



Photos by Darrell Hoemann

Ain Gordon and Josh Quillen *Relics and Their Humans*

Fri, May 1, 2026 at 8 pm
Sat, May 2, 2026 at 8 pm
The Nimoy

**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



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 Maria Baranova



Photos by Darrell Hoemann

CAP UCLA presents

A Pick Up Performance Co. Production

Ain Gordon and Josh Quillen ***Relics and Their Humans***

Sat, May 1, 2026 at 8 pm

Sun, May 2, 2026 at 8 pm

The Nimoy

Program duration: 70 minutes

No intermission



PALIHOTEL
WESTWOOD VILLAGE

Support provided by Olga Garay-English.

Relics and Their Humans
Ain Gordon and Josh Quillen
Directed by Ain Gordon

Guest singers

Jeremiah Lamph and Rogelio D. Resendiz

Dramaturg

Talvin Wilks

Lighting Designer

Jennifer Tipton

Lighting Design realized by

Krista Smith

Production Stage Manager

Ed Fitzgerald

Producer

Alyce Dissette

Represented by

Deirdre Valente, LBMI

For JQ, SG, DG, VSG, SGF, GP, RL, LF, MN.

Relics and Their Humans was made possible with development residencies at the Abrons Arts Center, Arizona Arts Live, Krannert Center for the Performing Arts, Wexner Center for the Arts, a development grant from the New England Foundation for the Arts National Theatre Project, and a Foundation for Contemporary Arts Grant for performances at La MaMa ETC June 2024. First performed at Krannert Center for the Performing Arts, October 14, 2023. And support from the Gilman Foundation, New York City Department of Cultural Affairs, and New York State Council on the Arts.

ABOUT THE ARTISTS

Ain Gordon is a three-time Obie Award-winning writer/director/actor, a two-time NYFA recipient a Guggenheim Fellow in Playwriting, and a Creative Capital Awardee. Gordon's work often focuses on marginalized/forgotten histories and the obscured figures found within. *Relics And Their Humans* premiered at the Krannert Center (IL), followed by performances at Arizona Arts Live, Wexner Center (OH), and La MaMa (NY) and continues to tour. Other recent projects include: *These Don't Easily Scatter*: excavating the early years of the AIDS crisis in Philadelphia, in collaboration with the William Way LGBT Community Center with support from the Pew Center for Arts & Heritage plus development at Boston University; *Radicals In Miniature*: collaborating with Josh Quillen on a series of requiems to personal icons at Baryshnikov Arts (NY), International Festival of Arts & Ideas, Quick Center, Connecticut College (all CT), Williams College and The Yard (both MA); and *217 Boxes Of Dr. Henry Anonymous*: culminating a 2-year residency at the Historical Society of Pennsylvania focused on Dr. John Fryer who, in 1972, disguised as Dr. Anonymous opposed the American Psychiatric Association's classification of homosexuality as a disease at the Painted Bride (PA), Baryshnikov Arts (NY), Transylvania University (KY) and the Center For The Art of Performance UCLA. Gordon's work has also been seen at BAM Next Wave, New York Theater Workshop, the Mark Taper Forum, Flynn Center, HERE Arts Center, DiverseWorks, Performance Space 122/PSNY, Dance Theater Workshop/NYLA, George St Playhouse (NJ), and MASS MoCA, among many others. Gordon is a former Core Writer of the Playwright's Center (MN), has twice held the post of Visiting Artist at the Pew Center for Arts & Heritage (PA), a former Artist-In-Residence at NYU Tisch School of The Arts, former Resident Artist at The Hermitage (FL), and was a 2020 Pabst Endowed Writer-In-Residence at the Atlantic Center for the Arts. Gordon has been a Director of the Pick Up Performance Co(s) since 1992.

Josh Quillen has forged a unique identity in the contemporary music world as an all-around percussionist, an expert steel-drum performer (lauded as "softly sophisticated" by the *New York Times*) and a composer. A member of the acclaimed ensemble Sō

Percussion since 2006, Josh has performed at Carnegie Hall, the Brooklyn Academy of Music, the Lincoln Center Festival, Stanford Lively Arts, and dozens of other venues in the United States. In that time, Sō Percussion has toured Russia, Spain, Australia, Italy, Germany and Scotland. These parallel interests led Josh to break ground in the use of the steel drums in contemporary classical music. To date, he has commissioned over a dozen pieces for steel drums from composers such as Stuart Saunders Smith, Roger Zahab, Dan Trueman and Paul Lansky. He's also had the honor to drill the Brooklyn Steel Orchestra (New York) and Skiffle Bunch Steel Orchestra (Trinidad) for the Panorama competition during carnival in Trinidad and Tobago. In recent years, he has collaborated with and performed in two staged works by writer/director Ain Gordon, *Relics and Their Humans* and *Radicals in Miniature*. An avid educator, Josh is a performer-in-residence at Princeton University with Sō Percussion and co-director of the Sō Percussion Summer Institute. He is in his 18th year as the director of the New York University Steel Band.

Talvin Wilks (Dramaturg) is a playwright, director, and dramaturg based in Minneapolis and New York City. His plays include *Tod, the boy, Tod, The Trial of Uncle S&M, Bread of Heaven, An American Triptych, Jimmy and Lorraine: A Musing* and *As I Remember It* with Carmen de Lavallade. Directing Credits: *The White Card, This Bitter Earth, Benevolence, The Ballad of Emmett Till* (Penumbra Theatre), *The Peculiar Patriot* (NBT/Woolly Mammoth), *Parks* (History Theatre), *Cannabis: A Viper Vaudeville* (HERE Arts/La MaMa) and *The Till Trilogy* (Mosaic Theatre). Dramaturgy Credits: *for colored girls who have considered suicide/ when the rainbow is enough* (2022 Broadway Revival), *Dreaming Zenzile* (New York Theatre Workshop/NBT), *An American Tail* (Children's Theatre Company), *Between the World and Me* (The Apollo), *Scat!*, *Walkin' with 'Trane, Haint Blu* (Urban Bush Women), *ink, Black Girl: Linguistic Play, Mr. TOL E. RanCE* (Camille A. Brown and Dancers), *In a Rhythm, A History, Necessary Beauty, Landing-Place, Verge* (Bebe Miller Company), *Radicals in Miniature, Relics and Their Humans* (Ain Gordon/Pick Up Performance Co.). He is an Associate Professor in the Theatre Arts and Dance Department at the University of Minnesota/Twin Cities and a member of the Ping Chong + Co. Artistic Leadership Team.

Jennifer Tipton (Lighting Designer) is well known for her lighting for theater, opera and dance. Her recent work in theater includes *Pictures from Home* on Broadway, *To Kill a Mockingbird* on tour, Beckett's *First Love* for ZOOM and all of Richard Nelson's Rhinebeck plays. Her recent work in opera includes a remount of *il Trovatore* for the San Francisco Opera; her recent work in dance includes Amy Hall Warner's *Somewhere in the Middle* and Lauren Lovette's *Dreamachine*, both for the Paul Taylor Company as well as *Midsummer Night's Dream*, choreography by George Balanchine and design by Christian Lacroix, for the San Francisco Ballet. Recently, she created her own "installation" at the Baryshnikov Art Center, *Our Days and Night*. Among many awards, she has received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, and in 2008 she was awarded the USA "Gracie" Fellowship and a MacArthur Fellowship.

Krista Smith (Lighting Design realized by) is a Philly based Theatrical Designer and Artist. She has worked as Jennifer Tipton's Associate both in New York and internationally. Selected works include: *Our Days and Night* (Baryshnikov Arts Center), *Swan Lake* (Ballet Philippines), *We're Only Alive For A Short Amount Of Time* (The Public Theater). Krista's designs have been seen in New York at venues including: La MaMa ETC, the Public Theater, Ars Nova, and New York Theater Workshop. Regionally includes: Wilma Theater, Dorset Theatre, Arden Theatre Co, Hartford Stage, Triad Stage, California Shakespeare Theater and Yale Repertory Theater. Company Member of KrymovLab NYC. Krista received her MFA from Yale School of Drama, and is a proud member of USA 829.

Ed Fitzgerald (Production Stage Manager) has been a professional stage manager for fifty years, working on Broadway (*Da, A Little Family Business, The Tap Dance Kid, Carrie: The Musical, The Violet Hour*), off-Broadway (Manhattan Theatre Club, *The Best of Friends, Tick, Tick...Boom*), off-off Broadway, and in major theatres throughout the country (Brooklyn Academy of Music, Baryshnikov Arts Center, American Repertory Theatre, American Conservatory Theatre, Mark Taper Forum, Geffen Playhouse, Spoleto USA) and overseas (London, Berlin, Singapore,

Seoul, Avignon, Strasbourg). He has been associated with the Pick Up Performance Co. for thirty five years.

Alyce Dissette (Producer) is a producer for performing, visual, film, and digital artists who has worked in a wide range of venues and projects from staff member in the Metropolitan Opera Presentations Department to former Executive Producer of the PBS national series, “Alive from Off Center,” and on digital media productions with the Voyager Co. She has worked with hundreds of artists including filmmakers Charles Burnett, Julie Dash, François Girard, Mark Pellington, visual artist James Turrell, author Art Spiegelman, and in the performing arts, Sir Richard Alston, Mikhail Baryshnikov, Karin Coonrod, Ain Gordon, David Gordon, Philip Glass, Nona Hendryx, John Kelly, Urban Bush Women and Robert Wilson. She has served on the Board of Directors for Dance/USA and the Alliance of Resident Theatres/ New York. She produced the multi-faceted archive project for director/choreographer/writer David Gordon that is considered a model in the field. She has been the Producing Director for the Pick Up Performance Co. since 2001 and is currently co-director of the LGBTQ+ Artists Archive Project.

Pick Up Performance Co., incorporated in 1978, is an artist-driven development, production, and presenting organization founded by choreographer/director/writer David Gordon. In 1992, the Pick Up Performance Co. (PUPC) expanded its artistic leadership to support the work of writer/director Ain Gordon, his son, who now helms the company. Since 1978, PUPC has produced over 100 performance works through multi-year production/development models in partnership with leading performance venues, community organizations and universities, including the Brooklyn Academy of Music, NY Public Library for the Performing Arts at Lincoln Center, Baryshnikov Arts, New York Live Arts, 651 Arts, and La MaMa ETC (all NYC); Krannert Center for the Performing Arts (IL), Arizona Arts Live, UCLA Center for the Art of Performance, William Way LGBT Community Center (PA), the Mark Taper Forum (CA), International Festival of Arts & Ideas (CT), National Performance Network, and Williams College (MA), to cite a few. pickupperformance.org

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**





Wild Up at The Nimoy ***The Center is Between Us***

Sat, May 9, 2026 at 8 pm

The Nimoy

Wild Up at The Nimoy is a three-concert series celebrating ecstatic freedom in music, from improvisation to minimalism and beyond. Wild Up is joined by the santoor and tabla duo of Kamaljeet and Jas Ahluwalia, along with cellist Chris Votek, to weave ancient rhythmic cycles into the fabric of the present moment.

cap.ucla.edu/between-us



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





Vijay Iyer and Wadada Leo Smith ***Defiant Life***

Sat, May 16, 2026 at 8 pm

The Nimoy

Composer-pianist Vijay Iyer and composer-trumpeter Wadada Leo Smith unite forces for an evening of duets that defy categorization in pursuit of an evocative, arresting sound. Deeply attuned and grounded in the present, Iyer and Smith perform cuts from their latest album, *Defiant Life*.

“...precise and quietly evocative, peaceful and gently probing.” – *The Arts Fuse*

cap.ucla.edu/defiant-life

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



**CAP
UCLA**



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: 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

B100 Royce Hall
Box 951529
Los Angeles, CA 90095-1529
Tel: 310-825-4401
Fax: 310-206-3843

General Questions

info@cap.ucla.edu
(please allow 48 hours for a response)

UCLA Central Ticket Office

Tel: 310.825.2101
Fax: 310.206.7540
tickets@cap.ucla.edu

Press Inquiries

Lisa Bellamore
lbellamore@gmail.com

Development Office

Tel: 310.267.4463
Fax: 310.206.3843
devinfo@cap.ucla.edu

Design for Sharing/ K-12 Arts Education

Tel: 310.825.7681
Fax: 310.206.3843
dfs@cap.ucla.edu

The Nimoy Rental Information

Mads Falcone
m.falcone@arts.ucla.edu

Royce Hall Rental Information

Anthony T. Jones
Tel: 310.825.4403
Fax: 310.206.8678
atjones@arts.ucla.edu
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, 2025 to Jan 31, 2026.

\$500,000 AND ABOVE

Anonymous
The Ahmanson
Foundation
Brenda R. Potter
The McGrath Abrams
Family Foundation
Cindy Miscikowski /
The Ring Foundation
Larry Layne Living Trust*
Susan Bay Nimoy
Jose P. Segundo*
Nancy & Joe Walker
Whitney Family

Dori & Charles Mostov
Harvey Motulsky & Lisa
Norton
New England Foundation
for the Arts
Patron Solutions, LLC
Nancy & Miles Rubin
Alan M. Schwartz*
Abby Sher
Keith & Cecilia Terasaki
Karyn Wynne

Linda Gach Ray &
Stephan Ray
Andrea Ghez
Allen Grogan
Martha Koplin
Joanne Lesser & Ronald
Johnston
Jonathan Marmelzat
Edgar Miramontes &
Antonio Castillo
Jacqueline & Jeffery
Perloff
Yolanda Robinson
Sylvia & James Rothman
Thomas & Linda Seidman
Edith Stoell*

\$100,000-\$499,999

Rosanna Bogart*
Kadima Foundation
Renee & Meyer Luskin
Wolfen Family
Foundation

\$5,000-\$9,999
Villa Albertine & Albertine
Foundation
Anna Wong Barth &
Donald Barth, Jr.
Billie & Steven Fischer
M. Elizabeth Fischer and
Jamie Wong
Lori & Robert Goodman
Olivia & Nicolas Gentin
Adam Grancell /
I. H. & Anna Grancell
Foundation
Kelly & Bill Kaiser
Bonnie Moss
National Performance
Network

\$500-\$999

Martha & Avrum Bluming
Madelyn & Bruce
Glickfeld
James Ingalls
Geraldine Kunstadter
Jill Lawrence & Paul
Koplin
Sherrill Luke
Lynn Ostrick
Charlotte Robinson &
Rand Hoffman

\$25,000-\$99,999

Stephanie &
Jon DeVaan
Marla Mayer &
Chris Ahearn
Hannah Montgomery &
Aaron Bay-Schuck
Laura & Gregg Perloff
/ Another Planet
Entertainment

\$2,500-\$4,999
Barbara Abell
Instituto Cervantes of Los
Angeles
Claude Petite
James Sie & Doug Wood
Stephanie Snyder
Anne-Marie & Alex
Spataru
Bonnie & Paul Yaegar

*Deceased

\$10,000-\$24,999

Braymer Family
Amy & James Childress
& Beverly Sommer
Valerie & Brad Cohen
CJ ENM Co., Ltd
Judy Fiskin & Jon Wiener
Olga Garay-English
Fariba Ghaffari
Jackie Gottlieb
Elizabeth A. Greenberg
Stefan Hastrup &
Gary Schilling
Diane Levine
Raulee Marcus
Freyda & Jerry Miller

\$1,000-\$2,499

Diane & Noel Applebaum
Marjorie Blatt
Jeffrey Cunard
Kristy Edmunds &
Roslyn Warby
Susan Foster

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



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

