



DEVOS INSTITUTE
OF ARTS MANAGEMENT

DIVERSITY IN THE ARTS

THE FUTURE OF THE FIELD

PANEL DISCUSSIONS:

LATINO DANCE COMPANIES, THEATRES AND MUSEUMS

TUESDAY, APRIL 21, 2015 . 4PM

CAFRTZ FOUNDATION THEATRE

THE CLARICE SMITH PERFORMING ARTS CENTER

AFRICAN AMERICAN DANCE COMPANIES, THEATRES AND MUSEUMS

TUESDAY, APRIL 28, 2015 . 4PM

CAFRTZ FOUNDATION THEATRE

THE CLARICE SMITH PERFORMING ARTS CENTER

THE CLARICE SMITH PERFORMING ARTS CENTER is building the future of the arts by educating, training and presenting the next generation of artists and creative innovators. The Clarice breaks through traditional boundaries in art-making and audience development through the work of its five partners:

The **Michelle Smith Performing Arts Library** is transforming space, both virtual and physical, into dynamic collaborative environments for all of us.

The **School of Music** attracts a different kind of artist; one who understands tradition and celebrates curiosity.

The **School of Theatre, Dance, and Performance Studies** expands our capacity through performing arts to build communities, solve problems and create a life of meaning.

The national and international **Artist Partner Program** nurtures new voices, new works and new ways to explore and discover ourselves and the world in which we live.

The Maryland-National Capital Park and Planning Commission partners to improve the quality of life through the arts for all citizens in a diverse and inclusive community.

A hub of innovation and possibility, **The Clarice** is building the future of the arts now!

The Clarice is part of the **COLLEGE OF ARTS AND HUMANITIES** at the **UNIVERSITY OF MARYLAND**, a major public research university. We are committed to collaborating with our partners on campus and within the creative radius to support the creation of new work that advances knowledge and understanding.

THE CLARICE

The DeVos Institute of Arts Management at University of Maryland
presents:

THE FUTURE OF THE FIELD

Latino Dance Companies, Theatres and Museums

Michael John Garcés

Artistic Director, Cornerstone Theater Company (Los Angeles, CA),
Curator and Moderator

César Alvarez

Co-Founder and Resident Composer, CONTRA-TIEMPO Urban Latin Dance Theater (Los Angeles, CA)

Magdalena A. García

Founder and Executive Director, El Museo Latino (Omaha, NE)

Jackie Lopez

Co-Founder and Artistic Director & Choreographer, Versa-Style Dance Company (Los Angeles, CA)

Louis Moreno

Artistic Director, INTAR Theatre (New York, NY)

Olga Sánchez

Artistic Director, Milagro Theatre (Portland, OR)

Jorge Daniel Veneciano

Executive Director, El Museo del Barrio (New York, NY)

The DeVos Institute became part of University of Maryland in September, and we are so excited to have access to the University's remarkable faculty, to engage students in our work and to collaborate with its dynamic leadership team.

Residing at a major university presents the opportunity to do substantive studies into arts management issues that challenge our field. Our first exploration will address the challenges facing African American and Latino arts organizations today — and how these issues can be addressed to support a diverse, sustainable arts sector throughout the United States. In developing this project, and in all we do, we are grateful to have the resources of a great university to call upon.

At the DeVos Institute, we believe that while much is spent to train artists, too little is spent to support the managers and boards who keep these artists at work — especially with accelerating changes in technology, demographics, government policy and the economy. With our move to Maryland, we are offered the opportunity to expand our work, and we are honored to partner with the University to explore Diversity in the Arts.

— Michael Kaiser,
Chairman of the DeVos Institute of Arts Management at UMD

In a time of dynamic demographic growth of Latinos in the United States, intensely politicized debates about immigration and documentation, and an increasingly militarized border, *The Future of the Field: Latino Dance Companies, Theatres and Museums* will investigate the current challenges of, and opportunities for, Latino arts organizations in the United States. Curated and moderated by Michael John Garcés, the Artistic Director of Cornerstone Theater Company in Los Angeles, California, the panel will explore the sustainability and future capacity of Latino arts organizations with leading practitioners in the field. Topics of conversation will include: How do these leaders define their vision for serving and representing a rapidly evolving, extremely diverse constituency? How have they dealt with generational change and transition? What does it mean to explore hybrid forms and cross-cultural exchange while still maintaining a core, culturally specific identity? And crucially, what is the relevance of, and need for, Latino organizations in the field today?

This discussion is the second installment of the DeVos Institute's *Diversity in the Arts* series which will investigate the challenges facing organizations of color operating in the United States today, with a specific focus on African American and Latino theatre companies, dance companies and museums.

Diversity in the Arts marks the launch of the DeVos Institute of Arts Management's Future of the Arts series dedicated to exploring the greatest issues of concern to the future of the arts. Rapid changes in technology, demographics, government policy and the economy challenge the very survival of arts organizations at an ever-increasing rate. For too many, these changes have led to less art, decreased visibility, diminished relevance — even financial collapse.

In response to these troubling trends, the Institute will lead an in-depth exploration into one key issue facing the arts and cultural field each year. Each initiative will engage important arts leaders in a series of public symposia and related special projects, culminating in a white paper with recommendations for the field at large as well as practical solutions for arts managers.

The next topic in the Future of the Arts series, *Technology in the Arts*, will launch in Fall 2015.

Diversity in the Arts: The Future of the Field Panel Discussion

Latino Dance Companies, Theatres and Museums

Tuesday, April 21, 2015 . 4PM

Cafritz Foundation Theatre, The Clarice Smith Performing Art Center

University of Maryland, College Park

The Conversation will be moderated by:



Michael John Garcés

Artistic Director, Cornerstone Theater Company (Los Angeles, CA),
Curator and Moderator

Michael John Garcés is the Artistic Director of Cornerstone Theater Company, a community-engaged ensemble based in Los Angeles. Directing credits at the company include *California: The Tempest* by Alison Carey, *Plumas Negras* by Juliette Carrillo, *Café Vida* by Lisa Loomer and *3 Truths* by Naomi Iizuka. For Cornerstone he has also written *Consequence* and *Los Illegals*. He is a company member at Woolly Mammoth Theatre, where he has directed several shows including *We Are Proud to Present...* by Jackie Sibbles Drury, *The Convert* by Danai Gurira and *Oedipus El Rey* by Luis Alfaro. Other recent directing credits include *The Body of an American* by Dan O'Brien (The Wilma Theatre), *Wrestling Jerusalem* by Aaron Davidman (Intersection for the Arts and Playmakers Repertory) and *red, black and GREEN: a blues* by Marc Bamuthi Joseph (The Kennedy Center and The Brooklyn Academy of Music). Garcés is on the executive board of the Stage Directors and Choreographers Society and is a proud alumnus of New Dramatists. He is a recipient of the Rockwood Arts and Culture Fellowship, the Princess Grace Statue Award, the Alan Schneider Director Award, The TCG/New Generations Grant and the Non-Profit Excellence Award from the Center of Non-Profit Management.



The panel will feature:

César Alvarez

Co-Founder and Resident Composer, CONTRA-TIEMPO Urban Latin Dance Theater (Los Angeles, CA)

César Alvarez is the Co-Founder and Resident Composer of CONTRA-TIEMPO Urban Latin Dance Theater in Los Angeles, California and a New York-based composer, lyricist and playwright. Recent composition credits: *Full Still Hungry* for

Contra-Tiempo (Ford Amphitheater, Ordway Center, Arsht Center, Dance Motion USA), *FUTURITY* directed by Sarah Benson (A.R.T., Walker Art Center, Mass MoCA, Upcoming at Soho Rep/Ars Nova), Branden Jacobs-Jenkins' *An Octoroon* (Soho Rep, TFANA), The Foundry Theater's *Good Person of Szechwan* - Drama Desk Nomination (LaMaMa, Public Theater), Mac Wellman's *3 2'; or AFAR* (Dixon Place). In development: *The Universe is a Small Hat*, a multi-player participatory musical (Berkeley Rep Ground Floor, Civilians R&D Group, PRELUDE NYC, Babycastles), *The Elementary Spacetime Show* (Ars Nova Uncharted, EST/Sloan Commission, Polyphone) and *Castro with Lucas Hnath* (SPACE at Ryder Farm, Berkeley Rep Ground Floor). Alvarez is guest faculty at Sarah Lawrence College and the Artistic Director of Polyphone, a festival of the emerging musical at University of the Arts in Philadelphia. www.musicisfreenow.org.



Magdalena A. García

Founder and Executive Director, El Museo Latino (Omaha, NE)

Magdalena A. García is the Founder and Executive Director of El Museo Latino in Omaha, Nebraska, the first museum dedicated to Latino art, history and culture in the Midwest and one of only 11 Latino museums in the United States. Since it opened its doors in 1993, more than 200 exhibits have been mounted at El Museo Latino and its year-round educational programs in

the visual and performing arts are a vital part of the city's cultural scene. Sparked in part by García's personal expertise as a dancer, instructor and choreographer in the Mexican folkloric tradition, El Museo Latino's folk dance program was recognized as one of the top 50 youth arts and humanities programs in the United States by the President's Committee on the Arts.

Prior to founding El Museo Latino, García worked in the human resources office of the Enron Corporation for some 15 years, eventually reaching a management position before transitioning into a career in museum administration. Prior positions include Rice University's Sewall Gallery, the Houston Museum of Fine Arts and the Erie Canal Museum in Syracuse, New York. She earned a bachelor's degree in art history from the University of Nebraska at Omaha and a master's degree in museum studies from Syracuse University.

García is a member of the Omaha Public Arts Commission, and has served on more than a dozen governing boards including the Omaha Public Library, Nebraska Museum Association and Nebraska Methodist College. She is a recipient of the Governor's Arts Award and was named a "Woman of Distinction in the Arts and the Humanities" by the YWCA. García received the Daniel Gross High School Hall of Fame Award, the University of Nebraska at Omaha Citation for Alumnus Achievement and Syracuse University's Chancellor's Citation for Distinguished Achievement in Arts Administration.



Jackie Lopez

Co-Founder and Artistic Director & Choreographer,
Versa-Style Dance Company (Los Angeles, CA)

Jackie Lopez aka "Miss Funk" is the Co-Founder and Artistic Director of Versa-Style Dance Company and Versa-Style Next Generation in Los Angeles, California, a dance ensemble that consists of young, committed and conscientious Hip-hop artists representing the diversity and beautiful complexity of Los

Angeles. Versa-Style premiered their documentary, "Furious Beauty" at the LA Film Festival in July 2013 where it garnered glowing reviews. In that same month, the company served as Cultural Ambassadors for the U.S. through the Arts Envoy Cultural Exchange Program in Tel Aviv, Israel. (www.versastyledance.com)

Lopez is a professional dancer, choreographer and cultural educator who has worked with students and artists of all ages from LA, NYC, Philly, Israel, United Kingdom, France, India and Columbia. She has a wide range of training and knowledge within Hip-hop dance culture and Latin culture. She graduated in June 2004 from the Department of World Arts and Cultures, UCLA with an em-

phasis in dance (Summa Cum Laude). She has been professionally teaching Hip-hop for 17 years. She currently is Adjunct Lecturer at the Department of World Arts and Cultures/Dance at UCLA teaching Hip-hop technique & dance and the Artistic Director of the UCLA Summer Dance/Performing Arts Intensive, which received the North American Association of Summer Sessions Award for its diversity in students and programming. She has also choreographed several dance pieces at Santa Monica's Community College "Synapse Dance Company" & LA Valley College "Dance production." She has been training and working with Rennie Harris "Puremovement" since 2004 and owes much of her training to him.

She is currently the Executive Director of The Flourish Foundation, which is non-profit private philanthropic organization, which begun as a response to lack of funding in the arts. The scope of the foundation's work includes providing numerous scholarships to high school & undergraduate students pursuing training and careers in the arts & education and awarding grants to LA area community artists/groups and public schools within Los Angeles. (www.theflourishfoundation.org)



Louis Moreno

Artistic Director, INTAR Theatre (New York, NY)

Louis Moreno is the Artistic Director of INTAR, one of the United States' longest running Latino theatres producing in English. Since arriving in New York in 1989, Lou Moreno has called INTAR home. He has participated in more than 40 productions, workshops and readings at INTAR. Moreno has worked with many of the great names of INTAR, including Max Ferra, Eduardo Mach-

ado, Maria Irene Fornés, Michael John Garcés, Nilo Cruz and José Rivera. In 2005, he was awarded a Princess Grace Fellowship for Directing and served for a year as the Associate Artistic Director of INTAR.

After leaving INTAR, Moreno became the Associate Artistic Director of the Obie Award-winning Rattlestick Playwrights Theater. At Rattlestick, he was the line producer for emerging playwrights such as Roberto Aguirre-Sacasa, Lucy Thurber, Noah Haidel, Lars Noren, David Grimm and Adam Rapp. He also developed the Dirty Works Lab, an initiative for the development of new plays.

In September 2008, Moreno became Co-Artistic Director of Twilight Theatre Company, a group dedicated to new plays and new voices. He produced *Prelude to the First Day* by Ted LoRusso in collaboration with Sturgis Warner and most recently the critically acclaimed *Palestine*, written and performed by Najla Saïd.

Moreno's most recent directing credit is *Drawn and Quartered* by Maggie Bofill. Originally developed in INTAR's NewWorks Lab, this production was the inaugural production under his leadership. Other directing credits include *Trying* by Erin Browne (The Bushwick Starr); *Minotaur a Romance* and *Beautiful*, both by David Anzuelo (LAByrinth Theater Company at the Public Theater); MCC Youth Festival (Manhattan Class Company); *Kingdom* (NYMF); *End of the Line* (MCC Youth Company); *Rock/Paper/Scissors* (New York Hip-Hop Theater Festival at the Public Theater); *The Bigger Man* (Partial Comfort Productions); and *Blues for a Gray Sun* by Nilaja Sun (INTAR).

Moreno is currently in development on *Rikers Hot*, a Princess Grace Foundation Special Project Grant. He also serves as an Associate Producer with The 24-Hour Company. For the past ten years he has taught playwriting for Manhattan Theatre Club at the RNDC Youth Facility on Rikers Island.



Olga Sánchez

Artistic Director, Milagro Theatre (Portland, OR)

Olga Sánchez is the Artistic Director of Milagro in Portland, Oregon. She has directed work in Portland, Seattle, New York City, Martha's Vineyard and Tegucigalpa, Honduras, and her work has toured to Peru, Venezuela and Cuba. Her dedication to Latino arts can be seen through her creation of La Casa de Arts, a non-profit based in Seattle committed to celebrating

and encouraging the beauty of Latino arts and cultural heritage, and as a founder and Artistic Director of Seattle Teatro Latino. Furthermore, she holds a position on the Steering Committee for the Latina/o Theatre Commons, a program of Howlround/Center for the Theatre Commons at Emerson College. A founding member of Los Porteños writers' group, she regularly pens a column on local Latino arts & culture for El Hispanic News. She serves as the director of the Latino Artists eXchange/Intercambio de artistas Latinos for Milagro, and on the Mesa Consultiva for the Oregon Shakespeare Festival's Latino/a Play Project. Sánchez graduated from Hunter College, C.U.N.Y. and received an MA in Human Development, with a specialization in Bicultural Development from Pacific Oaks College NW. She received Portland Drama Critics' DRAMMY award in 2005 for her Excellence in Direction in the Milagro production of Lorca in a Green Dress by Nilo Cruz.



Jorge Daniel Veneciano

Executive Director, El Museo del Barrio (New York, NY)

Born in Villa María, Argentina, Jorge Daniel Veneciano is Executive Director of El Museo del Barrio, New York and former director of the Sheldon Museum of Art, Lincoln, Nebraska and of the Paul Robeson Galleries at Rutgers University, Newark. Veneciano served as curator at The Studio Museum in Harlem

and with the City of Los Angeles Cultural Affairs Department. He holds a PhD from Columbia University in the Department of English and Comparative Literature; an MFA in Art/Critical Studies emphasis from CalArts; and a BA in Philosophy and Political Theory, with a minor in Intellectual History, from UCLA. Veneciano is a scholar of modern and contemporary art and has taught at Columbia and RISD. His books include *The Geometric Unconscious: A Century of Abstraction* and *Fabulous Harlequin: Orlan and the Patchwork Self*. He is also the founding editor of *artland* magazine, a statewide arts advocacy magazine for Nebraska, and curator of The Naked Museum, on Philip Johnson's Sheldon Museum, and *Its Surreal Thing: The Temptation of Objects*, on surrealist sculpture.

The DeVos Institute of Arts Management at University of Maryland
presents:

THE FUTURE OF THE FIELD

African American Dance Companies, Theatres and Museums

Sarah Bellamy

Co-Artistic Director, Penumbra Theatre Company (Saint Paul, MN),
Curator and Moderator

Jonathan McCrory

Director, Theatre Arts Program at National Black Theatre (New York, NY)

Uri Sands

Founder, Artistic Director and Choreographer, TU Dance (Saint Paul, MN)

Mikki Shepard

Executive Director, Apollo Theater (New York, NY)

Nate Young

Co-Founder, The Bindery Projects (Saint Paul, MN)

As the demographics in America change and non-culturally specific organizations are increasingly producing more diverse programming, what are the unique contributions of organizations of color? *The Future of the Field: African American Dance Companies, Theatres and Museums* will investigate the role, current challenges and future of these important organizations in the United States. The discussion is curated and moderated by Sarah Bellamy, Co-Artistic Director of Penumbra Theatre Company, the largest African American theatre company in the United States. The panel, comprised of leading practitioners in the field, will explore issues such as the importance of nurturing emerging African American artists, the role of partnerships with non-culturally specific organizations, and the value of mentorship for the future generation of arts leaders.

This discussion is the third and final installment of the DeVos Institute's *Diversity in the Arts* series which will investigate the challenges facing organizations of color operating in the United States today, with a specific focus on African American and Latino theatre companies, dance companies and museums.

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Diversity in the Arts: The Future of the Field Panel Discussion
African American Dance Companies, Theatres and Museums
Tuesday, April 28, 2015 . 4PM
Cafritz Foundation Theatre, The Clarice Smith Performing Art Center
University of Maryland, College Park

The Conversation will be moderated by:



Sarah Bellamy

Co-Artistic Director, Penumbra Theatre Company (Saint Paul, MN),
Curator and Moderator

Sarah Bellamy is the Co-Artistic Director of Penumbra Theatre, the largest African American theatre company in the United States and their principal scholar and editor. She is responsible for the research and contextual essays that accompany Penumbra's main-stage productions. She creates culturally specific arts curricula that can be distributed to educators and used in classrooms; she is committed to using art for social change. This is seen through the several programs she has created to engage patrons of the theatre in critically thinking about and discussing issues of race and social justice. Two of the most successful programs she implemented were the "RACE Workshop: Meet Your Metaphor," created to complement the Science Museum of Minnesota's exhibit RACE: Are We So Different?, and the Penumbra Theatre's Summer Institute, which is an intensive theatre-training program to encourage youth to be socially responsible and partake in civic engagement. Currently, Ms. Bellamy is working to obtain her doctorate in Comparative Studies and Discourse in Society at the University of Minnesota. She also graduated from Sarah Lawrence College and received an MA from The University of Chicago.

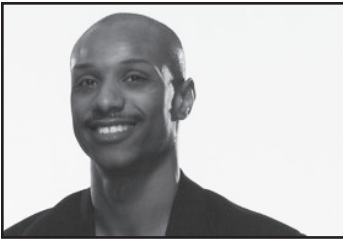


The panel will feature:

Jonathon McCrory

Director, Theatre Arts Program at National Black Theatre (New York, NY)

Jonathon McCrory is an Obie Award Winning, Harlem-based artist and the Director of Theatre Arts Program at Dr. Barbara Ann Teer's National Black Theatre in New York, New York. He has worked professionally as a director, producer and actor for the past 11 years. His directing credits include: *Hope Speaks*, *Blacken The Bubble* and *Enter Your Sleep*. A Washington DC native, he attended Duke Ellington School of the Arts, then New York University Tisch School of the Arts. In 2013 he was awarded the Emerging Producer Award by the National Black Theatre Festival in Winston Salem, North Carolina and the Torch Bearer Award by Woodie King Jr. He is a founding member of Harlem9 and The Movement Theatre Company.



Uri Sands

Founder, Artistic Director and Choreographer, TU Dance (Saint Paul, MN)

Uri Sands is the Artistic Director and Choreographer for TU Dance in Saint Paul, Minnesota. Uri Sands has been nationally recognized for his choreography, which notably includes a fusion of classical elegance and edgy contemporary action and exhibits intensity without losing poetic lyricism. Sands trained at the New World School of Arts before performing as a principal dancer at a number of venues including: Alvin Ailey American Dance Theater (for five years), Philandanco, Minnesota Dance Theatre, James Sewell Ballet and North Carolina Dance Theatre.

He was also a guest artist with Complexions, which was under the direction of Dwight Rhoden and Desmond Richardson. In addition to his experience as a principal dancer, Sands has a number of choreographic commissions, including Ordway Center for the Performing Arts, Alonzo King LINES Ballet BFA at Dominican University of California, Dance St. Louis, VocalEssence, Zenon Dance, Penumbra Theatre, North Carolina Dance Theatre and Alvin Alley American Dance Theater. In recognition of his excellent work, Uri has received the Princess Grace Award in choreography, the Joyce Foundation Award, the McKnight Artist Fellowship in Choreography and the Choreographer of the Year award from *City Pages* in 2011.



Mikki Shepard

Executive Director, Apollo Theater (New York, NY)

Mikki Shepard is the Executive Producer of the Apollo Theater in New York, New York. Shepard joined the Apollo Theater in 2006 as a consultant and assumed this position in 2009. As a member of the executive staff leadership, she built and implemented a new institutional vision and organizational infrastructure for the Apollo. In her role she informs institutional policy and direction and leads the Apollo's programming, marketing and development activities. Under Shepard's leadership, the Apollo Theater's new artistic vision breaks new ground, consistently celebrating and re-envisioning the Apollo's legacy with contemporary dance, theatre, performance art and spoken word programming. Shepard has developed the 21st Century global program vision for the Apollo through the creation of large-scale productions and festivals, the revitalization of *Amateur Night* and its digital presence, and international tours of original Apollo productions such as *James Brown: Get on the Good Foot*, *A Celebration In Dance*. Other major Apollo Theater initiatives include *Ellington at Christmas*, *Apollo Club Harlem*, the Apollo's first "Global Festival" – *Breakin' Convention – A Hip Hop Dance Theater Festival*.

Prior to her appointment at the Apollo, Shepard was a consultant to major foundations and performing arts institutions, such as the Ford Foundation, Heinz Endowments, Doris Duke Charitable Trust, New Jersey Performing Arts Center, Meet the Composer, Jacob's Pillow, Brooklyn Bridge Park Conservancy and Future of Music Coalition, Inc. Her work focused on program development/assessments, strategic planning and organizational restructuring. She produced more than 25 performing arts programs for the Brooklyn Academy of Music that included *Steps in Time*, *Tappin' Uptown*, *DanceAfrica* and *Dance Black America: 300 Years of Black Dance in America*. As

founder and executive producer of Brooklyn's 651Arts, she produced *100 Years of Jazz and Blues Festival*, *Sung and Unsung/Jazz Women*, *Dance Women/Living Legends* and *Lost Jazz Shrines* and was the architect of the Africa Exchange Program, a major international initiative.

Shepard serves as chair of Mertz Gilmore Foundation board and was a board member of the Brooklyn Academy of Music, Association of Performing Arts Presenters, Brooklyn Community Foundation and Upper Manhattan Empowerment Zone where she served as chair of the Cultural Industry Fund Committee. In January 2014, the Association of Performing Arts Presenters gave her the Halsey and Alice North Award for Committed Excellence and Service to the Field.



Nate Young

Co-Founder, The Bindery Projects (Saint Paul, MN)

Nate Young is the Co-Founder of the Bindery Projects in Saint Paul, Minnesota, which aims to create critical thought and conversation with their meaningful and engaging exhibitions that operate outside of the constraints of traditional institutions.

Nate Young is a graduate of Northwestern College in Minnesota, and he received his MFA from California Institute of the

Arts. He also completed an artist residency at the Skowhegan School of Painting and Sculpture after obtaining his degrees in 2009. Through his work, Young attempts to deconstruct the notions that allow for modern opposition rather than focus on the politics of social engagement. To do so, he uses poetic gestures and analytical and intentional positions that go against typical and popular notions of art production. As a result of his work, he has been awarded grants through the Minnesota State Arts Board and was a Bush Fellow in 2009.

DEVOS INSTITUTE OF ARTS MANAGEMENT

AT THE UNIVERSITY OF MARYLAND

The DeVos Institute provides training, consultation and implementation support for arts managers and their boards.

It operates on the premise that while much is spent to train artists, too little is spent to support the managers and boards who keep those artists at work.

Since its founding in 2001, the Institute has served over 1,000 institutions from over 80 countries. While environments, objectives and disciplines vary, each of these clients share the desire to create, market and sustain exemplary cultural programs. As such, the Institute has designed its services to assist a wide range of institutions, from traditional performing and presenting organizations, museums and galleries, arts schools and libraries, to botanical gardens, glass-making studios, public art trusts and non-profit cinemas, to name a few.

It offers support to individuals, organizations and—in collaboration with foundations and governments—to communities of organizations throughout the world.

The DeVos Institute transferred its activities and offices from The John F. Kennedy Center for the Performing Arts to the University of Maryland in September 2014. The move enables the Institute to expand its global training and consulting programs, enhance its fellowships for North American and international arts managers within the context of a major educational institution and create a Master's program that leverages both University and Institute resources.

UPCOMING PERFORMANCES AT THE CLARICE:

Chamber Music Showcase

Monday, April 20 . 5:30PM

Tuesday, April 21 . 7PM

Bach Cantata Series

Ach wie flüchtig, ach wie nichtig BWV 26

Thursday, April 23 . 1:30PM

UMoves:

Undergraduate Dance Concert

Thursday, April 23 . 7:30PM

Friday, April 24 . 7:30PM

Sunday, April 26 . 3PM

Sunday, April 26 . 7:30PM

17th Annual Maryland Day

Saturday, April 25 . 10AM-4PM

The Nile Project

Sunday, April 26 . 7PM

UMD Repertoire Orchestra:

Brahms' Second Symphony

Wednesday, April 29 . 8PM

UMD Wind Ensemble:

Bernstein and Copland

Friday, May 1 . 8PM

UMD Gamelan Saraswati

Friday, May 1 . 8PM

UMD Japanese Koto Ensemble

Saturday, May 2 . 2PM

The Human Capacity

Saturday, May 2 . 7:30PM

Sunday, May 3 . 2PM & 7:30PM

Wednesday, May 6 . 7:30PM

Thursday, May 7 . 7:30PM

Friday, May 8 . 7:30PM

Saturday, May 9 . 2PM & 7:30PM

**FOR MORE DETAILED INFORMATION
AND TO BUY TICKETS,
CHECK OUT OUR WEBSITE AT
theclarice.umd.edu**

   /theclariceUMD

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COLLIDESCOPE photo by Stan Barouh

The Clarice Smith Performing Arts Center is building the future of the arts by educating, training and mentoring the next generation of artists and creative innovators. Scholarships are essential to eliminating the financial barrier to a quality education. Your support of scholarships will help to ensure the future of the performing arts at Maryland and make The Clarice the place for fearless ideas and creative possibility. Your contributions enable us to embrace process, investigation and curiosity, and ensure that The Clarice continues to thrive as a hub of innovation.

ALL GIFTS, REGARDLESS OF SIZE, HAVE THE POWER
TO MAKE A DIFFERENCE

GO TO [THECLARICE.UMD.EDU/MAKE-GIFT](https://theclarice.umd.edu/make-gift)
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BUILDING THE FUTURE OF THE ARTS