



Photos by Bruno Cornejo + Oswaldo Erréve, Unax LaFuente, and Fabian Guerrero

CAP UCLA and REDCAT co-present
***Live Night: Cruising
Bodies, Spirits, and
Machines***

Sat, Dec 7, 2024 at 6 pm
The United Theater on Broadway

**CENTER
FOR THE ART OF
PERFORMANCE
UCLA**

**PST
ART** ART &
SCIENCE
COLLIDE
Presented by **Getty**

CaLARTS

REDCAT ROY AND EDNA DISNEY
CALARTS THEATER

UCLA'S Center for the Art of Performance

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



The Roy and Edna Disney CalArts Theater (REDCAT)

is a multidisciplinary center for innovative visual and performing art founded by the California Institute of the Arts (CalArts) in the Walt Disney Concert Hall complex in downtown Los Angeles. Through performances, exhibitions, screenings and literary events, REDCAT introduces diverse audiences, students, and artists to the most influential developments in the arts from around the world, and gives artists in this region the creative support they need to achieve national and international stature. REDCAT continues the tradition of CalArts by encouraging experimentation, discovery and lively civic discourse.

redcat.org



California Institute of the Arts (CalArts)

has set the pace for educating professional artists since 1970. Offering rigorous undergraduate and graduate degree programs through six schools – Art, Critical Studies, Dance, Film/Video, Music, and Theater – CalArts champions creative excellence, critical reflection, and the development of new forms and expressions. As successive generations of faculty and alumni help shape the landscape of contemporary arts, the Institute first envisioned by Walt Disney encompasses a vibrant, eclectic community with global reach, inviting experimentation, independent inquiry, and active collaboration and exchange among artists, artistic disciplines, and cultural traditions.

calarts.edu



About PST ART: Art & Science Collide

Southern California's landmark arts event, PST ART (previously Pacific Standard Time), returns with more than 818 artists, 50 exhibitions, and 1 mind-blowing theme: *Art & Science Collide*

In partnership with museums and institutions across the region, this is one of the most expansive art events in the world.

This “collision” explores the intersections of Art and Science, both past and present, with diverse organizations activating exhibitions on topics like ancient cosmologies, Indigenous sci-fi, environmental justice, and artificial intelligence.

PST ART: Art & Science Collide shares groundbreaking research, sparks lively debate, and provides thought-provoking lenses to explore our complex world.

PST ART is a Getty initiative.



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rafa esparza by NEED CREDIT

CAP UCLA and REDCAT co-present

Live Night: Cruising Bodies, Spirits, and Machines

Sat, Dec 7, 2024 at 6 pm
The United Theater on Broadway

Mistress of Ceremonies: Nao Bustamante

6:30 pm: rafa esparza
7:30 pm: MUXX Collective
9 pm: Arca (DJ set)

Curated by Edgar Miramontes and Daniela Lieja Quintanar



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Funds provided by the Doris Duke Charitable Foundation Endowment Fund

PROGRAM NOTES

About */SLASH*

/SLASH aggregates live sounds and movement in a deconstructive score produced by rafa esparza in collaboration with musician Tim Reyes. Together, esparza and Reyes contend with modern building materials, violent demolishing processes, and the evolution of the wheel as they have experienced it living in Los Angeles – known as the “car capital of the world.” While the artist breaks away from the concrete bulldozer tire, Reyes drums and builds a sonic landscape bringing viewers within a proximal range of wheeled journeys that build up and break down over time.

esparza writes:

“In my ongoing interrogation of cyborgian fantasies, I experience that they too often play out through imagined white futurist dystopias, where humans become progressively more dependent on cyber technology. In */SLASH* I posit a break from the legacy and technological evolution of the wheel. Slashing a (rubber) tire from a motor vehicle produces an interruption in its capacity to move. In this moment of stillness and captivity, I use my hands and hand tool to chisel my way out of the confines of a concrete tractor wheel. I’m interested in generating a pause to consider various moments of the wheel’s historic evolution that includes advancements from agriculture to transportation. I’m also interested in this current moment to highlight events where we can witness the wheel as a destructive technology, as rubber tires of bulldozers charging in alongside armed military forces to level land and to forcibly and violently push people out of their homes in Gaza.

I grew up watching my family and community build and customize cars, innovating them beyond mere forms of transportation and making them our luxurious, cruising machines, slowly riding into boulevards and dancing and jumping animal-like with hydraulic systems. They allowed

us to move through Los Angeles neighborhoods to collectively take up public space and experience joy in celebration; simultaneously, I'm aware of similar destructive histories that have erased entire communities from their homes, like the residents of the Chavez Ravine in the 1940s. I want to pause to consider: how can we improve our relation to emergent technologies? How can we grow our capacity to evolve culturally and enact better stewardship of the planet, of each other, and of the tech we are enmeshed with, both currently and into the future?"

About *IMPERIUM*

With *IMPERIUM*, MUXX presents three multimedia works as interconnected independent cells exploring perspectives on the concept of power and its relationship with technology. Featuring the unique perspective of MUXX's members, the collective uses live performance, immersive set design, artificial intelligence, video mapping, lasers, robotics and digital art to invite reflection on how we submit to power, how we exercise it and how we can transform it.

DREAMCATCHER by Eyibra and Lukas Avendaño deals with the neocolonial, hegemonic attitudes towards race and the "American Dream." *HOLOMASTIGOT* by Ólido Erréve explores the power struggle between artificial and biological intelligence, as well as the connection between the ancestral being and the digital avatar. *REDES* by Nnux invites us to reflect on the construction of power within a collective, questioning our own role in that collectivity, sometimes being oppressed and sometimes being oppressors.

Technology allows us to either oppress or liberate; its use and role depend on who wields it. Together, the MUXX collective uses art with an interdisciplinary approach, creating connections through themes of sexuality, power dynamics and hegemony, using the body as the main medium.

***DREAMCATCHER* | Eyibra and Lukas Avendaño**

Dreams are presented as something to be realized, achieved, built, fulfilled, until they become synonymous with happiness, joy and well-being... What happens when they fall into the web, the spider's web, the labyrinth, the routine, the trap of capitalist consumerism?... and dreams become the crypt and the epitaph reads, dreamcatcher.

Obedience to the game's instructions allows us to see how "easy" it is to convert a racialized, exoticized, queer, sexualized body into an object-subject for consumption, pleasure, desire, voyeurism or exercises of power in relationships and/or games of subordination; master-slave, father-son, boss-servant, hegemony-periphery, global north-global south.

***HOLOMASTIGOT* | Ólido Erréve**

Holomastigot, [holo- gr. <all> + mastigo- gr. <filament>] - (which has flagella all over the surface of its body), embodies a deity evolved beyond the 21st century that manifests itself in dialogue with a 3D printing machine implanting a filament sculpture with human hair in real time.

Inspired by Mesoamerican engravings and figures showing beings with advanced scientific knowledge and approaches to hidden biotechnologies, energies, materials and alien resources, the installation comes to life with a performance that explores the dichotomy between the ancestral physical being and the futuristic digital avatar, as well as its connections between past, present and future. An amalgam of avant-garde, sci-fi, body horror, high fashion and techno.

Direction/Concept: Ólido Erréve

3D General Designs: Ólido Erréve

Costume Design: Ólido Erréve, Ukaanalil Studio and Sntg Vvs

Audio Design: Torina Moreno

REDES | Nnux

Redes is a multidisciplinary piece that deals with the issue of changing dynamics in relation to power, violence and transformation. What is power? Is power closely tied to violence, or can we disconnect the two? How can we question power itself and separate it from a hierarchical context? How can we build more collaborative societies that don't depend on violence and hierarchy? In what ways, in our most intimate relationships, do we replicate these actions? Are we, as individuals, replicating power dynamics without even questioning them? What do we do with power when we have access to it?

The net structure in this piece was weaved together collectively with the audience while in residence at Laboratorio Arte Alameda, as we were all having a conversation about our notions around the idea of "power."

Concept, Sound, Performer, Weaving: Nnux (Ana E. López Reyes)
Net Design, Weaving Direction, Weaving: Johana Torres
Choreography, Weaving: Azhareel Sierra
Videomapping, Weaving: LVSTVCRV (Martha Maya)

CONTENT WARNING

IMPERIUM includes the use of lasers. For your safety, please do not look directly at the laser source, as this may cause damage to your eyes.

For your awareness, *HOLOMASTIGOT* contains nudity and the use of syringes as decorative objects.

IMPERIUM

Concept, performance and installation by Lukas Avendaño, Eyibra, Nnux and Ólido Erréve
Costume designs by Ólido Erréve, Ukaanalil Studio (Donahito A. Pastén), Sntg Vvs, The ELA Brand and Yvan Fiend
Special Thanks to Honorable Casa Nacional del Estudiante in Mexico City, Johana Serrot, Azhareel Sierra, Bruno Cornejo, Martha Maya

ABOUT THE ARTISTS

Arca

For the past nine years we've watched Alejandra Gherzi, better known as Arca, carve a blazing path through the zeitgeist – a shapeshifting celestial body, streaking across the cultural firmament. Every time we laid eyes on her she'd taken on some new form – noise musician, diva, philosopher, fashion plate, party girl, technologist. Every time it seemed like we had a grip on her she slipped right past our expectations, protean and elusive. That liquid nature has allowed Arca's talents to thrive in unexpected places. Beyond creating a dense and varied body of musical work, she's produced for Björk, Kanye, and FKA twigs; composed for Museum of Modern Art and a retro gaming console; DJed Frank Ocean's PREP+ party; and performed at a Burberry runway show for Riccardo Tisci. She's painted her own album art, modeled, co-designed next-generation musical instruments, and built an online community for the horde of self-proclaimed "mutants" who follow her. Seemingly disparate things that in retrospect add up to a single, ever-growing holistic work.

But these are only snapshots, artifacts of the ceaseless movement from one state to the next. Arca's true artistic medium is transformation itself. It exists in the quantum-like state of infinite potential, further out towards the edge of possibility than most people dare to go.

"I don't want to be tied to one genre," Arca says. "I don't want to be labeled as one thing." Her Grammy-nominated 2020 album *KiCK i* is a hologram holding all of her musical identities – at least the ones she's shown us so far – in a state of simultaneous superimposition. Turn it one way and you find Arca the beatmaker, who first grabbed our attention in 2012 with the fractalized club music of her *Stretch 1 & 2* EPs. Turn it another way and you encounter a mischievous mind that's reverse-engineering contemporary pop and re-coding it in her own image. Turn it yet another and you find a Latin chanteuse who first emerged under the name Gherzi – exploring gender on/off stage, through live in-person and online performances. It was through this that she came to identify as a nonbinary trans woman.

As Arca has evolved, she's dissolved the distinctions between the artist, her art, and the tools she uses to create it. The four-night performance piece, *Mutant:Faith*, that she debuted at The Shed in 2019, was built around custom-built technology she co-designed that transformed her body into an instrument in ways that have never been tried on stage before—myoelectric sensors that let her play sound with her muscles, a 9-foot-tall dance pole that generated noise through skin contact, and gear that translated her movements into MIDI notes. Since the pandemic has kept her away from the stage, she's continued to experiment with new ways of interfacing with technology, like using software from London-based AI startup Bronze to create 100 different AI-generated remixes of the *KiCK i* track "Riquiquí."

Sometimes, Arca feels like a shard of some potential future jutting into the here and now. But while her work — and she herself — can feel science-fictional, it's not just theoretical. She seems to emanate change — an extradimensional beacon guiding us into unexplored worlds, splicing snippets of alien DNA into our psychic code. Her musical ideas reverberate through popular music at every level. The experimental instruments she's helping to design are opening the door to body-based controllers for the mass market. Her Discord group Mutants1000000 has grown into a refuge for "mutants" who share her dream of reshaping the world to fit them better, and who have the potential to effect change in ways that even Arca can't predict.

The cover of *KiCK i* has become the defining image of Arca in this phase of her evolution. She is standing tall and still, the soft curves of her almost-naked body wrapped in the hard metal embrace of a cybernetic exoskeleton. Stilt-like legs give her body a threatening animal posture, and long, curved claws extend downward from her wrists. She's a war machine at rest, but the expression on her face is serene. She has seen the future, and now she's inviting us to create it with her.

rafa esparza and Timothy Reyes

rafa esparza (b. 1981, Los Angeles; lives and works in Los Angeles) is a multidisciplinary artist whose work reveals his interests in history, personal narratives, and kinship, his own relationship to colonization and the disrupted genealogies that it produces. Using live performance as his main form of inquiry, esparza employs site-specificity, materiality, memory and what he calls (non)documentation as primary tools to investigate and expose ideologies, power structures and binary forms of identity that establish narratives, history and social environments. esparza's recent projects are grounded in laboring with land and adobe-making, a skill learned from his father, Ramón Esparza. In so doing, the artist invites Brown and Queer cultural producers to realize large-scale collective projects, gathering people together to build networks of support in and outside of traditional art spaces.

Chicharron, the alias of **Tim Reyes**, is a musician and performance artist born on September 11, 1984. A classically trained percussionist, he has toured extensively, showcasing his diverse musical talents. His work explores the intricacies of Mexican American identity, masculinity and survival. Raised in East L.A. during the 1990s and early 2000s, his art navigates the tensions between Catholicism, born-again Christianity and sex positivity, examining the dualities of hyper-masculinity and submission, as well as the intersection of sex work as both survival and pleasure. As a recipient of the prestigious Creatives Rebuild New York grant, Chicharron's latest record, *God Shaped Hole*, boldly examines indulgence in sex without shame, using darker themes as a vehicle for shadow work and personal healing. Currently, he is developing a new EP titled *Shadow Worker*, further exploring his queer identity through music. His recent solo exhibition, *Self Esteem Room*, at All Street Gallery in the Lower East Side of Manhattan, seamlessly blended mixed media, photography and live performance, solidifying his reputation as a groundbreaking and boundary-pushing artist.

MUXX

MUXX is a multimedia and performance collective that emerged from the Art + Technology Lab supported by LACMA (Los Angeles County Museum of Art), in 2021 for the commission of the multimedia performance piece entitled *BIGUIDIRIBELA*. With a transdisciplinary approach, the artists that make up MUXX – Eyibra (Abraham Brody), Lukas Avendaño, Nnux (Ana López) and Óldo Erréve – approach the practice of performance through various media such as performing arts and dance, electronic music, digital arts and new technologies, generating projects that reflect on various themes such as ethnic, racial and gender diversity, sexuality and the environment, based on futuristic visions and timeless conceptions. Currently, MUXX remains active in the scene carrying out cultural development activities such as performances, talks and workshops internationally in various cities between Mexico, the United States and Europe. The collective is currently developing new multidisciplinary projects and new multimedia performance and installation pieces. @muxxproject

EYIBRA (fka Abraham Brody) is a multidisciplinary artist who works with performance, video art, painting and sound. His works explore themes of gender, sexuality, identity and power dynamics, focusing especially on the decolonial, the anti-patriarchal and the human body as a vehicle of transformation. This has led to collaborations with artists such as Marina Abramovic and Lukas Avendaño (a muxe artist from the Zapotec Nation of Mexico). EYIBRA is a member of the Mexico-based MUXX collective, which received the Los Angeles County Museum of Art's Art + Technology Lab Grant in 2022. He has presented work at venues such as the Barbican Center London, Kampnagel Hamburg, Berdache Festival Barcelona, HyperHouse/MMMAD Madrid, Fondation Beyeler Basel, Pace Gallery, LA Dance Project, François Ghebaly Gallery, BRIC Arts New York, National Sawdust NYC, Festival Ceremonia México, Ex Teresa Arte Actual México and Teatro de la Ciudad de México, among others. @eyibra

Lukas Avendaño is a performance artist, choreographer, and anthropologist hailing from the Isthmus of Tehuantepec, Oaxaca

(Mexico). Lukas is also a «Muxe», a third gender identity of the Zapotec people that predates colonization and christianity. Avendaño has presented work at LACMA, LA Dance Project, Yerba Buena Center, Performance Space New York, Musée du Quai Branly – Jacques Chirac, De Singel Antwerp, Kampnagel Hamburg, Museo Nacional Centro de Arte Reina Sofía, and Palacio de Bellas Artes México, among many others.

Ólido Erréve is a visual producer, photographer and self-taught multimedia artist. His work explores the union of art and technology in a post-organic context, the dichotomy between the real being and the digital avatar, as well as trans-humanism and eco-digitalism as a manifesto for otherworldly audiovisual responses in virtual and physical performance format. Erréve has been internationally granted for his interdisciplinary creation with new technologies by LACMA Art + Technology Lab, Roy and Edna Disney CalArts Theater, UCLA's Center for the Art of Performance, Laboratorio Arte Alameda México City, Fabra i Coats Barcelona, Kampnagel Hamburg, HyperHouse/MMMAD Madrid, among others. @oldoerreve

Nnux (Ana E. López) is a multidisciplinary artist, composer, and performer from Mexico City. Her practice weaves electronic and acoustic music, performance art, installation, and digital art. Deeply interested in symbolic languages, poetry, and storytelling, Nnux explores how art can become a space to reflect on our collective potential for personal and social transformation, allowing us to connect with our capacity to imagine different futures. @_nnux

Nao Bustamante

Nao Bustamante is a legendary artist, originally from a small town in the Central Valley of California, who now resides in Los Angeles. Bustamante's precarious work is cross-genre. She has exhibited, among other locales, at the Institute of Contemporary Arts in London, the Museum of Modern Art in New York, Sundance International Film Festival, Outfest International Film Festival, The Park Avenue Armory and El Museo del Barrio.

She has received numerous awards including the Anonymous Was a Woman fellowship, a New York Foundation for the Arts Fellow, a Lambert Fellow, and the Chase Legacy award in Film. She has been an Artist in Residence of the American Studies Association, Skowhegan and Artpace. Bustamante was awarded the CMAS-Benson Latin American Collection Research Fellowship, Artist in Residence at UC Riverside and a UC MEXUS Scholar. Bustamante's 360° mini-series, "The Wooden People" (TWP), received a producing grant from the Mike Kelley Foundation, and the National Performance Network. TWP was previewed at REDCAT in 2021. She was a fellow with the California Fund for Visual Artists and received the Philip Guston Rome Prize 2024. Currently she holds the position of Professor of Art at USC Roski School of Art and Design. Follow her @naobustamante and @gravegalleryLA for more everything.

SPECIAL THANKS

Special thanks to Tommy Sharkey, Dr. Eliah Arnoff-Spencer, Robert Twomey, and Ricardo Dominguez for their assistance securing use of robotic dog Laika, seen in performance with MUXX. Prior to her performance as part of Live Night, Laika was part of a NASA mission to the arctic circle as a representative from the UCSD Center for Health. She went to test medical equipment, but came back having helped save the lives of two NASA researchers.

LAND ACKNOWLEDGEMENT

We at UCLA's Center for the Art of Performance and Roy and Edna Disney CalArts Theater 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 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.

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

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ALL WATCHED OVER BY MACHINES OF LOVING GRACE

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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

