



Photo by Allina Yang

Miguel Gutierrez

Super Nothing

Fri, June 13 - Sat, June 14, 2025 at 8 pm
Freud Playhouse, UCLA

**CENTER
FOR THE ART OF
PERFORMANCE
UCLA**

WELCOME TO THE 2024–25 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



The poetics of movement and migration

Welcome to my inaugural season at CAP UCLA. Inspired by the diversity of Los Angeles and the city's ability to shape-shift, the 2024–25 season encompasses narratives of change, adaptation and a quest for new perspectives. The works presented speak to our universal urge for exploration and our innate desire for belonging. The visionary artists whose work will bring the season to life ask us to ponder our origins, our trajectory, and the nature of human existence.

Across thirty performances, scores of artists from Los Angeles, around the US, the Democratic Republic of the Congo, Indonesia, Iran, Mexico, South Africa and the United Kingdom inspire thought-provoking conversations and seek to create a more just world together. Each performance adds another thread to the ever-evolving tapestry of existence, a testament to the resilience and beauty found in movement and migration.

The performing arts provide fertile ground for transformation and evolution, creating spaces that encourage reflection, connection, and action. My hope is that when you exit a performance, you will be transformed by the desire for a more dignified and empathic world.

In these times of global strife, we must create new ways of being with one another. I invite you to join us this season: ignite your curiosity, partner with us as we fuel new aspirations, and embrace the power and possibility of change.

I look forward to welcoming you.

A handwritten signature in white ink, appearing to read 'Edgar Miramontes', is positioned to the left of the photograph.

Edgar Miramontes
Executive and Artistic Director





Photo by Maria Baranova

CAP UCLA presents

Miguel Gutierrez

Super Nothing

Fri, June 13 - Sat, June 14, 2025 at 8 pm
Freud Playhouse, UCLA

Program duration: 70 minutes
No intermission



PALIHOTEL
WESTWOOD VILLAGE



ABOUT THE PROGRAM

What can a dance do to confront the constant grief that we experience in our lives? *Super Nothing* presents four dancers whose explorations are analogues for how people support each other to survive. Interdependence takes multiple forms, as the performers move through representations of the past to create a blueprint for a new future. This piece extends Gutierrez's interest over the past few years in creating "choreography for the end of the world."

PROGRAM CREDITS

Choreographer: Miguel Gutierrez

Performer/Collaborators: Jay Carlon, Evelyn Lilian Sanchez Narvaez, Justin Faircloth, Wendell Gray II

Opening Voice: Daniel Soto

Lighting Designer: Carolina Ortiz

Composer: Rosana Cabán, with contributions from Miguel Gutierrez

Costume Designer: Jeremy Wood

Dramaturgical Assistance: Stephanie Acosta

Production Stage Manager: Evan Hausthor

Management: Michelle Fletcher

Additional movement contributions: Ajani Brannum, Marty Kudelka, Kathryn Hunter

FUNDING CREDITS

Super Nothing was commissioned, produced and presented by New York Live Arts as part of the Randjelović/Stryker Resident Commissioned Artist Program, with lead support from Mellon Foundation. *Super Nothing* premiered during New York Live Arts 24-25 season.

Super Nothing was additionally co-commissioned by On the

Boards/Seattle, CAP UCLA, MCA Chicago and American Dance Festival with support from the Doris Duke/SHS Foundations Award for New Works.

Super Nothing is a National Performance Network (NPN) Creation & Development Fund Project co-commissioned by New York Live Arts and NPN. The Creation & Development Fund is supported by the Doris Duke Foundation and the Mellon Foundation. For more information: npnweb.org

Super Nothing was made possible with generous support from Café Royal Cultural Foundation and developed with residency support from Maggie Allesee National Center for Choreography at Florida State University, CAP UCLA, Pillow Lab at Jacob's Pillow, American Dance Festival and The Field Center.

ABOUT THE ARTISTS



Miguel Gutierrez (he/him) is an artist and educator living between Lenapehoking/Brooklyn, NY and Tovaangar/Los Angeles.

His work continues and expands the legacy of experimental QTPOC artists and creates

empathetic, irreverent, and reflective spaces that prioritize attention as a means to unravel normative belief systems.

He is also fascinated by how capital interacts with art

making, a topic he explored in his podcast *Are You For Sale?*

Recent performance work includes *I as another*, which looks at the virtual architecture of memory, and *sueño*, a bilingual music project of melancholy songs, which was recently

performed at Jacob's Pillow. His work has been presented internationally for over twenty years in venues such as

American Realness, Brooklyn Academy of Music, Chocolate

Factory, Walker Art Center, Wexner Center for the Arts,

American Dance Festival, On the Boards, REDCAT, Festival

D'Automne in Paris, Festival Universitario in Colombia and as a selected artist for the 2014 Whitney Biennial. He is a Guggenheim Fellow, a United States Artists Fellow, and a recipient of a Foundation for Contemporary Art award, a 2016 Doris Duke Artist Award, a 2016 Frankie Award and four New York Dance and Performance "Bessie" Awards. He has received project support multiple times through the National Performance Network, MAP Fund, and the New England Foundation for the Arts' National Dance Project. He is an Associate Professor of Choreography in the Department of World Arts and Cultures/Dance at UCLA.
miguelgutierrez.org IG: @aboylikethat



Jay Carlon (he/they) is a performance artist, choreographer and community organizer whose work facilitates shared healing, exploring postcolonial identity, ancestry and the complex queer/Filipinx experience. The youngest of

twelve in a migrant family, Carlon connects a global network of AAPI creatives and communities. Named one of *Dance Magazine's* "25 To Watch," Carlon has shown work with the Filipino American National Historical Society, at REDCAT, homeLA, Lincoln Center and more; and performed with The Industry Opera, Oguri, Bill T. Jones and the Metropolitan Opera. Commercial work includes performance and choreography for Mndsgn, Kanye West and Solange Knowles; and as associate director with aerial spectacle company Sway at the Olympics and Super Bowl.

jaycarlon.com



Justin Faircloth is a performing artist from North Carolina. Since relocating to New York, Justin has had the pleasure of working with Blaze Ferrer, Cherylyn Lavagnino, Doug LeCours, loveconductors, Jordan Lloyd,

Rashaun Mitchell + Silas Riener, Maddie Schimmel, Third Rail Productions, Third Class Citizen, Erik Thurmond, Alexa

West, Ash Yergens, Jessie Young, Abby Zbikowski, and others. Instagram: @bacnegggs



Wendell Gray II is a dance artist, choreographer, and educator currently based in Brooklyn, NY, situated on Lenapehoking land. Wendell's artistic journey has led him to perform with a myriad of influential

choreographers in contemporary, experimental, and concert dance. Those artists include Miguel Gutierrez, Pavel Zustiak, Tere O'Connor, Joanna Kotze, Jordan Demetrius Lloyd, Christal Brown and Kevin Beasley, among many others. Wendell's original choreographic works have been shown on stages and platforms across the country. His original works have been showcased at venues such as Coffey Street Studios, Kinosaito Arts Center, Gibney, University of the Arts, Movement Research at Judson Church, Center for Performance Research, Chez Bushwick, Bronx Academy of Arts and Dance and The Painted Bride. Wendell is an alumnus of the University of the Arts, where he graduated with a BFA in Dance under the direction of Donna Faye Burchfield. Originally hailing from Atlanta, GA, his artistic journey has been enriched by a diverse range of influences. For more, visit wenings.com



Evelyn Lilian Sanchez Narvaez aka evelina aka Letty Leticia aka ehd-dhe!!!! comes from cleaning houses with her mom! Excited, Proud and Grateful, this saddie baddie continues to listen to the aprendizajes that "la limpieza" have

gifted her. To See + To Do + To Be Thankful For All Of It. evelina is currently working on embodying healthy anger, the lawyer brain and the movements of a soft tissue specialist. Evelyn has been apart of projects with Miguel Gutierrez, Jill Sigman, Abby Zibikowski, curated by Eva Yaa Asentwaa, Gibney Dance Work Up 4.0 Artist, Art Educator with Urban Art Beat and Elders Share The Arts and an American Dance

Festival, Gibney Dance, Movement Research community member. Compost + Scents + Fascia + Inflammation + Sound + Texture + Volume + Crunch + Color.



Carolina Ortiz Herrera is a NY based Lighting Designer for theatre, opera and dance, born and raised in Mexico City. She tells stories through light to elevate the human experience to a universal language illuminating the complexity

of the human experience. She thinks of light as an enigmatic, yet subtle living force transporting an audience to “stand at the threshold” where a new understanding of our collective experience is revealed. Carolina has collaborated with many regional theaters across the United States, including Broadway. She is excited to continue a second collaboration with Miguel on this new piece. She is honored to have been featured on the 2nd Annual “Women to Watch List” from the Broadway Women’s Fund. carolinaortiz.com



Rosana Cabán is a Puerto Rican born, Brooklyn based artist. She uses sound, sculpture and performance as mediums to probe problematic binaries such as masculinity and femininity and technology vs human progress. As a producer

and recording artist, she is half of the collaborative music duo “cosas cosas” along with artist Gabo Camnitzer (“Mother Courage”, 2024.) She has most notably performed at the Brooklyn Museum, National Sawdust, the Fillmore, Webster Hall and over eighty rock venues across the U.S. and Canada through touring with STRFKR, LadyHawke, the Generationals and Sylvan Esso. Cabán holds an MFA in Sound Art from Columbia University and is a Berklee alum. She was a Marble House Project Artist in Residence in 2018, an Ace Hotel AIR 2017, and a guest collaborator for Lucas Artists Fellow Xandra Ibarra at Montalvo Arts Center in 2020. She is currently a Rockaway Artists Alliance Artist in Residence for the Summer 2024 session and a Teaching Assistant Professor at Stevens Institute.



Jeremy Wood is a designer and artist working in Brooklyn, NY. He currently designs for Brooklyn based menswear brand, Outlier, most recently under the creative direction of Willie Norris.

A graduate from Pratt Institute, his work has been featured in *Vogue*, *Harper's Bazaar*, *Sports Illustrated* and multiple New York City based publications. He has collaborated with various musicians including L'rain and Remi Wolf for digital and live performances.



Stephanie Acosta is an interdisciplinary artist who places the materiality of the ephemeral at the center of her practice, questioning meaning-making and manufactured limitations.

Acosta has produced and presented works with and for Museum of Art and Design, Museum of Contemporary Art of Chicago, Knockdown Center, the Current Sessions, Miami Performance International Festival, Anatomy Collective, IN>Time Symposium, the Chicago Park District, the Performance Philosophy conference, High Concept Labs, Read/Write Library, No Media and Radius. In her continued commitment to the experimental voices of New York and Chicago's performance art communities, Acosta has also collaborated with artists such as Miguel Gutierrez, Daviel Shy, Mark Jeffery and Judd Morrissey of ATOM-r, as well as performance artist Robin Deacon, sonic artist Jeff Kolar, and lead discourse at American Realness 2018. A Cuban American born and raised in Miami, Florida, and currently residing in Brooklyn, Acosta works extensively with unseen histories, performance, experimental radio, and film.

Daniel Soto is a creative producer and writer. He lives in Los Angeles.

Evan Hausthor is originally from Topeka, Kansas and is a graduate from the University of North Carolina School of

the Arts where he received his BFA in Stage Management. He is currently based in Brooklyn NY. Recent credits include work with Circus EVO, Pilobolus and American Dance Festival, In his free time he enjoys reading, exploring new places and meeting new people.



Michelle Fletcher is a live performance maker, director, educator, artist manager and psychodynamic therapist based in Catawba and Cherokee lands, colonially known as Greenville, SC. Fletcher earned her BFA from

North Carolina School of the Arts, MFA from Florida State University, and MSW from NYU. Fletcher was a Fulbright Scholar at The Jerusalem Academy of Music and Dance, teaching contemporary technique and dance technology. Her dances have been presented at ODC Theater, CounterPulse, Triskelion and CPR. Fletcher's film *Dan's House* headlined the Dance for Camera Festival at Lincoln Center and San Francisco. She currently serves as Manager to Miguel Gutierrez.

THANK YOU

All work is collaborative. Thank you to my amazing group of collaborators for all of the amazing work you have put into bringing this work to life and keeping it alive.

Thank you Edgar, Bozzy, Antony, Zarina, Evan, Duncan, Katelan, Stephanie, Meryl, Baha, Lisa, Helene, Elvis and the entire CAP/UCLA team for your support in presenting *Super Nothing*. We offer these performances in loving memory of Fred Frumberg. We are so grateful for the work he did to support art throughout his life and for the work he did to support and bring this work to CAP UCLA.

Thank you to my colleagues in the Department of World

Arts and Cultures/Dance for your brilliance and support. I am honored to work alongside you. I am especially grateful to Vic Marks for boosting the visibility of this show to the School of Art and Architecture. Thank you to my students in WACD for inspiring me to think through the complexities of what dance can and should do now.

Thank you to the Chicano Studies Research Center and the Barbra Streisand Center for the Study of Women for promoting the show!

Thank you to Bill T. Jones, Janet Wong, Kyle Maude, Hannah Emerson, Tyler Ashley, Chanel Pinnock, Leo Janks and the entire crew and staff of New York Live Arts for supporting the creation process into the premiere of this new work.

This piece emerged from an invitation to an Archive Residency from the Maggie Allessee National Center for Choreography. Thank you to Carla Peterson, Ansje Burdick, Chris Cameron for their extraordinary work at MANCC, for their care of the archive and for working so hard to create a critical incubation space for so many artists. Thank you also to MANCC's first director, Jennifer Calienes.

Some of the dance material in *Super Nothing* was generated from contributions from past collaborators: Michelle Boulé, Hilary Clark, Luke George, K.J. Holmes, mickey mahar, and James McGinn.

Thank you to the artists, scholars and writers who served as inspirations to me in this project: Christina Sharpe, Mira Schendel, Ralph Lemon, Neil Greenberg, Juliana May are the obvious ones, but I am inspired by so many more than I can name.

Thank you to the audience – the folks who have followed my work for what is now decades (!), and to the new folks who I

hope will join the ride. The work is nothing without people to receive it so thank you for your willingness to do so.

CHOREOGRAPHER'S NOTE

Super Nothing started when I was invited to engage in an Archive Residency at MANCC, which beautifully coincided with the amazing two year Randjelović/Stryker Resident Commissioned Artist offer from New York Live Arts. At first I thought it would be a recuperation and redemption of past work, but quickly, once I was in the room with the dancers, it began to evolve into something else. *Super Nothing* is an emotional MRI for how people, MY people, come together to process the overwhelm, how we support each other and maintain ourselves. For years now I feel like the baseline emotion I've reckoned with is grief. Grief courses through everything. It's coursing through me now with the emboldening of cruelty and stupidity in this country, the obliteration of Palestine, the rightward tilt everywhere, and the embrace of alleged "strongmen" i.e. cowards/mediocre men who fail upwards. In the midst of this, what has come through me is a dance. *Super Nothing*. Something epic and expansive and also tiny. But (my) pieces form a vast network of butterfly effects that shape the world in meaningful ways. Making - engaging all of the folks who make it happen, creating intentional time, accepting insecurity and imperfection, practicing joy, inventing inside jokes in rehearsal and crying when we must - IS A BLUEPRINT FOR SURVIVAL. Making has kept me alive, simple as that. It is really hard and really beautiful. I'm sour on "hope" and "resilience" cuz there's too much awful shit going on to be naively aspirational. I fight bitterness daily. But I'm here for being relational, engaged, fighting for mystery/magic, and laughing/crying with my collaborators, friends, lovers, colleagues, students, and audience.

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





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



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.

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

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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



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