 **CENTER  
FOR THE ART OF  
PERFORMANCE  
UCLA**

CAP UCLA presents

# Ann Hamilton & SITI Company

*the theater is a blank page*

Sat, Apr 28 - Sat, May 12 | Royce Hall

Photos by Brooke LaValley



# East Side, West Side, All Around LA

## Welcome to the Center for the Art of Performance

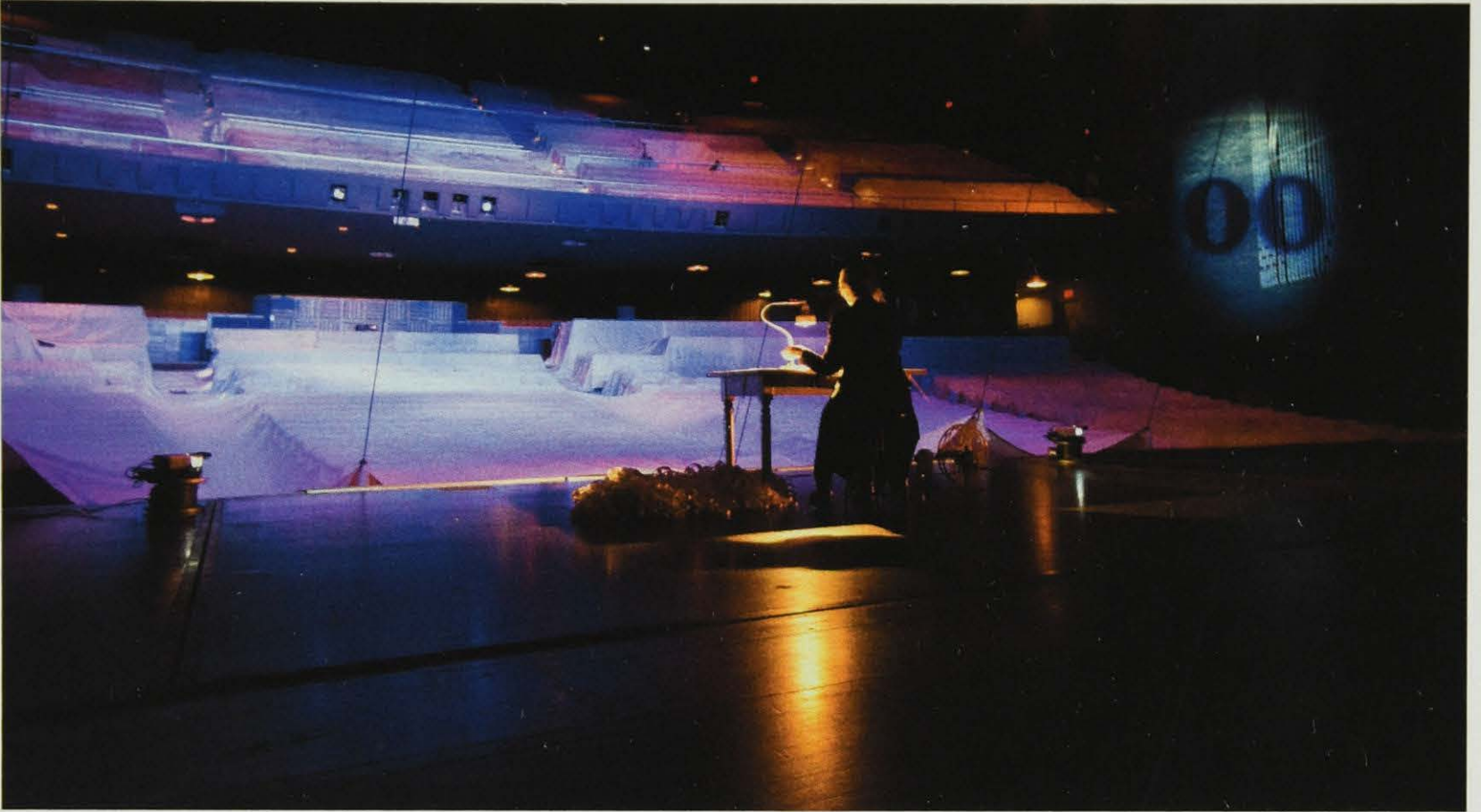
The Center for the Art of Performance is not a place. It's about mobility and a state of mind that embraces experimentation, encourages a culture of the curious, champions disruptors and dreamers and supports the commitment and courage of artists. We promote rigor, craft and excellence in all facets of the performing arts.

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-platforms utilized by today's leading artists. Part of UCLA's School of the Arts and Architecture, CAP UCLA curates and facilitates direct exposure to contemporary performance from around the globe, supporting artists who are creating extraordinary works of art and fostering a vibrant learning community both on and off the UCLA campus. The organization invests in the creative process by providing artists with financial backing and time to experiment and expand their practices through strategic partnerships, residencies and collaborations. As an influential voice within the local, national, and global arts community, CAP UCLA serves to connect audiences across generations in order to galvanize a living archive of our culture.

[cap.ucla.edu](http://cap.ucla.edu)

#CAPUCLA





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# Ann Hamilton and SITI Company *the theater is a blank page*

Sat, Apr 28 - Sat, May 12, 2018 | Royce Hall

Running time: Approx. 2.5 hours | With 10 min. pause

*Funds provided by Royce Center Circle Endowment Fund, The Andrew W. Mellon Foundation multi-year grant for Collaborative Intersections in the Visual & Performing Arts and Deborah Irmas.*

*Additional funds were provided by Susan & Leonard Nimoy and the Good Works Foundation in support of the CAP UCLA Artists' Fellowship program.*



Los Angeles  
MAGAZINE



## ***the theater is a blank page***

Directed by Anne Bogart & Ann Hamilton  
Created & Performed by SITI Company  
Text from *To the Lighthouse* by Virginia Woolf

Scenic Design by Ann Hamilton  
Costume Design by James Schuette \*\*  
Lighting & Associate Scenic Designer Brian H. Scott \*\*  
Sound Design by Darron L. West \*\*  
Production Stage Manager: Alexandra Hall\*  
Assistant Stage Manager: Alyssa Escalante\*  
Choral Consultant: J. Ed Araiza  
Assistant Director: Charles Jin  
Project Assistant, Ann Hamilton Studio: Calista Lyon  
Research and Fabrication Associate, Ann Hamilton Studio: Jamie Boyle  
Assistant Sound Designer: Daniel Gower  
Assistant Lighting Designer: Christine Ferriter  
Assistant Costume Designer: Lena Sands  
Production Advisor: Sarah Hall  
Executive Director: Michelle Preston

### **Cast:**

Zuri Adele\*  
Akiko Aizawa\*  
Gian-Murray Gianino\*  
Leon Ingulsrud\*  
Ellen Lauren\*  
Samuel Stricklen\*

"The Reader" and "A Reader": Rena Chelouche Fogel\* & Bahni Turpin\*

**Rena Chelouche Fogel** will perform the role of "The Reader" and **Bahni Turpin** will perform the role of "A Reader" on the following dates: April 28th, April 29th, May 3rd, May 4th, May 5th (evening), May 6th (evening), May 9th+, May 10th+, May 11th+, May 12th (evening).

**Bahni Turpin** will perform the role of "The Reader" and **Rena Chelouche Fogel** will perform the role of "A Reader" on the following dates: May 1st, May 2nd, May 5th (matinee), May 6th (matinee), May 8th, May 12th (matinee).

+ Bahni Turpin will not be performing in either role on May 9, 10, 11.

\*Member of Actors' Equity Association, the union of professional actors and stage managers of the United States.

\*\* Members of the United Scenic Artists Union (USA).



Anne Bogart is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

Student Assistants from the UCLA School of Theater, Film and Television:

Su Castillo

Shaofei Chen

Oscar Fabela

Charles Jin

Katia Kapustin

Miranda Park

Maia Rychlik

Ulato Sam

Daniel Stevens

Andrea Tzvetkov

Kendale Winbush

Shenli Zhao

Many thanks to our partners and collaborators at Powell Library and UCLA Library Special Collections, your willingness to share your knowledge, expertise and the treasures of the Library add meaning and context and are deeply appreciated: Bob Freel, Genie Guerard, Octavio Olvera, Julia Glassman, Robert Gore, Cuauhtemoc Moncada, Arturo Torres, Annie Pho, Simon Lee, Alicia Reiley, Allison Benedetti and Sharon Farb.

*the theater is a blank page* was commissioned by the **Wexner Center for the Arts** at The Ohio State University under the auspices of its Wexner Center Artist Residency Award program.

*the theater is a blank page* was funded in part by the **National Endowment for the Arts** as well as the **MAP Fund**, a program of Creative Capital, primarily supported by the Doris Duke Charitable Foundation with additional funds come from the Andrew W. Mellon Foundation. Support was also given by the **Rauschenberg Residency/Robert Rauschenberg Foundation**.





## MESSAGE FROM THE CENTER

Sometime in my early 20s, I read Virginia Woolf's *To The Lighthouse*. Or I tried to read it. Memory flags. Last year, at about this time, I read the book again, in two days, sitting in a wicker chair out in the remote desert, somewhere between Palm Springs and Joshua Tree. My copy of the book, which has been sitting in our bookshelf for over 30 years, has a forward by Eudora Welty. I'm a huge fan of Welty, but I didn't remember the forward, and I probably didn't know who she was when I first opened the book. She begins:

"As it happens I came to discover *To the Lighthouse* for myself. If it seems unbelievable today, this was possible to do in 1930 in Mississippi, when I was young, reading at my own will and as pleasure led me. I might have missed it, if it hadn't been for the strong signal in the title. Blessed with luck and innocence, I fell upon the novel that once and forever opened the door of imaginative fiction for me, and read it cold, in all its wonder and magnitude." Sitting in the hot desert I too, read it cold, and was filled with wonder.

In 1915, Virginia Woolf, only 33 years old, wrote in her diary on a cold January morning, "The future is dark, which is the best thing the future can be, I think." World War I was in its second year and would rage for three more. Woolf had just emerged from a long, debilitating depression and suicide attempt. And yet that simple sentence, an acknowledgement of the unknown, an acceptance of uncertainty would eventually pave the way for *To the Lighthouse*, a book about beating back the darkness.

*Lighthouse* was published in 1927, and 91 years later, the future is as always, dark. And yet...we fling ourselves forward, making our way towards uncertainty. Woolf writes, early in the first part of the book:

"When life sank down for a moment the range of experience seemed limitless. And to everybody there was always this sense of unlimited resources...one after another, the things you know us by, our apparitions, are simply childish. Beneath it is all dark, it is all spreading, it is unfathomably deep; but now and again we rise to the surface, and that is what you see us by. Her horizon seemed to her limitless."

I sat in the desert with this book, a huge white dog with an Italian name slept in the shade of my shadow. Surrounded by sky and limitless light, the darkness of the next day, the next week, the next year seemed knowable. What I didn't know in my 20s, now seemed crystal clear. The future is dark and we don't know until we do. Along the way, we have writers like Woolf who beckon us forward, out of the desert.

**—Meryl Friedman, Director of Education & Special Initiatives**



## DIRECTORS' NOTES

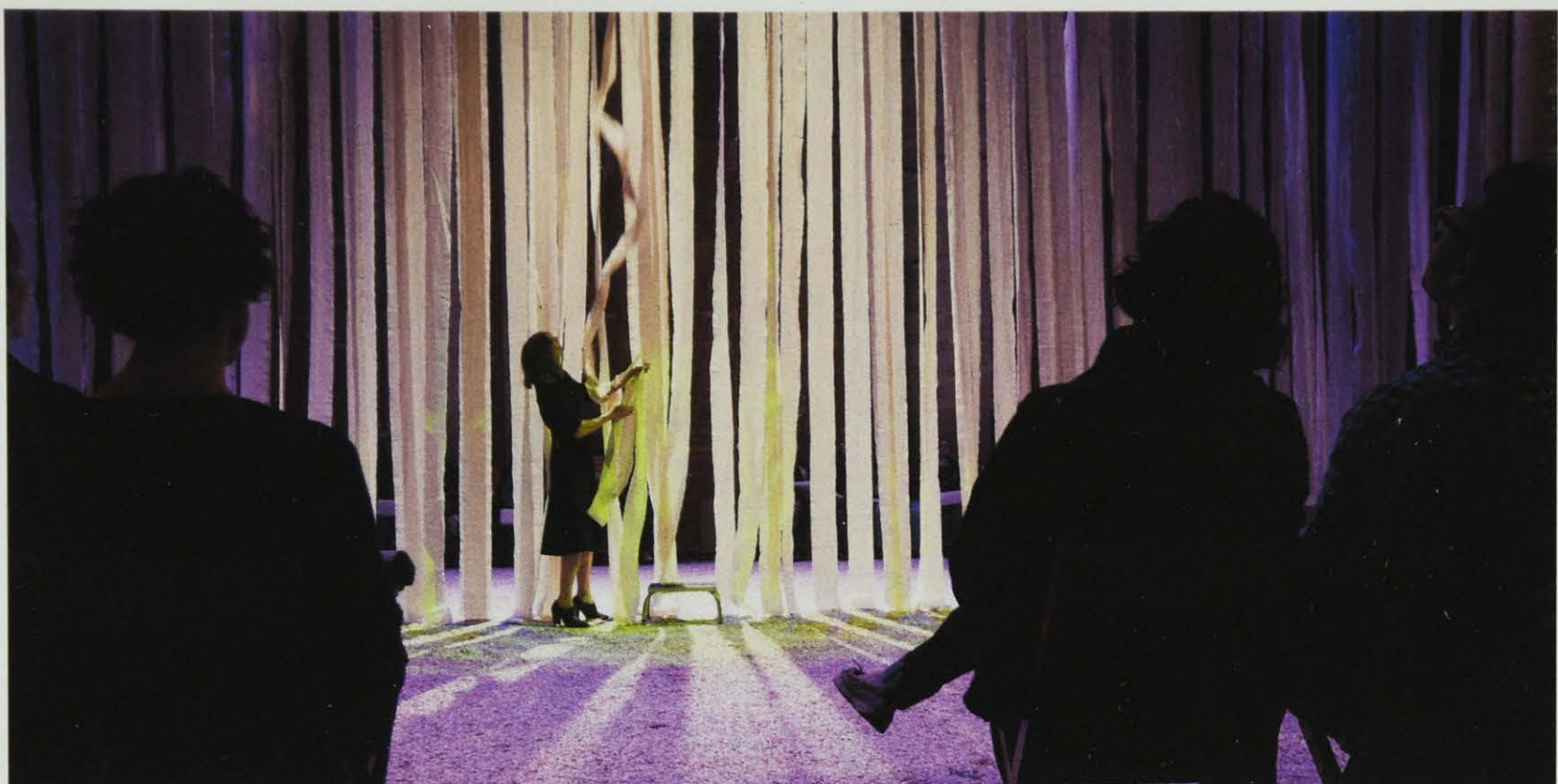
Throughout history the theater has been useful in specific ways at particular historical moments. Tragedy, for example, was invented in ancient Greece to provide a space and time for citizens to absorb the new concept of democracy and to consider the ramifications of democratic law and hegemonic order. In another context, say during the reign of a totalitarian regime when freedom of expression is repressed, the theater, via metaphor and allegory, can allow communication through indirect allusion. Currently we inhabit a culture in which busyness and distraction have become not only the baseline of modern existence, but also a subject matter of great confusion and, concurrently, of great urgency. The theater is in a unique position to offer alternatives to the fast pace and panic of our times. One of the most powerful aspects of the theater is the artists' ability to alter the audience's sensation of time by consciously changing the time signature. We can change the experience of time by first paying attention to how time passes.

### —Anne Bogart

In silence or in sound, reading and being read to are forms of touch. The words of poets and writers stir us. When this happens we may be compelled to note, copy, or underline, and often to share that touch – by passing the book from hand to hand, by reading out loud, or by sharing the page. The distance between author and reader and reader and reader diminishes as the capacity of words to compel recognition travels from contact to contact, screen to screen, and perhaps from hand to hand. The condition of the book connects the far away found inside its covers to the window light, the cloth on the table, the wood of the chair, the objects near at hand – just as a thread passing through cloth appears and disappears, binding the surface of what is visible above to what is invisible below. The words text and textile share the same root. Both page and cloth have a recto and a verso and on my lap a line of writing and a line of thread share an incessant horizontality. The words allow us to travel and the threads keep us here – the rhythmic exchange of one reeling out and the other pulling in. Cloth is the hand that is always touching.

### —Ann Hamilton





## ABOUT THE CREATIVE TEAM

### Anne Bogart (Director)

Anne Bogart is one of the three Co-Artistic Directors of the SITl Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a Professor at Columbia University where she runs the Graduate Directing Program. Works with SITl include *Chess Match No. 5*, *Persians*; *Steel Hammer*; *A Rite*; *Café Variations*; *Trojan Women (After Euripides)*; *American Document*; *Antigone*; *Under Construction*; *Freshwater*; *Who Do You Think You Are*; *Radio Macbeth*; *Hotel Cassiopeia*; *Death and the Ploughman*; *La Dispute*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds—the Radio Play*; *Cabin Pressure*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; *Noel Coward's Hay Fever and Private Lives*; *August Strindberg's Miss Julie*; and *Charles Mee's Orestes*. Recent operas include: *Handel's Alcina*, *Verdi's Macbeth*, *Bellini's Norma* and *Bizet's Carmen*. She is the author of five books: *A Director Prepares*; *The Viewpoints Book*; *And Then, You Act*; *Conversations with Anne*, and *What's the Story*.

### Ann Hamilton (Director)

Ann Hamilton is a visual artist known for the sensory surrounds of her large-scale multi-media installations. In addition to these site-responsive works and public projects, Hamilton has collaborated with dancers, musicians, and other performers on projects beginning with *caught in the middle* with Susan Hadley (1986); *appetite* with Meg Stuart and *Damaged Goods* (1998, co-commissioned by the Wexner Center); as well as *mercy* (2001, premiered at and co-commissioned by the Wexner Center) and *Songs of Ascension* (2008) with Meredith Monk. In 2007 Hamilton designed and opened a tower for the Steve Oliver Ranch in Geyserville, California. Conceived as an object in the landscape and a vocal cord to be animated by a series of commissioned projects, the 80-foot tower has been the site of performances by Meredith Monk and members of her vocal ensemble, choreographer Joe Goode, the Kronos Quartet, Shahrokh Yadegari, and the Pacific Mozart Ensemble. Hamilton first worked with SITl Company in 2012 on the event of a thread at the Park Avenue Armory, where



company members and students read daily to a flock of pigeons. Hamilton is a Distinguished University Professor in the Department of Art at The Ohio State University.

### **James Schuette (Costume Designer)**

James has designed scenery and/or costumes for over 17 SITI Company productions. His work has been seen at American Repertory Theatre, American Conservatory Theatre, Actors Theater of Louisville, Arena Stage, BAM, Berkley Rep, Classic Stage, Court Theatre, Goodman Theatre, La Jolla Playhouse, Long Wharf Theatre, Mark Taper Forum, Manhattan Theatre Club, McCarter Theatre, New York Live Arts, New York Theatre Workshop, Oregon Shakespeare Festival, Papermill Playhouse, Playwrights Horizon, The Public Theatre/New York Shakespeare Festival, Seattle Rep, Steppenwolf, Signature Theatre, Trinity Rep, Vineyard Theatre, Wexner Center, Yale Rep, Boston Lyric Opera, Canadian Opera Company, Chicago Opera Theatre, Glimmerglass Opera, Houston Grand Opera, LA Opera, Minnesota Opera, New York City Opera, Opera Theatre of St. Louis, San Francisco Opera, Santa Fe Opera, Seattle Opera, and internationally.

### **Brian H. Scott (Lighting and Associate Scenic Designer)**

Mr. Scott hails from New York City. He is a SITI Company member and has designed lighting for *Café Variations*, *Trojan Women* in association with the Getty Villa, *American Document* with the Martha Graham company, *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004) and *War of the Worlds—the Radio Play*. With Rude Mechanicals, he has designed *Stop Hitting Yourself*; *Now Now*, *Oh Now*; *Method Gun*; *I've Never Been So Happy*; *How Late It Was, How Late*; *Lipstick Traces Requiem for Tesla* and *Matchplay*. He designed light for Ann Hamilton's *the event of a thread*. Recently, he designed lighting for Laurie Anderson and Kronos Quartet's *Landfall*, *Oh Guru Guru Guru* and *Death Tax* with Actors Theatre of Louisville.

**Darron L. West (Sound Designer)** has been a SITI Company member since 1993. He is a TONY and OBIE award winning sound designer whose work for theater and dance has been heard in over 600 productions all over the United States and Internationally in 14 countries. His accolades include the 2012 Tony Award, the 1998 OBIE award for SITI's *Bob*, the 2012 Princess Grace Statue as well as the Drama Desk, Lortel, Audelco, Entertainment Design Magazine EDDY, Henry Hewes and Lucille Lortel Awards.

### **Alexandra Hall (Production Stage Manager)**

Broadway: *Sweat*, *She Loves Me*. Chicago: *First Wives Club*, *the Musical*. Off-Broadway: *Sweat*, *Manhatta* (The Public), *Cardinal* (2nd Stage), *What I Did Last Summer*, *The Wayside Motor Inn*, *The Open House* (Signature). Around the World in 80 Days (The New Theater at 45th Street), *The Brightness of Heaven* (VHTDF), and more. Juilliard School of Drama Guest Artist. Regional: Chester Theatre Company. M.F.A.: Columbia University.

### **Alyssa Escalante (Assistant Stage Manager)**

Alyssa Escalante is an Equity Stage Manager based in Los Angeles. Her recent credits include *A Streetcar Named Desire* (Theatre @ Boston Court), *Gem of the*



Ocean (South Coast Repertory), *Hold These Truths* (Pasadena Playhouse), *The Secret Garden* (MainStreet Theatre Company), *The Haunted House Party*, (Getty Villa), *Criers for Hire* (East West Players), *Mojada: a Medea in Los Angeles* (Getty Villa), *Cash on Delivery* (El Portal Theatre), *Happy Days* (Theatre @ Boston Court/ Commonwealth Shakespeare Company), *Placas: the Most Dangerous Tattoo* (US Tour). Additionally, Alyssa is the Database Manager and Administrative Associate for Cornerstone Theater Company. Alyssa holds a BA in Theatre from Occidental College. She is tremendously grateful to her family for their constant love and support.

### **J. Ed Araiza (Choral Consultant)**

SITI Company member, J. Ed previously worked as dramaturg on SITI's UCLA CAP production of *Lost in the Stars*. He has long and varied experiences working on multicultural, cross-disciplinary projects as a writer, director and performer. A playwright with seven original full-length plays produced, he has directed in Finland, Canada, Iceland, Colombia and India. Professor Araiza is head of UCLA's Graduate Acting program and will perform with SITI at the Getty Villa this summer in *The Bacchae*.

### **Jamie Boyle (Research and Fabrication Associate, Ann Hamilton Studio)**

Jamie Boyle is a visual artist who frequently collaborates on the creation of material stuff for performances. Recently, she worked with Jennifer Lacey and Wally Cardona on the visual installation design and production for *The Set Up* (LMCC River to River Festival 2017); designed the garments and props for Faye Driscoll's *Thank You for Coming: Play* (Brooklyn Academy of Music, 2016; national tour 2017); and created sculptural elements for, and performed in, Ursula Eagly, Martín Lanz Landázuri, and Kohji Setoh's *piece with gaps for each other* (The Chocolate Factory, NY, 2017). She is currently an artist-in-residence at the Textile Arts Center in New York. [jamieboyleandfriends.com](http://jamieboyleandfriends.com)

### **Christine Ferriter (Assistant Lighting Designer)**

Christine Ferriter is a lighting designer based in Los Angeles. Recent designs include *Group Therapy* with Poor Dog Group produced at UCLA's Center for the Art of Performance and *Ebb/Flow*: Culver City with Heidi Duckler Dance Theatre. Previously, she was a Master Electrician and Moving Light Programmer at the Oregon Shakespeare Festival, the Assistant Lighting Supervisor at Actors Theatre of Louisville, and a freelance designer and assistant in her hometown of Chicago where she also worked on SITI Company's productions of *Hotel Cassiopeia* and *Radio Macbeth* at the Court Theatre. She is currently a M.F.A. candidate in Lighting Design at California Institute of the Arts.

### **Daniel Gower (Assistant Sound Designer)**

The intersection of sound design and music composition is at the forefront of Daniel's practice. After touring as sound designer, musician, audio technician, composer and music director with Nature Theater of Oklahoma, he will complete his M.F.A in Sound Design in the CalArts School of Theater in 2018. Through digital and analog practices, his projects span soundtrack, sound for installation, instrument fabrication, music direction, and live and recorded compositions. His works have been developed and presented in over 20 countries across four continents. Dan works and lives in Los Angeles, CA.



**Calista Lyon (Project Assistant, Ann Hamilton Studio)**

Calista Lyon (b. 1986, Nagambie, Australia) is a visual artist living and working in Columbus, Ohio. Her research lives at the intersection of human and natural systems, prompting questions around human response-ability and care. In 2006, she earned a Diploma of Art in Applied Photography from Melbourne Polytechnic. Relocating to the United States in 2012, she earned a B.A. in Studio Art at California State University, Los Angeles. Lyon has exhibited at Murray Art Museum Albury (Australia), Sydney Museum (Australia), The Luckman Gallery (Los Angeles). Lyon was awarded the 2016-17 University Fellowship at The Ohio State University where she is currently undertaking her M.F.A.

**Charles Jin (Assistant Director)**

Charles S.C. Jin is a theater director originally from Shanghai. Since 2010, he has directed various genres of performances including classic, avant-garde, devising, immersive, environmental, radio drama. His representative works include *Rabbits*, *Ubu Roi*, *The Tempest*, *The Censor*, *The Room*, *I am the Wind*, and *Uncle Vanya*. In 2013, his work won the best show award at Shanghai Civic Theater Festival. Charles received a B.A. in directing from Shanghai Theater Academy and an M.F.A. in theater directing from University of California, Los Angeles.

**Michelle Preston (Executive Director)**

Michelle Preston holds an M.F.A. in performing arts management from Brooklyn College and a B.F.A. in dance performance from Northern Illinois University. She began her career in arts administration at the Columbus Symphony Orchestra before coming to New York where she worked as a fundraiser for modern dance companies such as Urban Bush Women and the Bill T. Jones/Arnie Zane Dance Company. She was the Manager of Planning & Projects at the School of American Ballet before coming to SIT Company in 2012, where she currently serves as the Executive Director. She has served on the board of Immediate Medium since 2009, was a participant in the 2011 Arts Leadership Institute hosted by the Arts and Business Council of New York and has served as a panelist for the Brooklyn Arts Council regrant program, the TCG Global Connections grant, and the ART/NY Nancy Quinn Fund grant. She is an adjunct lecturer for the Brooklyn College Arts Management MFA program as well as a member of the alumni board.

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**ABOUT THE CAST****Akiko Aizawa (Ensemble)**

At CAP UCLA, she performed with SIT Company in *Steel Hammer* (music by Julia Wolfe, Bang on a Can All-Stars) and *A Rite* (with Bill T. Jones/Arnie Zane Dance Company). Other SIT credits include: *Persians*, *Trojan Women* (Getty Villa), *bobrauschenbergamerica* (ART) and *American Document* (with Martha Graham Dance Company; Joyce Theater), all directed by Anne Bogart; *Hanjo* (Japan Society in NYC) directed by Leon Ingulsrud. Other credits: *The Trojan Women*, *Three Sisters and Dionysus* (with SCOT; directed by Tadashi Suzuki), *SLEEP* (with Ripe Time; directed by Rachel Dickstein). Akiko is originally from Akita, Japan.



### **Zuri Adele (Ensemble)**

Zuri Adele joins the SITl Company and CAP UCLA for a second time with *the theater is a blank page*. Her inaugural production with both companies was *Lost in the Stars* in January 2017. Having trained in Viewpoints and Suzuki as an MFA Actor at UCLA's School of Theater, Film, and Television under founding SITl Company member J. Ed Araiza, Zuri is excited to dive back into the open arms of SITl Company with a deep love for and familiarity with Anne Bogart's collaborative approach to storytelling. Zuri will also join SITl Company for their production of *The Bacchae* later this year. She extends her gratitude to her family for keeping her ignited and on her path, and to Anne Bogart, the SITl Company family, and CAP UCLA for placing this story into her care.

### **Gian-Murray Gianino (Ensemble)**

As a member of SITl Company, Mr. Gianino has helped create and performed in their productions of *Hanjo*, *Persians*, *Steel Hammer*, *Café Variations*, *Trojan Women (After Euripides)*, *Radio Macbeth*, *bobrauschenbergamerica*, *systems/ layers*, and **Freshwater**. His New York credits include work at BAM, Second Stage, Signature Theatre, The Public Theater, The Women's Project, SoHo Rep, and HERE Arts. He has performed regionally and internationally including at Yale Rep, Arena Stage, Actors Theatre of Louisville (Humana Festival), Berkshire Theatre Festival, Penguin Rep, Getty Villa (LA), The Court (Chicago), Krannert Center, Walker Art Center, Wexner Center, MC93 Bobigny (France), Bonn Biennale, Dublin Theatre Festival, GIFT Festival (Tbilisi, Georgia) NYUAD (Abu Dhabi, UAE). TV: *The Affair*, *Limitless*, *White Collar*, *Law & Order*, *Law & Order: SVU*, and *All My Children*. B.A. from Wesleyan University. Member of The Actors Center. He is the third generation of a New York theater family.

### **Leon Ingulsrud (Ensemble)**

Mr. Ingulsrud is one of the three Co-Artistic Directors and helped found SITl Company. He has appeared in *Orestes*, *Seven Deadly Sins* (New York City Opera), *Nicholas & Alexandra* (LA Opera), *bobrauschenbergamerica*, *Hotel Cassiopeia*, *Who Do You Think You Are*, *Radio Macbeth*, *Under Construction*, *Antigone*, *American Document* with Martha Graham Dance Company, *War of the Worlds—the Radio Play*, *Trojan Women (After Euripides)*, *Café Variations*, *Continuous Replay* with Bill T Jones/Arnie Zane Dance Company *A Rite* with SITl Company and BTJ/AZ, *Persians* and directed *Hanjo*. Before joining SITl, Mr. Ingulsrud was a member of the Suzuki Company of Toga, during which time Mr. Ingulsrud also served as a resident director at the ATM Arts Center in Mito, Japan. Mr. Ingulsrud has also served as the Associate Artistic Director of Swine Palace in Baton Rouge, LA. He has taught in workshops and universities around the world, translates Japanese theater texts into English, and holds an MFA in directing from Columbia. He appears in AMC's western series *Hell On Wheels*.

### **Ellen Lauren (Ensemble)**

SITl Company founding member and Co-Artistic Director; 26 years. Credits include: *Chess Match #5*, *Room*, *Persians*, *bobrauschenbergamerica*, *Trojan Women (After Euripides)*, *the theater is a blank page*, *Radio Macbeth*, *Death and the Ploughman*, *Who Do You Think You Are*, *A Rite* (with Bill T. Jones/Arnie Zane Dance Company) *Hotel Cassiopeia*, *Freshwater*, *Going Going Gone*, *Orestes*, among others. Associate artist with the Suzuki Company of Toga (SCOT) under



direction of Tadashi Suzuki; 37 years. Productions include: *Electra*, *Dionysus*, *Oedipus*, *King Lear*. Founding member international consortium on Suzuki Training for Actors. Produced *Transformation Through Training*, 2017 International Symposium on SCOT and the Suzuki Training for Actors at Skidmore College. Representative guest faculty: TEAC Finland, RSC, Moscow Art Theatre, Banff Centre, Sfumato Theatre Bulgaria, Iceland Academy, Casa Teatro de Bogota, Maastricht Academy, Beijing Academy, UCLA, OSU, Windsor College. Faculty member: The Juilliard School of Drama Lincoln Center; 19 years. Director: *A Midsummer Night's Dream* UCLA, *Iphigenia and Other Daughters* Juilliard Group 43, *Trojan Women* Juilliard Group 47. Company member- Alley Theater, StageWest and Milwaukee Repertory. TCG Fox Fellow for Distinguished Achievement recipient 2008-2010. Published in *American Theatre*, "In Search of Stillness."

### **Samuel Stricklen (Ensemble)**

Broadway: *Superior Donuts* (u/s). Off-Broadway: *Creation: A Clown Show*. Regional Theatre credits include: *Lost in the Stars* (CAP UCLA), *Six Degrees of Separation* (The Old Globe), *Current Nobody* (La Jolla Playhouse), *Under Construction* (ATL) and *Clybourne Park* (Premiere Stages). TV & Film credits include: *The Mysteries of Laura*, *Law & Order*, *The Good Wife*, *Marlon*, *Mozart in The Jungle* and *The Visit*. M.F.A. in acting from the University of California, San Diego.

### **Rena Chelouche Fogel (The Reader / A Reader)**

Rena Chelouche Fogel completed a degree in Art History from the Victoria and Albert Museum in London and subsequently worked at the Courtauld Institute of Art. She received a B.A. from Columbia University, an M.A. in modernist literature from University College London and an M.F.A. in creative fiction writing from Columbia University. She recently completed her debut novel entitled *Displaced Threads of Cinecittà*. She is grateful to the two Ann/e's for this challenging and extraordinary opportunity to read aloud Virginia Woolf's profound novel *To the Lighthouse*. Rena would like to acknowledge the inspiration of her children, Alona and Ben, in everything she does.

### **Bahni Turpin (A Reader / The Reader)**

Bahni Turpin has been busy working in numerous productions as an ensemble member of Cornerstone Theater Company. She recently performed at Woolly Mammoth Theatre in *The Arsonists*, and has appeared at South Coast Repertory in *Eurydice* and *The Further Adventures of Hedda Gabbler*, at the Mark Taper Forum in *Mules and House Arrest*; at Kirk Douglas Theatre in *Eclipsed*, and at the Taper, Too, in *Slide Glide The Slippery Slope*. Her numerous television guest-starring roles include *Code Black*, *Chance*, *Criminal Minds: Beyond Borders*, *Pretty Little Liars*, *Without a Trace*, *Cold Case*, and *Lincoln Heights*. Film credits include the art classic *Daughters of the Dust*. Ms. Turpin has been celebrated for her work as an audiobook narrator and will be inducted into Audible's Hall of Fame next month. She is the narrator of this year's Odyssey Award winner *The Hate U Give*, and was named Audible's 2016 Narrator of the Year, as well as the "Voice of Choice" for 2017 by Booklist, and won the 2015 "Audie" for Best Female Solo Narration awarded by the Audio Publishers Association. In addition to acting, Turpin is organizing a natural foods co-op in South Los Angeles, where she now resides. Learn more about the co-op at [solafoodcoop.com](http://solafoodcoop.com).



**Ann Hamilton Studio:** Jessica Naples Grilli, writer and photographer, wears many hats as Studio and Project Director. Kara Gut, visual artist, oversees the archive and the editing and production of print and video media, Claire Ronan studied architecture and works on digital plans, material research and fabrication, Rachael Anderson, visual artist and farmer, assisted with all the material preparations for both this and the original production at the Wexner. Calista Lyon, photographer, and Niko Dimitrijevic, sculptor, are the 2017-2018 Studio Graduate Student Research Assistants in the MFA program at The Ohio State University. Calista is project assistant during Los Angeles rehearsals. Niko made glass and fabricated the spinning projector units used in the production. We would also like to thank Beth Kattleman at the Jerome Lawrence and Robert E Lee Theatre Research Institute at The Ohio State University for her assistance with materials from the archive which appear in the video.

[annhamiltonstudio.com](http://annhamiltonstudio.com)

**SITI Company** was built on the bedrock of ensemble. We believe that through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theater and the world at large. Through our performances, educational programs, and collaborations with other artists and thinkers, SITI Company will continue to challenge the status quo, train to achieve artistic excellence in every aspect of our work, and offer new ways of seeing and of being as both artists and as global citizens. SITI Company is committed to providing a gymnasium-for-the-soul where the interaction of art, artists, audiences and ideas inspire the possibility for change, optimism and hope. Founded in 1992 by Anne Bogart, Tadashi Suzuki, and a group of likeminded artists, SITI Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange, training and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round Season inclusive of touring, the creation of new work and running a biennial Conservatory program for 9 months of the year to cultivate the next generation of independent theater artists. Based in New York City, SITI continues to operate its international training program during its summer season in Saratoga. The Company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater.

In addition to Co-Artistic Directors Anne Bogart, Leon Ingulsrud and Ellen Lauren, SITI Company is comprised of eight actors, four designers and a playwright. The company represents a change in thinking about the relationships between artists and institutions. Offering performances from our varied repertoire, and workshops in the unique theater training we champion, SITI Company is dedicated to establishing long lasting relationships with theater presenters and their communities around the world.

**SITI Company** is: Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Gian-Murray Gianino, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr., Ellen Mezzer, Barney O'Hanlon, Neil Patel, James Schuette, Brian H Scott, Megan Wanlass, Stephen Duff Webber and Darron L West.

**SITI Company Board of Directors:** Anne Bogart, Rena Chelouche Fogel, Jennifer Greenfield, Christopher L. Healy, Kim Ima, Leon Ingulsrud, Alexandra Kennedy Scott (Secretary), Kevin Kuhlke, Ellen Lauren, Barney O'Hanlon, Charles L. Mee, Jr., Ruth Nightengale (Chair), and William Wagner (Treasurer).

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**SITI Company Staff:** Michelle Preston, Executive Director; Clare Edgerton, Education Manager; Lanxing Fu, Producing Associate; Ellen Mezzera, Production Stage Manager and Company Manager.

**SITI Company Consultants:** Christopher L. Healy, Attorney; Al Foote III, Web Programmer; Heidi Reiger, Press Agent; Schall & Ashenfarb, Certified Public Accountants, LLC, Auditor

**Contact Information:**

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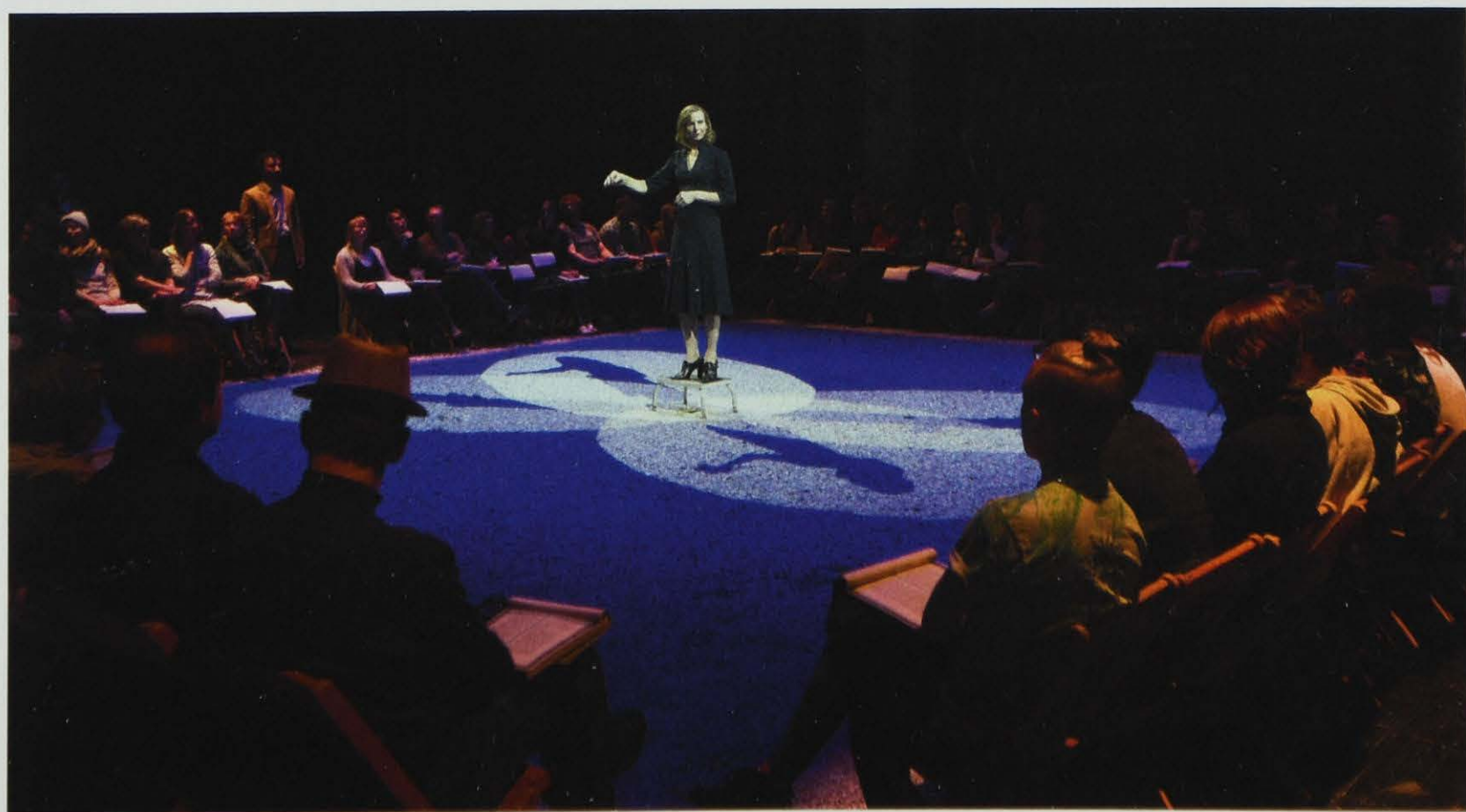
**National Tour Representation:**

SITI Company is a member of Pentacle (DanceWorks, Inc.), a non-profit management support organization for the performing arts, Mara Greenberg, Director/Ivan Sygoda, Founding Director.

75 Broad Street, Suite #304  
New York, NY 10004-2415  
Tel.: 212-278-8111  
pentacle.org

For booking information, contact Sandy Garcia, Director of Booking  
Tel.: 212-278-8111 x3425  
Email: sandyg@pentacle.org

To become a contributor to the SITI Company, call the office at 212-868-0860 x102 or visit siti.org.





# House Rules

## PHOTOGRAPHY

Photography, video and the use of any recording equipment is strictly prohibited at all times during performances at all UCLA campus performance venues and at The Theatre at Ace Hotel. Any/all press photography must be approved in writing in advance by the Center for the Art of Performance representative. For press inquiries and to make a request to cover an event, visit [cap.ucla.edu/press](http://cap.ucla.edu/press)

## CAMERAS & SMART PHONES

The use of cameras, smart phones, cell phones and recording equipment of any kind is strictly prohibited at all times during performances at all UCLA campus performance venues and at The Theatre at Ace Hotel. All devices must be silenced before the start of the performance. Please be considerate to those around you and refrain from texting, emailing or surfing the web during performances.

## LATE SEATING

Late seating will be subject to company approval and will occur only at a suitable time at the discretion of the house staff. Latecomers may not be able to be seated in their assigned seats to avoid disruption or distractions during the performance. Some events have no late seating by request of the artist, and refunds on parking and tickets for latecomers will not be accommodated.

Please check the event detail page of our website for late seating policies for specific performances or opt in to our email database by signing up for our newsletter and pre-show emails with helpful information about pre-show activities, parking, late seating, running time, nearby dining opportunities and more at

[cap.ucla.edu/enews](http://cap.ucla.edu/enews)

**PLEASE NOTE:** Occasionally when our shows at The Theatre at Ace Hotel are not sold out, we will invite the audience to move in closer to the stage to fill in empty seats to create a more intimate atmosphere for both the audience and artists. Patrons ALWAYS have access to their ticketed seats if anyone else is sitting in them, regardless of whether or not we have invited people to move in. So please be aware that there is a possibility that you may have to change seats again if you move into a seat that is not your ticketed seat.

## CHILDREN

Children over age 5 are welcome to most events and, regardless of age, must have a ticket. Infants on laps are not permitted. Inquire when purchasing tickets of age appropriateness for specific events and check out website for specific performance information.

## ACCESSIBILITY

The Theatre at Ace Hotel offers ADA accessible seats and restrooms. You can buy ADA seating on our ticketing site or by calling AXS at 888-9-AXS-TIX (888-929-7849). When buying tickets over the phone, please let the ticket agent know if you require accessible seating, and s/he will issue you an ADA seat.

In addition to wheelchair spaces, The Theatre at Ace Hotel is equipped with select aisle seats that have folding armrests on the aisle side to make transfer easier for those with mobility limitations. For such seating, please request a "transfer seat."

If you need accessible seating the night of the event and don't have a special ticket, we'll do our best to accommodate you once you arrive at the theater.

Assisted listening devices are available. If desired please ask our house staff.



## The Executive Producer Council

is CAP UCLA's philanthropic leadership group that develops and contributes resources vital to the Center's programming and mission. The Council is comprised of individuals who champion the creative development, presentation and public dialogue with contemporary performing artists by providing direct support for the Center's annual programming. They are engaged in the artistic and curatorial practices that inform the 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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