn't the right one for us.

This is how we work: through metaphors; doing one step backwards to see the sense in the chaos; stripping the facts until we get their essence; suggesting connections between actual events, history and vintage films or fictions to create a new approach, a very personal, fresh point of view. We flee from the here and now and the rush of the news because you can find that in the TV, the newspapers or in documentaries and because we think that the pornography of the dramatic images and the direct approach to the facts activate only one kind of emotional response: rage mixed with shame and pity (all those feelings you can find in the pit of the stomach). Nevertheless, we appeal to other emotions (like compassion, persistence, hope or determination) and above all to the emotional intelligence and critical sense of the audience. We know that nowadays the situation regarding refugees and migrant people is so desperate that it seems it requires a direct, resolute, assertive or even virile approach. But this is exactly what we want to avoid.

Finally, we stopped watching all those videos and pictures with which media and social networks constantly bombarded us because we couldn't think clearly, we couldn't see what was lying behind, and we started to think on a different approach, something less direct, less filled with anger, shame and fear and more with humanity.

## **ABOUT AGRUPACIÓN SEÑOR SERRANO**

Founded by Àlex Serrano in Barcelona in 2006, Agrupación Señor Serrano is a theatre company that creates original productions based on stories drawn from contemporary times. The company uses the richness of innovative and vintage tools to extend the boundaries of its theater. Based on creative collaborations, Señor Serrano's productions blend stage performance, text, video, sound, and scale models to stage stories about discordant aspects of today's human experience. The company's productions premiere and tour mostly internationally.

At present, Agrupación Señor Serrano's core is composed by Àlex Serrano, Pau Palacios and Barbara Bloin. David Muñiz and Paula S. Viteri complete the stable structure of the company. Besides them, for each production the company has counted on the essential collaboration of a cross-disciplinary and variable creative team. Agrupación Señor Serrano was awarded the Silver Lion at the Venice Biennale in 2015. The company has also been recognized nationally and internationally with awards such as Premi Ciutat de Barcelona o el Premi FAD Sebastià Gasch.

## **ABOUT JOSÉ PALAZÓN**

José Palazón is an activist, photographer, and the founder of the Melilla-based NGO Prodein (Pro-Human Rights of Childhood). For over two decades, he has lived at the border between Spain and Morocco, dedicating his life to documenting and defending the rights of migrants attempting to enter Europe. Palazón's work gained global recognition through his 2014 photograph, "Golfers and Migrants," which serves as the central visual catalyst for Agrupación Señor Serrano's Birdie. The image—depicting migrants perched atop a border fence (looking like little birds) while golfers play apparently unaware of them on a pristine green below—became a definitive symbol of the "Great Divide" and the radical inequality of the 21st century. Rather than seeking aesthetic perfection, Palazón uses photography as a tool for denunciation. His raw style of documentation has often provided the only proof of human rights abuses at the Melilla border fence. Through his organization Prodein, he works on the front lines to provide legal support and visibility to unaccompanied minors and families in transit. "I don't take pictures to be an artist. I take pictures so that people cannot say they didn't know what was happening." — José Palazón



# DESIGN FOR SHARING (DFS)

Each year, Design for Sharing (DFS) brings thousands of K-12 public school students from across Los Angeles to CAP UCLA venues for free performances and interactive workshops with professional artists.

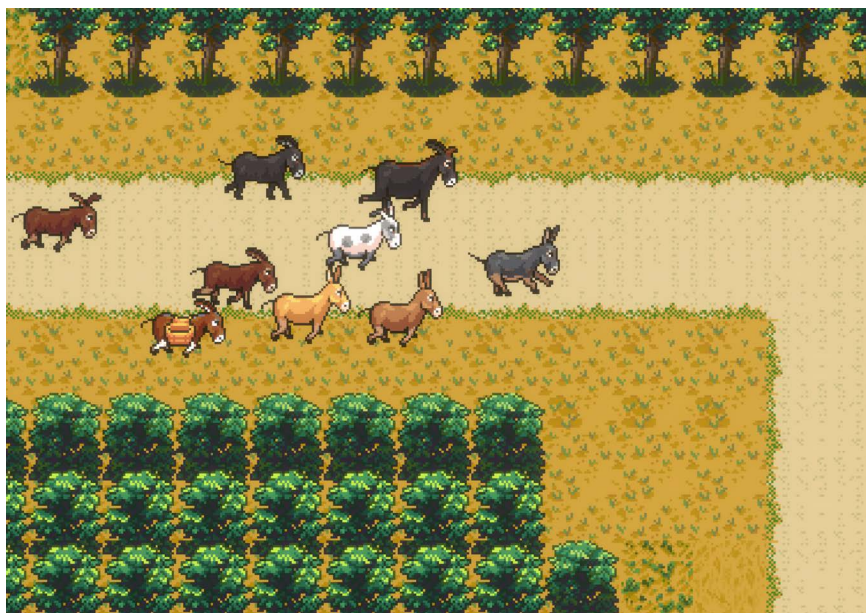
DFS programs are open to any public school in greater Los Angeles, and are always free to attend.

[cap.ucla.edu/dfs](http://cap.ucla.edu/dfs)



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**Patrick Blenkarn + Milton Lim**

***asses.masses***

**Sat, Feb 7, 2026 at 8 pm**

**The Nimoy**

*asses.masses* is a cheeky, custom-made video game played live by the audience. Join a herd of unemployed donkeys fighting to reclaim their jobs in a post-industrial world. Best described as *Animal Farm* meets *Pokémon* meets *Final Fantasy*, it's a bold, immersive journey through labor, revolution, and the power of play.

**“Could shows like this be the future of theatre? Fingers crossed.” – *Broadway World UK***

**[cap.ucla.edu/asses.masses](http://cap.ucla.edu/asses.masses)**



# UCLA NIMOY THEATER

CAP UCLA has a new home for live performance  
in Westwood!

Located near the UCLA campus on Westwood Boulevard,  
The Nimoy is a reimagining of the historic Crest Theatre as a  
flexible, state-of-the-art performance space.

This dynamic and intimately scaled venue immerses  
audiences in a profoundly engaging experience of live  
performance — while providing contemporary performing  
artists from Los Angeles and around the world expanded  
opportunities to develop and present new work.

**[cap.ucla.edu/nimoy](https://cap.ucla.edu/nimoy)**



A photograph of a dancer in a pink tank top and orange pants performing a high kick in a dark studio. The dancer is captured in a dynamic pose, with one leg extended horizontally and the other supporting their weight. The background is dark, with a few blue lights visible in the distance.

## **Bill T. Jones/Arnie Zane Company** ***Still/Here***

**Thu, Mar 5, 2026 at 8 pm**

**Royce Hall**

Thirty years after its premiere, the groundbreaking dance theater work *Still/Here* by Bill T. Jones returns to the stage. Created during the AIDS epidemic, the piece broke boundaries of American dance theater. Though the world has rapidly changed since its premiere, *Still/Here's* exploration of mortality remains relevant.

**“An American Classic” — *The New York Times***

**[cap.ucla.edu/still-here](http://cap.ucla.edu/still-here)**

# 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.





# CAP UCLA COUNCIL LEADERSHIP

## CAP UCLA Executive Producer Council

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

## Design for Sharing (DFS) Council

The Design for Sharing Council is a group of dedicated supporters whose efforts help to resource the K-12 arts education programs of DFS.

[cap.ucla.edu/councils](http://cap.ucla.edu/councils)



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# CAP UCLA STAFF

## Director's Office

Executive and Artistic Director: Edgar Miramontes  
Director of Education and Special Initiatives: Meryl Friedman  
Artist Liaison Manager: Zarina Rico  
Associate Technical Director/Audio & Video: Duncan Woodbury  
Associate Technical Director/Lighting & Stage: Katelan Braymer  
Community Projects and Operations Managers: Mads Falcone  
Assistant to the Executive and Artistic Director: Emily Davis

## Marketing and Communications

Director of Marketing and Communications: Bahareh Ebrahimzadeh  
Marketing Coordinator: Elvis Harold  
Marketing Associate: Helene Griffin

## Development

Associate Director of Development: Erika Herran  
Development Assistant: Zoey Mendoza

## Education

Director of Education & Special Initiatives: Meryl Friedman  
Education Program Coordinator: Theresa Willis Peters  
Student Arts Coordinator: Theo Bonner-Perkins

## Financial Management

Manager of Finance and Accounts: Stephanie Tarvyd  
Finance Analyst: Jodi Klein  
Finance Analyst: Ayesha Bulegoda

## Human Resources

Human Resources Assistant: Erah Lulu

## Ticketing

Director, UCLA Central Ticket Office: Gerardo Galeano  
Event Box Office Manager: Katherine Hernandez  
Assistant Director, Performing Arts & Customer Service: Jamal Johnson

## Royce Hall

Director of Operations: Heidi Snyder  
Venue Manager: Evan "Otter" Wilkinson  
Rentals Manager: Anthony Jones  
Rentals Associate: Christina Montano

## Royce Hall Production

Production Manager: Jeff Wallace  
Stage Manager: Lauren "Ren" Westbury  
Event Manager: Thomas Colen  
Audio/Video Supervisor: John Coleman  
Audio/Video Assistant: Preston Mendell  
Lighting Supervisor: Antony Gutierrez  
Lighting Assistant: Evan Drane  
Rigging Supervisor: Robert Ory

## Royce Hall Patron Services

Patron Services Manager: James Porter  
House Manager: Ernie Ybarra  
House Manager: Victoria Pereira  
House Manager: Melih Ercan  
House Manager: Pia Shekerjian

## Royce Hall Custodial

Custodian Supervisor: Ranoya Exum  
Custodian Lead: Delshena Murphy  
Custodian Lead: Montrell Calloway

## CAP UCLA Administrative Offices

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Box 951529  
Los Angeles, CA 90095-1529  
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Fax: 310-206-3843

## General Questions

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(please allow 48 hours for a response)

## UCLA Central Ticket Office

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## Design for Sharing/ K-12 Arts Education

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## The Nimoy Rental Information

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## Royce Hall Rental Information

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roycehall.org

# THANK YOU TO OUR SUPPORTERS

**CAP UCLA gratefully acknowledges our donors, sponsors and members.**

**This list reflects donations and commitments to the UCLA Nimoy Theater campaign as well as annual gifts made from Jan 1, 2024 to Aug 31, 2025.**

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# ENDOWMENTS

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

Barbara and Bruce Dobkin, James A. Doolittle, Arthur E. Guedel, Kevin Jeske, Henry and Ginny Mancini, Merle & Peter Mullin, José Luis Nazar, Evelyn & Mo Ostin, Beatrix F. Padway, Mimi Perloff, Lloyd E. Rigler, Sally & William A. Rutter, Shirley & Ralph Shapiro, Roslyn Holt Swartz & Allan J. Swartz, and Mimi & Werner Wolfen.

## NAME YOUR SEAT

The opening of The Nimoy offers donors a rare opportunity to create a lasting legacy while celebrating their passion for contemporary performing arts at UCLA. Learn more about naming a seat in The Nimoy — CAP UCLA's newest home for live performance — and other opportunities to become a part of this state-of-the-art theater.

**[cap.ucla.edu/give-nimoy](https://cap.ucla.edu/give-nimoy)**



# BECOME A CAP UCLA MEMBER

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.

**Join today at [cap.ucla.edu/membership](https://cap.ucla.edu/membership)**

