



**Edgar Arceneaux and
Frank Lawson**
Place is the Space

Sat, Aug 29, 2026 at 1 pm
The Nimoy

HAMMER MUSEUM **CENTER
FOR THE ART OF
PERFORMANCE
UCLA**

WELCOME TO THE 2026–27 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

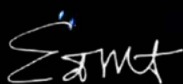


Every season, I sit with the question: what does this particular moment ask of us?

The program you hold in your hands or are reading on a screen is my attempt at an answer. It is a season that resists easy summaries, but if I had to offer one, I would say this: It is a season about what it means to be alive, together, right now — to carry the past in our bodies, to long for connection across difference, to reckon with beauty and violence, and to find that joy and grief are rarely as far apart as we imagine.

The body remembers what the mind forgets. It carries history in its muscles, grief in its breath, joy in its feet. This season, we have built a program around that truth — and around the artists who know it most deeply. Our 2026–27 season is organized by a single conviction: that memory is not the past. It is the present, living within us. And what we do with it — how we mourn it, celebrate it, transmit it, resist it — is one of the most urgent questions of our time. Whose stories are told? Whose voices are heard? Whose lives are made visible? These are not abstract questions — they are the ones our artists answer every time they take the stage. I invite you to gather with us, to stay alert together, and to discover what we are capable of when we refuse to look away.

With hope and imagination,



Edgar Miramontes

Executive and Artistic Director





CAP UCLA and Hammer Museum present

**Edgar Arceneaux and
Frank Lawson**
Place is the Space

Sat, Aug 29, 2026 at 1 pm
The Nimoy

Program duration: 240 minutes
No intermission

This performance is presented in conjunction with *SPACE IS THE PLACE: Selections from the Hammer Contemporary Collection*, on view at the Hammer Museum through Sunday, September 6.

ABOUT THIS PERFORMANCE

This four-hour performance has no formal intermission and patrons are welcome to come and go as needed throughout. Seating is general admission and cannot be guaranteed at all times; if the venue reaches capacity, there may be a short wait before a seat opens up. Everyone with a ticket will be admitted.

ABOUT PLACE IS THE SPACE

Place Is the Space is a four-hour immersive performance experience combining live jazz improvisation, theatrical storytelling and multimedia design inspired by Sun Ra's philosophy and his film *Space Is the Place*. The work functions as both a concert and an experiential ritual where musicians, performers, visual elements and audience members collectively shape the space into a place. Metaphorically building the vehicle that Sun Ra aspired towards, expressing Afrofuturistic themes of transcendence, liberation and joy.

This cosmic jam session culminates in the audience crowning a "New Sun Ra," who leads the full audience on a pilgrimage to the Hammer Museum for one final performance, where everyone is invited to play along.

Presented in conjunction with the Hammer Museum's current exhibition *SPACE IS THE PLACE*, which frames "space" as a conceptual framework inspired by the works and views of experimental jazz artist Sun Ra. Arceneaux's contribution also marks his second collaboration with CAP UCLA, after 2024's Boney Manilli.

ABOUT THE COMPANY

Co-writer, Director: Edgar Arceneaux

Co-writer, Actor: Frank Lawson

Music Director: Chris Ryan Williams

Musicians: Human Error Club; Mekala Session, Diego Gaeta, Jesse Justice

Actress: Monique McWilliams

Actress: Pinky Jones

Musicians, Actors: Michael Session, Victoria Theodore, Sylvester Uzoma Onyejiaka II

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Associate Video Designer: Xiaoyue Zhang

Props Master: Sophia Soll

Props Makers: Adrian Della Rossa, Mia Hu

Stage Hands: Zora Arceneaux, Ernesto Rocha, Lydia Soll

Special thank you to our donors Tim Disney, Reginal Brown, Virginia Joy Simmons, Kathy Foley-Meyer

***Place is the Space* is produced by RARARA!** —an experimental ensemble that blurs the boundaries between visual art and live performance, where history, fantasy, past and present collide. Co-founded by artist Edgar Arceneaux and producer Ratri Anindyajati, RARARA! brings together an international African-American and Asian team to create bold contemporary works that turn spectators into accomplices — inviting them to enter, disrupt and become part of every story.

ABOUT THE ARTISTS

Edgar Arceneaux is a Los Angeles-based multidisciplinary artist whose practice spans drawing, installation, video, film and performance, exploring connections between history, memory and seemingly unrelated narratives. In 2015, he directed his first play, *Until, Until, Until...*, for Performa Biennial in New York, receiving the Malcolm McLaren Award for Best Show. His work has been presented at institutions including the Hammer Museum, The Studio Museum in Harlem, MIT's Vera List Center and Museum für Gegenwartskunst Basel, and is held in major collections including the Whitney Museum, MoMA, Carnegie Museum, Museum Ludwig, Hammer Museum and LACMA. Arceneaux is an Associate Professor at USC and serves on Creative Capital's Board.

Frank Lawson starred as Ben Vereen in Edgar Arceneaux's award-winning play *Until, Until, Until...* and *The Mirror Is You*, co-written for Paris' Nuit Blanche Festival. Some stage credits include *Summer: The Donna Summer Musical*, *Marilyn!* on the Las Vegas strip, *Yemandjá* with Grammy winner Angélique Kidjo, *Freeze Frame* with Debbie Allen, *Porgy and Bess*, *The Who's Tommy*, *Hair*, *Ragtime* and *Mamma Mia!* at the Hollywood Bowl and toured Asia in *RENT*. Frank received NAACP and LA Ovation Awards for *When Jazz Got The Blues* and has appeared in television and film. He is a graduate of SMU Meadows School.

Chris Ryan Williams is an artist and musician based in Brooklyn whose work unfolds through electroacoustic composition and performance installation. His debut LP, *Odu: Vibration II*, was praised by *Pitchfork* and named one of *NPR's* Best New Albums, reimagining a journey through Plato's Cave. His work has been presented across the U.S. and Europe at venues and institutions including the Venice Biennale, Walt Disney Concert Hall, Royal Danish Playhouse, National Sawdust, Roulette Intermedium and Performa Biennial. Collaboration is central to his practice, with creative partners including Ralph Lemon, Eyvind Kang, Nicole Mitchell, Bennie Maupin, Patrick Shiroishi and Marjani Forte-Saunders.

HUMAN ERROR CLUB is Diego Gaeta, Jesse Justice and Mekala Session — a trio of two keyboardists and a drummer, longtime friends from different corners of Los Angeles. Formed in 2019 as a solution to the recurring problem of unavailable bassists, the group quickly evolved into a regular collaborative project. Their latest release, *HUMAN ERROR CLUB AT KENNY'S HOUSE*, emerged from improvisational sessions with frequent collaborator Kenny Segal. They have contributed production to tracks by Billy Woods, Chuck Strangers and others, and recently served as the live backing band for Backwoodz Studioz labelmates Armand Hammer's NPR *Tiny Desk* performance.

Monique McWilliams began her journey at a young age, studying and playing instruments, while simultaneously discovering her love for acting and performing in theater. She went on to attend a performing arts high school for dance and later studied Film & Television Production in college. After graduating, Monique worked in film production and wardrobe, collaborating with films and clothing designers throughout New York City, which eventually led her to open BannedFromTV, a vintage clothing store that grew into a creative platform and expression of her unique aesthetic. Today, Monique's life work has blossomed into a career as a Creative Director, bringing together her love of performance, fashion, film and visual storytelling.

Pinky Jones is a SAG-AFTRA actor, writer, musician and California REALTOR®. A Columbia College Chicago Theatre & Dance graduate, she has performed with Victory Gardens Theatre, Bailiwick Repertory, and other leading Chicago companies. Her stage credits include a Jeff Award-nominated performance in *If the Radiance of a Thousand Suns* and her autobiographical solo show *Looking for Backup*, which won the Blockbuster Award at the 2026 30 Minutes or Less Theatre Festival. Television credits include *General Hospital*, *Snowfall* and *Superstore*. Film work includes *Nina Quebrada*, *The Last Appeal* and *Symptoms*. She is also a musical director, vocalist and jazz and blues trumpeter.

Victoria Theodore is an acclaimed pianist who has performed with luminary artists such as Stevie Wonder, Beyoncé and Lin-Manuel Miranda. Victoria is also a composer, arranger and lyricist. She is co-composer for the new musicals *MARIAN* and *Co-Founders*, pianist for the Oscar-winning film *CODA*, an actor in Lin-Manuel's Oscar-nominated film *Tick, Tick...BOOM!*, an on-stage performer in Lin-Manuel's improvisational hip-hop show *Freestyle Love Supreme*. Victoria is a published author, has two Bachelor's degrees from Oberlin College / Conservatory, a Masters degree from Stanford University and is co-founder of her band, EnSPirits. Victoria is also a motivational speaker, yogi, dancer and polyglot.

Michael Session is a Los Angeles-born saxophonist who emerged from Avalon Gardens in South Los Angeles. He began playing saxophone at 18, inspired by Charlie Parker, Cannonball Adderley, John Coltrane, Dexter Gordon, Joe Henderson, and Wayne Shorter. A graduate of Los Angeles High School, Session studied music theory and harmony at L.A. City College. He joined Horace Tapscott's Pan Afrikan People's Arkestra, developing skills in composition, orchestration, and musical direction. After five years with Tapscott, Session joined the U.S. Army, playing saxophone in a military band. Following his discharge, he toured Europe before returning to the United States in 1987.





Philip Miller and Tshegofatso Moeng *Nkoli: A Fierce and Fabulous Life*

Fri, Oct 2, 2026 at 3:30 pm

The Nimoy

Free with RSVP

Philip Miller's *Nkoli: A Fierce and Fabulous Life* is a ground-breaking theatrical production honoring the life and legacy of Simon Nkoli, a gay anti-apartheid freedom fighter. This film of the operatic work stands as testimony to the power of art as a tool for resistance.

“Vivid, vibrant and uplifting” – *Theatre Scene Cape Town*

cap.ucla.edu/nkoli

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.

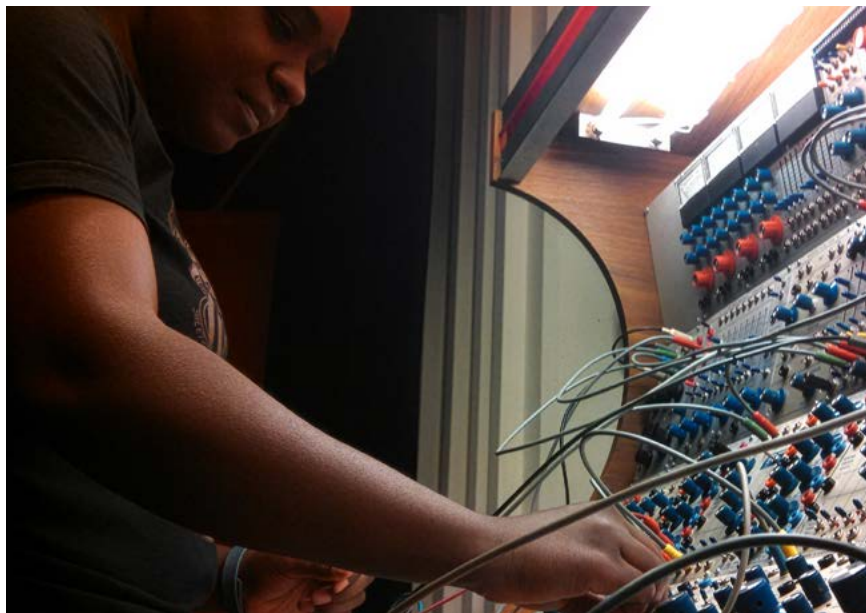
DFS programs are open to any public school in greater Los Angeles, and are always free to attend.

cap.ucla.edu/dfs



**CAP
UCLA**





Yvette Janine Jackson with Radio Opera Workshop

Fri, Oct 2, 2026 at 8 pm

The Nimoy

Award-winning composer and sound artist Yvette Janine Jackson premieres new music with her Radio Opera Workshop (Mattie Barbier, Dawn Norfleet, Jessica Shand and Ava Porter), weaving together composed and improvised soundscapes into immersive experiences that journey through shared histories and speculative futures. The evening also features a conversation with the composer and sound installations in the lobby.

cap.ucla.edu/yvette

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We are on Instagram and X @CAP_UCLA, and on Facebook at @CAPATUCLA. Follow for behind-the-scenes moments, artist spotlights, and event updates.

TAG US

At a show? Tag us and use #CAPUCLA — we love connecting with you.

SHARE YOUR EXPERIENCE

Loved a show or have constructive feedback? Email us your story at info@cap.ucla.edu —we're always listening.

STAY IN THE LOOP

Sign up for our newsletter, sent twice a month, or choose genre-specific lists — dance, music, theater and more — at cap.ucla.edu/enews.



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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General Questions

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(please allow 48 hours for a response)

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Royce Hall Rental Information

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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, 2025, to June 30, 2026.

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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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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



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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.

Join today at cap.ucla.edu/membership

