



Photo by Robert Hayman Flores

Sussan Deyhim
Whispers from the
Underworld

Sun, Nov 17, 2024 at 7 pm
The Nimoy

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 Robert Hayman Flores

CAP UCLA presents

Sussan Deyhim

Whispers from the Underworld

Sun, Nov 17, 2024 at 7 pm
The Nimoy

Program duration: 75 minutes
No intermission



FARHANG
FOUNDATION

PALIHOTEL
WESTWOOD VILLAGE

Whispers from the Underworld is supported by the Farhang Foundation, CAP UCLA's exclusive cultural partner for this program. Additional funds provided by the Merle and Peter Mullin Endowment.

PROGRAM NOTES

PRELUDE

1. *Open City East and Open City West*
 - Soundtrack for Shirin Neshat's video installation *Soliloquy*
 - Year: 1999
2. *Meditation (A Covid Child)*
 - Composed, performed and produced by Sussan Deyhim during Covid
 - Year: 2020
3. *Clarion Call*
 - Score for Godfrey Reggio's *Once Within A Time*
 - Composed by Philip Glass and Sussan Deyhim
 - Year: 2021
4. *Hedyeh*
 - Score for *The House Is Black* media stage production
 - Poem by Forough Farrokhzad
 - Composed by Richard Horowitz and Sussan Deyhim
 - Year: 2015
5. *Invisible Road*
 - From the archival release on *IGETRVNG* (1985-1990)
 - Composed by Richard Horowitz and Sussan Deyhim
 - Poem by Forough Farrokhzad
6. *Medina Calls*
 - Composed by Sussan Deyhim
 - Year: 2000
7. *Discourse*
 - Soundtrack for the multimedia stage production *Logic of the Birds*
 - Composed by Sussan Deyhim
 - For a collaboration with Shirin Neshat, Shoja Azari, and Ghasem Ebrahimian
 - Year: 2012
8. *Aria*
 - Score for Godfrey Reggio's *Once Within A Time*
 - Composed by Philip Glass and Sussan Deyhim
 - Year: 2021
11. *Greeting the Sun*
 - Score for *The House Is Black* media stage production
 - Composed by Richard Horowitz and Sussan Deyhim
 - Year: 2015

12. *Clarion Call 2*

- Score for Godfrey Reggio's *Once Within A Time*
- Composed by Philip Glass and Sussan Deyhim
- Year: 2021

13. *WINDFALL*

- Soundtrack for the multimedia stage production *Logic of the Birds*
- Composed by Sussan Deyhim
- For a collaboration with Shirin Neshat, Shoja Azari, and Ghasem Ebrahimian

14. *HARLEM KIDS*

- Score for Godfrey Reggio's *Once Within A Time*
- Composed by Philip Glass and Sussan Deyhim
- For the children's choir at UCLA Herb Alpert School of Music
- Year: 2021

SPECIAL THANKS

Godfrey Reggio, Philip Glass, Shirin Neshat, Kristy Edmunds, Fariba Ghaffari, UCLA's Center for the Art of Performance, Alireza Ardekani and Farhang Foundation, Marti Reggio, Roberta and Chris Henley, Matt Wert and RVNG Intl, Susan James, Jason Wulfsohn, Kitty Kortess Lynch, Shari Rezai, Laila Salartash, Tucker Robins, Victoria Faust, Annie Ohayon and Annieo Media, our dear family Tamara, Jed, Cyrus and Seona Melnik.

And many thanks to Edgar Miramontes, Meryl Friedman and the staff and crew at The Nimoy for this wonderful new collaboration with CAP UCLA.

And to our dear friend Alan Schwartz who left us too soon, RIP Alan.

PROGRAM NOTES

I moved to New York from Brussels in 1979. After a lengthy and tense interrogation at the airport, amidst the height of the hostage crisis, I was finally allowed to enter the metropolis of Manhattan. A dream came through!

I was a dedicated dancer with Maurice Béjart's Ballet of the 20th Century in Brussels. But I found myself disillusioned, questioning why I was so devoted to ballet – a 17th-century European haute bourgeois art form.

I had the incredible opportunity to witness works presented in the 1970s avant-garde Shiraz Festival of Arts, right in the heart of Persepolis, the ceremonial capital of the Achaemenid Empire. It was a marvel, showcasing a genius mix of international avant-garde and indigenous roots.

There, I experienced the likes of Karlheinz Stockhausen, the Dagar Brothers, Iannis Xenakis, The Living Theatre, Peter Brook, Bob Wilson, Martha Graham, Persian classical music, Indonesian Kecak, Kathakali, and Béjart. These experiences profoundly shaped my aesthetics and taught me the importance of indigenous cultures and the forward-thinking vision of avant-garde bridge-makers. Truly inspirational!

When I arrived in New York I was convinced that, despite its fantastic physical bliss and my love for European classical music, ballet could no longer serve as my philosophical or artistic sanctuary. With the diverse training I received at Béjart's school, I decided to choreograph and compose my own vocal music as the soundtrack.

Stockhausen would often visit our school in Brussels, and one of his disciples, Alain Louafi, taught us vocal improvisation techniques. An approach that was about blending elements of indigenous vocal traditions in an abstract, purist electronic context. It opened an important pathway for what I wanted to explore as a composer and vocalist.

Meeting Richard Horowitz in New York was a turning point. His collaboration with the great Jon Hassell and being around a circle of composers – each possessing their own masterful approach to microtonal sensibility, including Pandit Pran Nath, Terry Riley, La Monte Young, Philip Glass, Steve Reich, and Pauline Oliveros – was transformative.

Richard's exquisite tonal mastery, his immersion in Moroccan desert trance culture, and his love for French surrealism – elements he brought back with him after a decade away – made music my sacred, healing, and cultural guiding light. So, it was goodbye to ballet, but it will always hold a special place in my heart.

I wasn't an advanced vocalist, but thanks to everything I absorbed from European choral traditions and the influences around me, I had adventurous ideas about the sonic and vocal landscapes I wanted to explore. The downtown music scene was a fantastic playground for creating experimental works; 8-track cassettes and the reel-to-reel tapes became my lifelines – though bouncing thirty two vocal harmonies was a painstaking process!

Then came the challenge in 1983: who in New York City could sing my vocal compositions? They needed to understand the traditions, have the time, and – who would play them? Faced with all this, I ended up recording my harmonic ideas myself and then waiting for commissioning grants to roll in. Let's just put the ideas on tape.

Thus, the "Me, Myself, and I" approach wasn't an act of narcissistic self-indulgence but the only way to ensure my pieces could be composed and heard.

Richard's musical sensibility and his gift for deep listening profoundly influenced my own way of hearing. Before I met Richard at Frank Eaton's studio, Noise NY, in Penn Station, I had recorded a deconstructed vocal improvisation session that served as the soundtrack for my new choreographic piece. Frank, who played a crucial role in our introduction, told me, "There's someone in town you must meet." He then remarked, "I really like

the way he holds his head!” At the time, I didn’t quite understand, and I thought, this cool guy in a studio called Noise NY couldn’t possibly have a class complex, could he?

Later, during a studio session, as I got to know Richard better, I noticed how he positioned himself perfectly between the two speakers with an ultra-precise head posture. That’s when I finally understood what Frank had been talking about – Richard was a deep listener, all else could wait!

Our duo’s potential attracted cultural luminaries, leading to early performances at Carnegie Recital Hall, The Kitchen, and the unwavering, instrumental support of Ellen Stewart at La MaMa Experimental Theatre Club, who had been invited to the Shiraz Arts Festival several times, bringing our cultures even closer. We later presented our work at venues like Royal Festival Hall, Queen Elizabeth Hall, BAM, Lincoln Center, The Met Museum, and The Gnawa Trance Music Festival, where Richard served as artistic director in its early years, now the Woodstock of Africa.

At the ICA London, Bernardo Bertolucci came to our concert, which led Richard to score *The Sheltering Sky* by his mentor Paul Bowles, alongside the great Ryuichi Sakamoto. Meanwhile, my deconstructed extended vocal techniques raised Lazarus from the dead in Martin Scorsese’s *The Last Temptation of Christ*, scored by Peter Gabriel. Thus began our journey into film scoring.

With each passing day, it becomes harder to imagine a world without Richard’s witty, singular sense of humor and his synergistic understanding of all that truly mattered on both a philosophical and creative level. His humanity and intellectual broadness allowed him to move effortlessly through any situation, crossing into deep conversations that became the pulse of the room.

– *The Wire*

Sussan Deyhim

Epiphanies

This piece will appear in the December 2024 issue of *The Wire Magazine*.

ABOUT THE ARTISTS

Sussan Deyhim is a composer, vocalist, sonic conceptualist, and performance artist who has been at the forefront of progressive vocal music internationally for over three decades. Incorporating the ancient mysticism of Middle Eastern music with the wizardry of modern technology, Deyhim creates a chillingly beautiful and deeply moving fusion of East and West, characterized by her highly personal, poetic, and ritualistic sonic signature.

She moved to New York City in 1980, embarking on a multifaceted career encompassing music, theatre, dance, media, film, and wide-ranging collaborations with leading artists from across the spectrum of contemporary art, including Philip Glass, Peter Gabriel, Ornette Coleman, Bobby McFerrin, U2, Eve Ensler, Bill Laswell, Joe Jackson, Rufus Wainwright, Marius De Vries, and her longtime collaborator, composer Richard Horowitz, among others.

Her collaboration with Shirin Neshat as composer and sound designer on Neshat's numerous video installations has gained them much international praise. Including a Golden Lion, Venice Biennial international prize for *Turbulent*.

Her music has been released through Sony Classical and Crammed Discs, and she has independently released ten eclectic albums under her own label, Venus Rising Records. A beautifully packaged double album of her soundtracks for filmmaker Shirin Neshat's *Rapture* was exclusively released for The Broad Museum, in conjunction with Neshat's acclaimed 2019 retrospective at the museum.

Her latest release is an album of archival music (1985-1990) composed in collaboration with her lifelong partner, composer Richard Horowitz. The album is set to be released on November 8 through RVNG INTL.

The House is Black, Sussan Deyhim's multimedia stage production inspired by the works of Iranian literary heroine, poet and filmmaker Forough Farrokhzad, was co-composed with Richard

Horowitz and directed by the renowned American director Robert Egan. The production has been presented at prestigious venues including Royce Hall by CAP UCLA, The Wallis, and The Metropolitan Museum of Art.

Sussan's vocals have been featured on numerous soundtracks, including the Oscar-nominated film *Argo* (score by Alexandre Desplat), *The Last Temptation of Christ* (score by Peter Gabriel), *The Stoning of Soraya M.* (score by John Debney), *Three Kings* (score by Carter Burwell), *The Kite Runner* (score by Alberto Iglesias), *Any Given Sunday* (partial score by Richard Horowitz), and the Showtime series *Sleeper Cell* (score by Paul Haslinger)

Her most acclaimed recent projects include *Once Within A Time*, a masterful film by the visionary director Godfrey Reggio, casting Sussan as his Mother Muse, with music by Philip Glass and Sussan Deyhim. Co-Directed by Godfrey Reggio and Jon Kane, produced by Mara Campione and brilliant costume by Machine Dazzle. *OWAT* is executive produced by Steven Soderbergh, Alexander Rodnyansky, and others.

In 2023, Sussan also composed the full score for the acclaimed HBO documentary *A Revolution on Canvas*, produced and directed by Sara Nodjoumi and Till Schauder.

Sussan is currently presenting *Whispers From The Underworld*, a 75-minute solo concert featuring her original compositions, which draw from her diverse explorations in film, visual arts, multimedia, and opera. She aims to showcase the full version of the concert, including the visual components – film and video – that she composed specifically for this project.

Her wearable art project, *MAZE*, is now available on her website.

Jaron Lanier plays a pathological number of rare acoustic musical instruments, a malady he described in the *New Yorker Magazine*. He has played recently with Les Claypool, John Zorn, Laurie Anderson, T Bone Burnett, Sara Bareilles, Sean Lennon, Stanley Jordan, Will Calhoun, Harper Simon, Bill Frisell and many others, including recent work with the pianist Serene. Before the

pandemic he played with tons of other people like Philip Glass and Ornette Coleman. He also works with new tech on stage, most recently robotics. Lanier also writes for orchestra and plays the piano. And he writes books like *You Are Not a Gadget* and *Ten Arguments for Deleting Your Social Media Accounts Right Now*. He's won literary awards like the German Peace Prize for Books, one of the world's highest lit honors. He's that guy on *Social Dilemma* on Netflix. He's also a scientist and technologist, known for his work initiating the field of Virtual Reality among other things. He won a Lifetime Career Award from the IEEE. He's also Prime Unifying Scientist for Microsoft, against all odds.

Gingger Shankar is an artist who draws from her rich Indian musical heritage as a member of India's most famous music family, and a long-standing relationship with activism starting with her great grandfather's legacy as Gandhi's writer for his underground newspaper. She continues these traditions in her work as a musician, the world's only female double violinist, and filmmaker. She is a frequent speaker for TED, UNESCO, and the Nobel Prize Summit, founder of Little Indian Girl Productions and co-founder of Little Indian Girl Collective. One of *Filmmaker Magazine's* '25 New Faces to Watch,' she produced 2018 Sundance Film Festival selection *Akicita: The Battle of Standing Rock* and *Himalaya Song*, which was named one of "10 Best Music Films at Sundance" by *Rolling Stone*. Upcoming projects include *Promises of Our Grandmothers*, a feature documentary chronicling a women and Indigenous-led resistance camp's fight against the Line 3 pipeline, and *Nari: The Women Behind A Music Revolution*, the unsung story of the women of the Shankar family – her mother and grandmother – two extraordinary artists who helped bring Indian music to the West in the 1970s with Ravi Shankar and George Harrison.

Vivek Maddala is a four-time Emmy-winning composer, multi-instrumental performer and music producer, having scored dozens of films, TV series, and theater and dance productions. He is a Sundance Institute Fellow, and has had work premiere at the Cannes, Toronto, Berlin, Venice and Sundance film festivals. His music defies categorization and has been described paradoxically as "the bleeding edge of hip" (Roger Ebert) and "timeless and

universal” (*NPR*).

In addition to scoring films, Vivek has produced music for a number of rock, jazz, and world music album releases – and his live performances collaborating with celebrated artists have enchanted audiences around the globe. As a performer, Vivek journeys fluidly through diverse musical styles, and effortlessly between many instruments – including drums, piano, guitar and bass. He has also served as a guest conductor with renowned orchestras and chamber groups, performing work he has written for ballets and films.

Recently, Vivek has forged a parallel path as an educator. He writes a regular column for *Stereogum*, in which he discusses pop music and analyzes its underlying theory for general audiences, helping to elucidate abstruse music concepts for non-musicians. Additionally, he has served as a Composer-in-Residence and guest lecturer at major institutions like USC and Columbia College Chicago, teaching graduate and undergraduate students in film scoring and advanced music composition.

As a composer, Vivek has always sought to write music in the service of achieving social progress. His score for the Peabody Award-winning film *American Revolutionary* blends melodic chamber strings with expressive piano passages to frame the film’s exploration of critical social movements seen through the lens of a revolutionary activist and philosopher. Vivek’s brooding, passionate score for *Children of Memory* carefully fuses indigenous musical textures with his focused, yet sweeping compositional style to explore questions of how post-war societies can right the wrongs of the past. Accordingly, Vivek continues to seek out projects that lift the human spirit – to challenge power structures and elucidate the human condition. His works, extraordinarily diverse in style, stand out among contemporary compositions for their depth of expression, brilliance of sound, and profoundly compassionate nature.

Hagai Lev-Shalem Izraeli is a lifelong musician, multi-instrumentalist, composer and a progressive educator. He operates with the central ethos of freedom and flow in music.

Hagai effortlessly traverse vast stylistic grounds of jazz grooves with imaginative, challenging sonic explorations in psychedelia, funk, ambient, classical, world and Middle Eastern music.

Hagai is a founding member of the band Maetar. He has played and recorded with diverse artists ranging from James Gadson, Jackson Browne, Sussan Deyhim, Roger Waters, Susanah Hoffs, Tony Allen just to name a few and is an active member of the Los Angeles Jewish Symphony. Hagai is an avid practitioner and teacher of Qigong and Tai Chi.

Hagai grew up in Israel on the pastoral Kibutz Mishmar Haemek, which his grandfather co-founded in the 1920s in the valley of Megido; in his childhoods, it was “a place of wonder,” a verdant valley of fertile fields, fruit trees and pine forests. He was taught to speak Hebrew, Arabic and English, and to live in peace with their neighbors. He began making music at the age of four as their whole family gathered for weekly jams around their grandfather’s table. Their grandfather, in addition to his official forestry work, was a gifted natural musician and a popular poet whose work to this day is part of the canon of early Israeli folk music.

Hagai’s band Maetar recently signed with Ropeadope and released their dual cycle of work – *Love Dub + The Abstract One-Drop*; a truly original sound, brimming with inspirational melodies, seductive grooves, tone poems, meditative soundscapes and inventive use of technology. Available everywhere.

Alex Ring Gray is a composer, performer and multimedia artist. Working across many mediums – especially concert music, film scores, free improvisation, and installations – his work is largely driven by conceptual processes, gradation over large time-scales, and collage. His music blends roots in free jazz, austere minimalism, Appalachian folk and ambient electronic.

In addition to his own creative output, Alex is an active producer and engineer. He is a co-founder of artist-run label cmntx records, Technical Director of InfraSound Ensemble, and frequently involved with the Nief-Norf Summer Festival. Since 2018, a main engagement has been working as music assistant to Philip Glass, helping prepare and produce both new and archival

projects. He also works in varying capacities for composers Nico Muhly, Angélica Negrón and Alex Weston.

Alex was raised in Nashville where he was immersed in the local Americana, indie rock, and jazz scenes from an early age. He initially studied as a jazz saxophonist before shifting focus towards experimental music making, earning degrees in composition and musicology from New York University (MM) and the University of Tennessee (BM). His primary teachers included Michael Gordon, Julia Wolfe, Morton Subotnick and Andrew Sigler. He lives in New York City.

Ms. Anne Militello has been a frequent and long-standing lighting designer for Susan Deyhim, collaborating on many projects, including *The House Is Black* originating at Royce Hall. Their creative partnership included Richard Horowitz and spans back to early productions at La Mama E.T.C. and many other venues.

A veteran of theater, opera and concert lighting, she has collaborated with artists including Jon Hassel, Lou Reed, Leonard Cohen, Tom Waits, Sam Shepard, Richard Foreman, Maria Irene Fornes, Robert Plant and others. Her theatrical work spans Off-Off Broadway to Broadway where her work has earned an OBIE Award for Sustained Excellence. She has designed many local theatrical productions for the Mark Taper, Ahmanson, Kirk Douglas and Royce Hall, including the UCLA 100 Year Anniversary Gala Show directed by Robert Egan.

Recent work includes *The Flying Dutchman* at Chicago Lyric Opera, Neil Young's acoustic solo tour, the light choreography for the *Firefly Chandelier* for the New York Philharmonic at David Geffen Hall at Lincoln Center. Upcoming work includes an adaptation of Dostoevsky's *The Double* for the Useless Room for the Venice Biennale.

Her solo light art show *Radiate – Not Fade Away* was installed at Modern Culture Gallery in New York and her light art installation "Light Cycles" was seen at the World Financial Center at the World Trade Center in Battery Park City. She received the

prestigious Waterbury Award of Distinction from the Illuminating Engineering Society of North America for her design for the façade of the New 42nd Street Studio Building in Times Square.

She is the founder and Principal Designer at Vortex Lighting in Los Angeles which designs lighting for art and architectural lighting installations. She is a Professor of Lighting Design for the MFA Lighting Program at CalArts.



Photo by Robert Hayman Flores

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

Sat, Dec 7, 2024 at 6:30 pm

The United Theater on Broadway

In conjunction with the public programs of Getty's PST Art: *Art & Science Collide*, CAP UCLA and REDCAT copresent *Live Night: Cruising Bodies, Spirits and Machines*, a celebratory evening at the iconic 1,600-seat United Theater on Broadway. Featuring various experimental performances including works by rafa esparza, MUXX and others. Developed with support from Laboratorio Arte Alameda in Mexico City.

cap.ucla.edu/live-night



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





Gregory Maqoma

The Land We Carry

Sat, Dec 14, 2024 at 8 pm

The Nimoy

Gregory Maqoma's *The Land We Carry* explores the universality of dance and, through its barrier-defying nature, the ability to communicate with the human spirit. Informed by the union between humans and nature, *The Land We Carry* ruminates on the visceral release experienced through dance.

cap.ucla.edu/carry

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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