



Guillermo E. Brown, Carmina Escobar,
Matana Robert

• **The Industry LAB 2026**

February 18-March 1

The
INDUSTRY

CaLARTS



ROY AND EDNA DISNEY
CALARTS THEATER

ABOUT THE PROGRAM

The Industry has long created interdisciplinary projects throughout Los Angeles, using opera as a lens through which to re-imagine relationships between the visual arts, music, and theater—even moving our productions into the real landscape to make relationships between artworks and audiences more fluid as well. Or better, to bring them to life.

The LAB invites artists to speculate boldly on these possibilities. Often these artists are new to opera, realizing The Industry’s mission to expand its definition and form, always asking who it’s made by, and for whom. Our longstanding mission: We make opera for everyone.

And yet those featured in this second edition of LAB—**Guillermo E. Brown, Carmina Escobar, and Matana Roberts**—are no strangers to interdisciplinary work and their politic. In fact, each of these artists have given new shape to art, recasting the uses of theater and gallery alike, asking how we occupy these spaces. For this program, they consider how “opera” can be located in our most fundamental experiences.

The Industry’s first LAB, which took place in 2022, blurred the boundaries of visual art and opera in concept. Today, these three artists move literally among all the spaces at REDCAT,

realizing an opera as an art installation where both artists and audiences take the stage (Matana Roberts); or staging the opera as the moment when idea takes physical form in a shaped voice (Carmina Escobar); and bringing the manipulation of time, place, and space to its most elemental shape as the stuff of dramaturgy (Guillermo E. Brown).

By allowing for such fluidity in form, The Industry aims for this continuing LAB series to develop future opportunities for opera, and for opera's inherent interdisciplinarity to open new possibilities for the arts more broadly.

FEBRUARY 20-22:

GUILLERMO E. BROWN AND CARMINA ESCOBAR

Guillermo E. Brown

Performed on the REDCAT stage, Guillermo E. Brown's operatic triptych plays with time inside a maximalist, roulette-like approach. The order of pieces will change from performance to performance. In the piece *The Instrument*—a boundary-pushing performance system fusing drumming, singing, electronics, and custom sensors—a 32-inch, gong-like projection surface becomes both drum and screen, encoding touch into sound and image to shape stories in the ether. *Romance*, inspired by Claude

McKay's novel *Romance in Marseilles*, distorts storytelling through the manipulation of time, place, and space. Finally, in *Bee Boy*, Brown charts metamorphosis and community, letting change ring out as a percussion-driven rhythm of resistance. Joining Brown onstage are frequent collaborators multi-instrumentalist **Yusuke Yamamoto**; and violinist, singer, and composer **Tylana Renga**; vocalist, composer, and performance artist **Mikaela Elson**. Newer collaborators include percussionist **Allakoi Peete** and vocalist and Industry company member **Kelci Hahn**.

Program

The Instrument

Romance

Bee Boy

** order of pieces will change each performance*

Guillermo E. Brown (Wesleyan, BA; Bard, MFA) is an American artist, musician, vocalist, performer, and record producer whose work appeared most recently at the Park Avenue Armory, Veterans Room; and previously in over 1,000 shows as the drummer in the house band for the Emmy-winning "The Late Late Show with James Corden" on CBS, with Reggie Watts

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and Karen/Melissa (The band). Featured on over 50 full-length recordings, Brown has also appeared live as a drummer-vocalist-electronics/collaborator with David S. Ware, William Parker, Matthew Shipp, Vijay Iyer, Mike Ladd, Roy Campbell, Anti-Pop Consortium, Anthony Braxton, DJ Spooky, El-P, Carl Hancock Rux, Vernon Reid, DJ Logic, Latasha Diggs, Dave Burrell, George E. Lewis, Mendi & Keith Obadike, Victor Gama, Arto Lindsay, Spoek Mathambo, Jamie Lidell, Saul Williams, CANT, Mocky, Twin Shadow, Grisha Coleman, Suphala, and Nia Andrews, among others. | *the-guillermo.net*

Conceived, created, and performed by Guillermo E. Brown

Percussion, Flute & Synth: Yusuke Yamamoto

Voice & Violin: Tylana Renga

Voice: Mikaela Elson

Voice: Kelci Hahn* (*3/1 matinee only*)

Percussion: Allakoi Peete

Lighting Designer: Chu-Hsuan Chang

Costumes: Natasha Lunt

Hair and Makeup: Zarina Herrera

** The Industry Company Member*

Special thanks to The Instrument Building Group of Erika Earl (Electronics Fabricator), Colton Arnold (Creative Developer), and Damon Dorsey (Industrial Designer); and to The Instrument Design Team of Terris Poole, Robert Lester, Rucyl Mills, Mikaela Elson, Will Johnson, and Erika Earl.

Bee Boy is a project of Creative Capital and MAP Fund. The Instrument is a project of Doris Duke Foundation Performing Arts Technologies Lab.

—INTERMISSION—

Carmina Escobar

Opera's core material is the voice.

This work returns to that material at its most elemental level. Voice is not only language or song. It is vibration under pressure, breath set into motion by the body. A physical event that exists through contact.

Yet voice exceeds physics. Vibration is measurable, but what it sets into motion is not. Voice alters interior states. It gathers memory and projection into the present tense of sound. What begins as breath becomes presence.

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Voice leaves the body and enters space. It strikes surfaces, is absorbed, reflected, changed. It reveals distance and relation. In this sense, voice is not expression added onto identity. It is being in contact. It is ontological.

Because voice moves through matter, it never returns unchanged. Each vocal act carries the imprint of space, body, and history. Voice is never singular. It exists between, both ours and not ours, personal and shared at once.

The opera unfolds as a spiral rather than a line. Instead of progressing toward resolution, it returns to the voice under shifting pressures. The spiral refuses linear teleology, the idea that time advances toward climax or extinction. What appears as ending becomes re-entry from another angle.

The work inhabits what Gloria Anzaldúa calls *Nepantla*, an in-between condition where identity forms through tension and crossing. It draws from relational ontologies in which being is constituted through contact rather than isolation. The piece does not offer conclusions. It stages conditions in which presence presses against form.

We live amid genocide, ecological devastation, and extractive systems that narrate collapse as destiny. Against this, the opera proposes continuity not as optimism but as persistence, an anti-

colonial insistence that relation survives.

The voice does not conclude. It recirculates.

We are not at the end. We are inside the turn.

Program

OUR VOICES ARE NOT AT THE END OF ANYTHING:

An Opera of Voice Becoming

Origin Point: Cutting in Time

*Turn I: What Is a Voice, If Not the Body Remembering Itself
into Presence?*

*Turn II: What Is a Voice Made Of When It Is Not Heard
but Held?*

Turn III: What Is a Voice When It Exceeds the Self?

*Turn IV: What Is the Voice of the Future, When Voice Only
Exists in Relation?*

Carmina Escobar is a Los Angeles-based extreme vocalist, improviser, performer, and sound and intermedia artist whose work explores the boundaries of voice and sound to investigate emotions, politics, alienation, and human connection. Through performances, installations, and video/film works, she challenges conventions of musicality, gender, queerness, race, language, and

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communication. As an immigrant, her practice often examines suspended states between worlds, politics, and borders. She remains focused on creating thoughtful and boundary-pushing work while staying rooted in the exploratory and collaborative nature of her practice.

Conceived, created, and performed by Carmina Escobar

Live performance

Conductor and Musical Director, Filarmonic Brass Band

Maqueos Music: Yulissa Maqueos

Featured Improvising Artist — Saxophone: Joe McPhee

Featured Improvising Artist — Trombone: David Dove

Stripper, Sensual Healer and Actor: Farrah Daoud

Visual Artist — Transitional Visuals and Titles: Carole Kim

Visual Artist - Costumer: Jamie Scholnick

Arranger (“Keep Your Eyes on the Prize”): Mauro José Hernández

Lighting Designer: Chu-Hsuan Chang

Amargosa Opera House Film

Performer & Co-Creator: Ron Athey

Performer & Co-Creator: Astrid Hadad

Performer & Co-Creator: Oguri

Director of Photography and Editor: Mauricio Chades

Sound Recording and Post-Production: Justin Asher

Assistant Director of Photography: Erik Sanchez

Production Assistant: Alex Perez

Executive Producer: Laura Gutierrez

With gratitude to Abby Sher, Laura Gutierrez, Estanislao Maqueos, Daniela Lieja, BETALEVEL, Nameless Sound, Amargosa Opera House, Fred Conboy. In recognition of the legacy of Marta Becket and the devotional history of the Amargosa Opera House. Thank you to The Industry and the entire REDCAT team for their support through The Industry LAB. This work aligns with those organizing against detention, deportation, and the violence of extraction in the United States, and with those building mutual aid across nations. The spiral continues because people act. And to the artists, crew, and communities whose labor and presence sustain this work.

For additional program information and cast bios:



FEBRUARY 18-MARCH 1: MATANA ROBERTS

Multimedia artist Matana Roberts presents *spiral resonance: a study in the abstract*, an immersive sound and moving image installation that operates as an environment rather than a traditional performance. The work centers on cyclical motion, tonal density, and mediated space, using layered black-and-white video and a diffuse sound field to shape the gallery itself as the primary instrument. The images function as texture more than narrative, with surfaces that repeat, blur, and reform. The sound moves as a field rather than a focal point. There is no fixed stage and no single vantage. Visitors can drift through, pause, sit, or simply inhabit the space; the experience unfolds gradually over time.

The live activations are brief interventions within this atmosphere. Each guest artist responds to the installation's spatial and tonal conditions, creating subtle shifts in energy before the environment settles again. These moments are integrated into the installation, rather than separate from it. At its core, the piece is about resonance, how sound, image, and bodies share space and leave traces of one another. It invites audiences into something that accumulates slowly, asking for attention rather than spectacle.

Matana Roberts is an internationally celebrated composer, performer, band leader, saxophonist, sound experimentalist, and mixed-media practitioner. Working across many contexts and mediums, including improvisation, music composition, visual art, dance, poetry, and theater, Roberts is perhaps best known for their acclaimed *Coin Coin* project—a multi-chapter work of panoramic sound quilting mixed-media performance work, that aims to expose the mystical roots and intuitive traditions of American creative expression, while maintaining a deep and substantive engagement with narrative, history, community, and political expression within sonic structures.

Conceived and created by Matana Roberts

Solo Interventions by:

Patrick Shiroishi – Tuesday, February 24 at 8pm

Ryan Sawyer – Wednesday, February 25 at 8pm

Matana Roberts – Friday, February 27 at 8pm

Kyp Malone – Saturday, February 28 at 8pm

Judith Berkson – Sunday, March 1 at 3pm

Patrick Shiroishi is a Japanese-American multi-instrumentalist, composer, and poet based in Los Angeles. One of the premier

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improvising musicians in the city, he has presented work and performed at the Museum of Contemporary Art, the Metropolitan Museum of Art, the Broad Museum, and the Getty. He's been commissioned by the LA Philharmonic and has toured around the world in various solo and band configurations, including The Armed and contemporary classical ensemble Wild Up.

Ryan Sawyer is a NYC-based percussionist, composer, academic, and visual artist with a unique approach to improvisation and composition that includes free-form shepherding of sound through drums and voice. After years of improvisation and sideman work, Sawyer now dedicates his focus and practice to healing through sound and brings this mindset to every opportunity he has to make music. Presently, he is concentrating on a new piece for a small orchestra and maracas called Ryan Sawyer's Shaker Ensemble, with a release of a live record on Lobby Art Editions.

Kyp Malone is a New York-based singer and multi-instrumentalist known for his work with bands including TV On The Radio, Iran, Rain Machine, and Ice Balloons. Malone has

previously worked with Matana Roberts as producer and synthesizer player for their 2023 album *Coin Coin Chapter Five: In the Garden*, and other notable collaborations include Jolie Holland, Tinariwen, and Kris Lemsalu.

Judith Berkson is a composer, vocalist, and pianist whose research centers around tuning and microtonality as they relate to memory and perception. She cites influences ranging from cantorial chant to jazz standards and lieder from composers such as Schubert and Schumann. Collaborations have included work with Kronos Quartet, Laurie Anderson, Vijay Iyer, Alvin Lucier, Mivos Quartet, Wet Ink and Yarn/Wire, and her film music has been presented at Venice Biennale, SXSW and Outfest LA.

My deepest thanks to The Industry, REDCAT, and artist M. Tarantelli, who helped lay the foundation for this work at its inception, and to the activators who stepped into this environment with generosity and trust. We are living through a difficult moment.... The air often feels heavy with uncertainty. This work is an attempt to make a small clearing a place to pause, to listen differently, to consider what it means to gather, to host, and to care for one another in shared space. If it offers

even a brief opening toward another way of being together, then it has done some of the work I hoped it might in this iteration.

ABOUT THE INDUSTRY

The Industry creates interdisciplinary, collaborative productions that expand the traditional definition of opera—including whom it's for, who is involved, and where it takes place. Since its founding in 2010, we have premiered critically-acclaimed, site-responsive productions with artists and composers across disciplines—from **Raven Chacon** and **Du Yun** to **George Lewis** and **Ellen Reid**—while engaging the unique cultural landscape and setting of Los Angeles. Founder **Yuval Sharon's** *Hopscotch* (2015) famously took place in limousines and landmark buildings throughout the city, for example, while former co-Artistic director **Malik Gaines** and **Alexandro Segade's** *Star Choir* (2023) was set within Mt. Wilson Observatory. Film versions of our recent productions have also appeared at institutions like the Hammer Museum, Los Angeles, and the Museum of Modern Art, New York, while *The Comet / Poppea* (2024) appeared at MOCA, Los Angeles, and Lincoln Center, New York. Among our upcoming projects are composer **Ash Fure's** ANIMAL in September 2026, and artist **Sable Elyse Smith's** *If you unfolded us* in 2027.

JOIN THE INDUSTRY AS A MEMBER TODAY!

In addition to having special access to our major productions, you'll be invited to our special Listening Parties featuring artists and composers like **Moor Mother** (collaborating with **SUMAC**), **Sharon Chohi Kim** leading Deep Listening sessions, and, this upcoming April and May, **Veronika Krausas** and **Christopher Cerrone** hosting live music with drinks and conversation. Only through commitments such as yours are we able to pursue our collective mission of imagining a new shape for interdisciplinary art today. Learn more at theindustryla.org.



LAB 2026 is made possible thanks to support from the City of Los Angeles Department of Cultural Affairs. Special support for Guillermo E. Brown's The Instrument, Romance, Bee Boy is provided by SESAC; and for Carmina Escobar's Our Voice is Not at the End of Anything by Abby Sher. The Industry's programming is also supported by Perenchio Foundation, The Audre Slater Foundation, Aaron Copland Fund for Music,

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