

CONNECT

UCI Claire Trevor School of the Arts



Reactivating Our Community

Winter 2022 Season



Dean's Message



Dear Friends,

The arts are back — emerging brighter than ever! And we're eager to re-CONNECT with you in so many ways. As you read through this issue, remember that you can share the joys of connecting, creating conversations, exploring ideas, making impactful statements and thrilling you with a variety of

dazzling works. Please come share our delight to be back *in person*, soon and often.

And as usual, this issue is truly dazzling: wonderful alumni connections (and if you're an alum, we want to hear from you). Art department faculty member and pioneer *griot* Ulysses Jenkins, one of those artists so ahead of his time that we're all just catching up, is now receiving the national recognition he deserves. This issue's interview, with Dean's Arts Board member Mary Watson-Bruce, reveals a remarkable history of connections to UCI and to the Arts, over many years. Mary's extensive devotion to vocal music, through her own singing and her support for the Opera Guild, has made for wonderful community-building.

CTSA has always had very lively interactions with our community, but we're eager to reactivate those connections with our return to campus for classes and arts events. The arts are uniquely positioned to build the kind of community we all want and need. Beyond our regular season, one very exciting new connection is our collaboration with South Coast Repertory in their NewSCRipts program, providing the first glimpse of new works and the professional process behind the scenes.

At the end of this CONNECT, as always, you'll find our events listed for the coming months. I hope you'll think of it as a menu of delights for you to sample, and that you'll take this opportunity, after so many months apart, to come share the unique power of the arts with us on campus. We'll be delighted to see you!

Stephen Barker, Ph.D.
Dean

CONNECT

UCI Claire Trevor School of the Arts

Winter 2022

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CONNECT

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Jalon Matthews, M.F.A. '20 (center), in the cast of Utah Shakespeare Festival's *Pirates of Penzance*. Photo by Karl Hugh

More information and electronic copy available at www.arts.uci.edu. Email questions or comments to artsmarketing@uci.edu.



Together At Last

The UCI Claire Trevor School of the Arts faculty and staff were thrilled to welcome 311 incoming first-year and transfer students and a total of 596 students who are on campus for the first time this year. Over 250 students assembled Monday, Sept. 20, on the first day of Welcome Week for the New Student Convocation as the official opening to the academic year at UCI, followed by Dean Stephen Barker's official welcome event at the meditation garden in the School. Pictured are the students giving one of their first official Anteater Zot! Zot! Zot! gestures in excitement for the year ahead.



Photo: Emily Zheng

Curtains Up

UCI alumni and faculty help reopen live theater on Broadway and national tours

By Christine Byrd



One of Kaden Kearney's, M.F.A. '19, last performances before the pandemic was at the Claire Trevor School of the Arts. Now, Kearney is taking curtain calls at the Kennedy Center and the Ahmanson Theatre, as the lead in *The Prom* musical's 20-city national tour.

Kearney is one of countless UCI alumni helping to reopen theaters across the country, embraced by audiences who missed live shows for over a year.

"I grew up watching Broadway tours," says Kearney. "To think of little Kaden watching these shows, and now the fact that I get to do it — on top of being able to work again, and being able to do live theater again — it's such a gift."

"UCI prepared me to be able to adjust, and adaptability is what's keeping me going right now."

For Kearney, who uses the pronouns they/them, starring as Emma is especially meaningful because the character's story about a lesbian high school student's quest to bring her date to the prom in a conservative Midwestern town resonates personally.

Image: *Jalon Matthews*, M.F.A. '20 (center right), in the cast of *Pirates of Penzance* for the Utah Shakespeare Festival.

Photo: Karl Hugh





Image: Zachary Dietz, assistant professor of teaching in the Department of Drama, behind the scenes in his role as the musical director of *Mrs. Doubtfire* on Broadway.

Photo: Courtesy of Zachary Dietz

They first saw *The Prom* on Broadway during the annual trip to New York with the CTSA.

“It’s a musical, funny and silly, but also really heartfelt,” says Kearney, who auditioned for the Netflix movie before landing the role in the national tour. “I’ve already gotten so many wonderful messages from young people telling me how much it means to them to see a non-binary person in this role.”

Enthusiastic Audiences

For many in theater, this season marks a joyous return to work after the rug was pulled out from under them in

March 2020. The *Mrs. Doubtfire* musical performed just three times on Broadway before the shutdown. Zachary Dietz, assistant professor of teaching and the play’s musical director, describes returning to the theater “like walking into Pompeii.” Sheet music, gifts and thank you cards from the first preview littered his desk while instruments gathered dust in the pit. When the musical restarted in October 2021, audiences were as ecstatic as the cast and crew.

“Without fail, the show stops for brief moments because the audience is so overwhelmed that they break



did it, we made it through! We're back, and they're back."

The excitement isn't confined to the Big Apple, either. Bryce Colby Vaewsorn '15 is an ensemble member with the first national tour of *Escape to Margaritaville*. In many cities, he says, the Jimmy Buffet musical is reopening the local theater venue.

"The audience is so excited to be back. The performers are so excited to be back," says Vaewsorn. "We had 1,500 people on their feet at our first curtain call in Tulsa, and half the cast, including myself, were in tears. It was definitely an emotional experience."

Dark Stages

But not every show that closed mid-run experiences the thrill of reopening. Cailen Fu '18 was the first Asian American to play *Mean Girls* ringleader Regina George in the Broadway musical. For more than eight months, she was the standby for two roles, stepping in for the original Broadway cast members as needed. The producers announced in

into applause at places that are not common," says Dietz, who is also the show's conductor, and can feel the audience's energy at his back. "They go bonkers, screaming and clapping, as they celebrate with us. It speaks to the power of art to serve as a salve as we need this time to heal."

The energy extends off Broadway, where Laura D'Andre '08 reopened *The Play that Goes Wrong* after its pandemic hiatus.

"Our show is so uplifting and fun, and that's something people have been missing," says D'Andre, who regularly flips through windows as a standby for two physically demanding roles in the comedy. "At the first preview, the audience gave this huge applause that went on and on. It was a feeling of we



Image: Bryce Colby Vaewsorn '15 holding a copy of the script for *Escape to Margaritaville*.

Photo: Courtesy of Bryce Colby Vaewsorn

January 2021 that the show would not return to Broadway after the pandemic subsided.

“I’m so grateful for the experience and the connections I made doing *Mean Girls*, because it helped launch me early on,” says Fu. “I’ve met so many people who have changed the trajectory of my career.”

Fu, who taught online acting courses during the pandemic, recently headlined *Escape to Margaritaville* at Maine’s Ogunquit Playhouse, and is now back in New York auditioning and focusing on new musical development and TV/film. She says the next musical she acts in might not have been written yet.

This glass-half-full mentality is common among UCI-trained artists.

“We hope, and I really believe this, that our students who work with us here are developing a flexibility and resilience, not just so they can make great art but

Image: Cailen Fu '18, the first Asian American to play the role of Regina George on Broadway in Mean Girls. The show would not return to Broadway after the pandemic subsided.

Photo: Courtesy of Cailen Fu



so they can take care of themselves as artists, as well,” says Phil Thompson, M.F.A. '89, professor of drama.

D’Andre says she cherished spending more time with her new baby and visiting family in California during the shutdown. Dietz, the father of three including a new baby, also appreciated the pandemic’s pause as an opportunity to spend more time with his family. But actors had to get creative during the pandemic, and UCI alumni turned to online teaching, babysitting, voiceover work, and in at least one case, setting up a GoFundMe page to pay rent.

According to Blake Morris, M.F.A. '16, UCI graduates are prepared to overcome the unexpected. Unable to work his typical day job at a restaurant or airport security in New York, Morris supplemented his income with post-production work. He lent his voice to crowd scenes, a process called looping, which can be done remotely over Zoom.

“Grad school was always handing me challenges, now the pandemic has been handing me challenges,” he says. “UCI prepared me to be able to adjust, and adaptability is what’s keeping me going right now.”

New Era of Auditions

Fortunately for screen actors, filming continued with minimal interruption throughout 2020 and 2021. At the height of the pandemic, Morris appeared on two episodes of NBC’s *Law & Order SVU*, and a recurring role in season five of Paramount+’s *The Good Fight*. He had landed his first TV role in 2018 on FX’s *Pose* and then went on to a multiple-episode arc on NBC’s *Chicago Fire*. In many ways, his success in 2020 and 2021 had more to do with him continuing to audition with some of the same casting directors over a period of time.

Gone are the days of hundreds of people crammed into a cattle call audition. For many actors, the shift to recording



Image: Blake Morris, M.F.A. '16, on screen in an episode of NBC's Law & Order SVU that aired during the pandemic.

Photo: Courtesy of Blake Morris / NBCUniversal

your own audition and sending it in, is a mixed bag.

“With self-tapes, you get to take all the time you need, you have control, and you don’t have to go to the city,” Morris says. “But you’re also having to be in charge of cinematography, hair, lighting and timing.”

Like almost every actor adapting to the industry’s changes during the pandemic, Morris set up an in-home studio with lighting, even painting one wall of his apartment blue to serve as a consistent background for videos. But with convenience comes challenges — especially for perfectionists. Actors can easily get sucked into rerecording a scene multiple times in search of the elusive best take. Even though they didn’t prepare for this specifically, many actors find their UCI training useful in times like these.

“Before I went to UCI, I didn’t have an acting process,” Morris says. “Now, when it’s just me and the scripts, and no one is there waving a finger at me, I have a process I can lean on.”

Now that anyone with a smartphone

can audition from anywhere in the world, the pool of potential competition has widened, too. But actors concede that no casting director can watch every single audition tape they get sent. Connections and relationships still matter.

Jalon Matthews, M.F.A. '20, was still a student when he auditioned for Utah Shakespeare Festival’s artistic director Brian Vaughn. Nearly two years later, as Vaughn was preparing to help reopen the festival with *Pirates of Penzance*, he remembered Matthews and asked him to submit an audition tape. To overcome trepidation with audition tapes, Matthews leans on what UCI professor of acting Richard Brestoff teaches as “instant craft.”

“With instant craft, you memorize, internalize and put it back out as quickly as possible,” says Matthews. “It can be so difficult to feel confident because you don’t get instant feedback from tapes, but thanks to my M.F.A. experience, I have the tools to feel confident that this is my best work the first time, and then letting things go and trusting in myself.”

Matthews landed the role of Frederic and performed throughout the play's run from June to October 2021 and says, "It was a spiritual experience being back on stage."

Auditions are not the only thing that's different post-pandemic. Both in theaters and on TV sets, extensive COVID-19 safety protocols are in place. Every production now includes COVID compliance officers dedicated to giving COVID tests and reminding cast and crew to wear their masks offstage.

"We all go home at the end of the day to our own families and communities and circles of exposure," says Dietz. "COVID

compliance teams are one of the many, behind-the-scenes jobs that often go unnoticed. We are so lucky to have their constant oversight and protection of us during this time of transition."

"...thanks to my M.F.A. experience, I have the tools to feel confident that this is my best work the first time."



Ready to Rumble

If “making it” was hard before the pandemic, it’s even harder now. But alumni lean on their training from UCI to help them thrive amid challenges.

“As you get out in the professional world, you learn that everyone’s wickedly talented,” says Fu. “UCI taught me to think about being a human first and then an artist. You can be a triple threat singer, dancer, actor, but if you’re not a human first, it doesn’t matter.”

Fu says acting and musical theater students who come out of UCI tend to

know who they are and what they want as an artist.

Kearney, who remembers feeling afraid of coming out as non-binary and cutting off their long hair, agrees. They booked two jobs soon after taking that leap.

“I was standing in the middle of my truth, entering auditions authentically as myself,” Kearney says. “I 100% believe I wouldn’t have gotten this role otherwise. Lean into who you are, that’s your superpower.”

Thompson, who provides speech and vocal coaching to professional actors in addition to teaching at UCI, thinks self-awareness and resilience are among the trademarks of a UCI actor.

“One of the things about UCI students I’ve heard from casting directors, and I think it’s very true, is they come through their training with a great deal of personal presence and fluidity. Even though there’s plenty of unhappiness around recently, our students have come through happy,” Thompson says. “Now, they are ready to rumble.”

Learn more about various alumni, productions, events, and research in the Department of Drama at drama.arts.uci.edu.



Image: Laura D'Andre '08 (bottom, far right) in the cast of *The Play that Goes Wrong*.

Photo: Jeremy Daniel



*Video Artist and Professor
Ulysses Jenkins
Finally Gets His Moment*

By Richard Chang

There are some talented people who create thought-provoking works all their lives, flying just below the radar and occasionally popping up for a moment in the spotlight.

Ulysses Jenkins is one of those people.

Jenkins is a professor of art, focusing on video, digital and performance art. He has taught at UCI for 28 years, starting in the fall of 1993. Previous to UCI, he taught at UC San Diego, the Otis College of Art and Design and Cal State Dominguez Hills.

Jenkins and his work have been featured in important exhibitions, such as *California Video* at the J. Paul Getty Museum in 2008, and *Now Dig This! Art and Black Los Angeles, 1960-1980* at the Hammer Museum from October 2011-January 2012.

But the Los Angeles native hasn't had a career retrospective highlighting all

of his groundbreaking, challenging and innovative work, until now.

Ulysses Jenkins: Without Your Interpretation opened at the Institute of Contemporary Art at the University of Pennsylvania in September and runs through Dec. 30, 2021. It will hit the West Coast at the Hammer Museum at UCLA from Feb. 6 through May 15, 2022.

"It has ephemera from my career, as well as screening a lot of my video work that's performance-related, and there's some works that I did that have to do with telecommunications art," said Jenkins, 75, during a recent interview. "They did an excellent job. I'm one of the first, original video artists. I started making video art back in 1972, when video was a brand new medium for art."

Back in the early '70s, Jenkins was a painter and muralist, hanging out in Venice Beach and painting murals on the boardwalk there. He met an artist named Michael Zingale, who encouraged him to attend a video workshop and start shooting videos with Portapak, which had just come out.

At first, the young muralist wondered if he really needed a new medium, but he was curious, so he checked the workshop out.

"Then I got what you could call the video jones," he said.

Jenkins started recording people on the Venice boardwalk, then attended and shot the Watts Summer Festival in 1972 and 1973. His video, *Remnants of the Watts Festival (1972-73)*, compiled in 1980, became an important document of a community festival organized by the African American community in the wake of the Watts riots.

Photos: Courtesy of Ulysses Jenkins

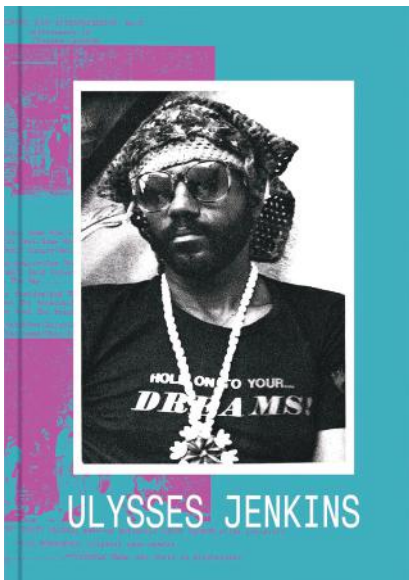


Image: (left) Ulysses Jenkins and artist Franklin Parker in *FLYING*, a performance, 1982, in Barnsdall Park, Hollywood. (top) The cover of Ulysses Jenkins: *Without Your Interpretation* retrospective catalog.



Image: Video still from *Stinji* (1988), a PSA Jenkins created during the height of the AIDS epidemic aimed toward the African American community. Jenkins is pictured here along with his co-star, Lavina Wetterberg.

Photo: Courtesy of Ulysses Jenkins

Jenkins, who lives in Inglewood, is a product of his L.A. communities and important collaborations he made during his time in art school and beyond.

Some of his teachers and mentors include Charles White, Betye Saar, Chris Burden, Gary Lloyd and Ilene Segalove.

“Charles White and Betye Saar were two African American professors in L.A. when I was going to grad school (at Otis),” Jenkins said. “They gave you the understanding, first, that you could make it as an artist. That was very important back in those days. And the fact that they gave you a direction that you might want to take; they had created a path for you to follow.”

Jenkins would go on to create documentaries and video pieces that made a significant impact in the art and social scenes, such as *King David* (1978), *Mass of Images* (1978), which explored images of Black people in the media, *Two-Zone Transfer* (1979), *Dream City* (1981), *Inconsequential Doggerreal* (1981), *Without Your Interpretation* (1983) and *Z-Grass* (1983).

In the 1980s, he worked with a group called the Electronic Café, creating interactive tele-videos decades before Skype, FaceTime and Zoom.

“That particular group kind of invented the notion of going to cafés to work on the internet,” he said. “It was a fantasy of the future. What people are doing today on Zoom, we were doing that in the 1980s.”

Jenkins hasn't forgotten those tele-video interactions. In fact, in his classes today at UCI, he is "teaching the Zoom application as an art form."

"You know how you can change your background? I had my students doing that in a video class in 1981. While (film and video scholar) Gene Youngblood was talking to an audience, we used the green-screen technology to create videos that would play behind him in the background that would coincide with what he was talking about."

"It was a fantasy of the future. What people are doing today on Zoom, we were doing that in the 1980s."

In 1989, Jenkins moved to Oakland to work with a San Francisco gang-intervention program. He taught youths how to shoot videos and interact with each other peacefully via video.

Plenty of Accolades

Jenkins has won numerous awards, including a California Arts Council Multicultural Entry Grant for serving as artistic director of Othervisions Studio, an interdisciplinary media arts production outfit. He's also a three-time recipient of the individual artist fellowship awarded by the National Endowment for the Arts.

"That was a really great stimulus, to win one of those awards," he said. "Unfortunately, today they don't have those" in the visual arts.

Jenkins also won first place awards from the Black Filmmakers Hall of Fame in the experimental video category in 1990 and 1992.

Ian White of Altadena, who is Charles White's son and a friend and

former student of Jenkins, described the video artist and professor as "a one-man band" who could tap into collective consciousness and facilitate participation.

"He always encouraged you to explore your creativity," White said. "Filterate and pack your subject matter. Do your research. ... We all try to seek clarity, and we're trying to find a medium that helps us seek information. He found that vehicle in video performance. That's significant, to say the least. And he invested himself in the process of being a video artist."

Jenkins says he continues to learn about video, technologies and contemporary issues in his interactions with students, even during the throes of the pandemic.

"The thing about the pandemic, it forced people to have to deal with the realities of how this internet and the computer technology are much more than just going online and doing Facebook," he said. "Culture is being created. People have had to create their own type of science fiction. ... All of this stuff is imbued inside of media. That's what I learned from studying video as an art form."

And what does he tell students who wish to follow in his footsteps as an artist?

"Parents want you to be successful. The only thing they recognize as success is those kind of professions that bring in all the money. You have to learn to have confidence. That's what I teach my students. You can make it. But you have to be able to compete."

To learn more about the exhibition Ulysses Jenkins: Without Your Interpretation opening Feb. 6, 2022, at the Hammer Museum, visit hammer.ucla.edu/exhibitions.

Learn more about the faculty in the Department of Art at art.arts.uci.edu.



Learning the Steps

Young alumni are prepared to thrive in their professional dance careers

By Christine Byrd

Lauren Gresens' final performance as a student was a solo in *North Star*, a piece by acclaimed modern dance choreographer and UCI professor Lar Lubovitch. When she graduated a few months later, in June 2020, dance companies were in limbo and not hiring new talent. She moved back in with her parents and taught pilates and dance at local studios.

It's no coincidence that when venues finally reopened, Gresens' first performance with a professional company was dancing that same *North Star* solo with Utah's Repertory Dance

Theatre, which opened their 56th season with three of Lubovitch's works.

"Lar is a modern dance legend," says Gresens. "He is so entrenched in the modern contemporary dance world, and that presents so many possibilities for making connections and networking with other professionals."

Gresens moved to Salt Lake City in the fall of 2021 to accept a contract with the experimental contemporary dance company SALT 2. When Lubovitch and his rehearsal director Kate Skarpetowska learned that Gresens was in Utah where they were working with

RDT, they suggested her for the solo. Lubovitch and Skarpetowska are among several mentors Gresens found during her time at UCI, who helped prepare her for a professional career in dance.

“Whenever I’m asked for advice for future students, I always talk about maintaining those relationships with their professors and learning from them not only in a dance capacity, but also getting their opinions and insights informed by the years they’ve spent in the industry,” says Gresens. “They are all such a wealth of knowledge.”

Professional Connections

Recent UCI alumni have ample exposure to dance icons such as Lubovitch, who has been on faculty at the Claire Trevor School of the Arts since 2016, and the late Donald McKayle, who taught at UCI from 1989 to 2018, as well as the choreographers and dancers trained by them, who are now successful in their own right.

Sadie Sandoval '20 first saw McKayle's and Lubovitch's works performed during her first year at UCI, and she felt deeply inspired. Sandoval found a mentor in Dante Puleio, M.F.A. '17 who has since been named artistic director of the Limón Dance Company. Sandoval had primarily been focusing on ballet and jazz, but she recalls Puleio “looked at me and said, ‘You’re going to be a modern dancer,’ and I felt like he bestowed it upon me.”

Sandoval learned the Limón technique from Puleio, which added to her versatility as a modern dancer, and he helped prepare her to audition for McKayle's Etude Ensemble. As a member of that troupe, Sandoval

learned and performed such celebrated dances as *Crossing the Rubicon* and *Uprooted: Pero Replantado*.

“The Etude Ensemble was professional level, and *Crossing the Rubicon* is the hardest repertory I’ve ever had to do, and I was doing it when I was 19,” says Sandoval.

It was at *Bittersweet Farewell* in 2018, a celebration of McKayle's life, where Sandoval first performed for and met Cleo Parker Robinson, a longtime friend of McKayle's. Sandoval is now an apprentice with the Denver-based Cleo Parker Robinson Dance company, which maintains a number of McKayle's works in its repertory. But Sandoval is one of just a handful of dancers at the company who were personally trained by McKayle.

In the summer of 2019, Sandoval danced with the Ailey Summer Intensive, and saw Lubovitch setting a piece of choreography on the company.

“That’s pretty insane, to realize this person who works with Ailey and New York City Ballet is someone I have the luxury of working with in class and rehearsal almost every day of Winter quarter,” says Sandoval. “He treats us exactly the same as people at the professional level.”

Beyond Technique

Any dancer knows technique is the foundation on which their art is built.

“In terms of training and technique, UCI is as good as it gets, and you can’t expect to go professional without that basis,” says Lubovitch. “But you won’t find out what dance is by doing tendus in the studios. It’s a way to become an artist, but not an artistry in itself.”

Image: Lauren Gresens '20 performs a solo in North Star, a piece from choreographer and UCI Distinguished Professor Lar Lubovitch.

Photo: Rose Eichenbaum





Image: Candy Tong '17

Photo: Rachel Neville

Lubovitch says he looks for dancers who possess an “inner poetry.”

“The dancer I value is a movement poet,” he wrote in his often-quoted *Letter to a Young Dancer* published in 2015. “They intuitively invest movement with depth and gravity. They recite a line of dance with imagination beyond what the steps alone possess... I am looking for the dancer with movement imagination who imbues the phrase with something poetic.”

He encourages UCI dancers to see a variety of professional performances in different styles of dance while they are students.

“They often come to UCI from smaller dance studios where they’ve been

sheltered, and they are just now entering into a picture of dance that’s larger than what they’d realized,” Lubovitch says.

That was certainly true for Emily McKeon '21 who took class from an artist at the San Francisco Conservatory of Dance who made her realize, “I can have my own taste and my own opinion about how I want to move.” McKeon now gets to work directly with her inspiration, Courtney Mazeika, as a dancer with SALT 2 (where she and Gresens are roommates).

“I think that because UCI is a conservatory program in a university setting, it makes you very well rounded and you learn to appreciate things that are not just your technique and

your dancing,” says McKeon. “Your intellect, imagination, creativity and how you bring those to the table with a choreographer, are the little things that make a dancer a professional dancer.”

The challenge of balancing an academically rigorous course load plus six or more hours in the studio each day, week after week, is one of the elements of UCI’s dance program that alumni say helped prepare them for professional life.

“Any dancer can be great if they have no injuries, aren’t sore, and are at the

“Your intellect, imagination, creativity and how you bring those to the table with a choreographer, are the little things that make a dancer a professional dancer.”

top of their game,” says McKeon. “Being able to work through injuries, fatigue, preparing yourself to get through eight hours of dance a day — that prepared me and a lot of other UCI dancers to go into the professional world, and to know how to show up and work every day.”

More Than A Dancer

Lubovitch says all the dancers he’s encountered at UCI have one thing in common: hunger.

“God knows you have to be hungry to want to do something so difficult that it may prevent you from ever being able to earn a great deal of money, or possibly to have a normal American family life,” he says. “It’s got to be a pretty big hunger, and that hunger is something shared by all the students.”

Yet the dancers say UCI also opens their eyes to worlds beyond dance.

Candy Tong ’17, was already on her way to a professional dance career with a ballet company contract at age 17, when an injury derailed her plans. Her plan B was to go to college in her home state of California, and she applied only to UCI, based on its reputation in dance. She finished her bachelor’s in dance performance in less than three years, urged by her faculty mentors to stay on the professional track. Now, as a member of New York’s Complexions Contemporary Ballet company, Tong credits her time at UCI with shaping her as an adult and an artist.

“Your college years teach you how to be an adult, learn how to talk to others, market yourself, make connections — even things that have nothing to do with dance have helped me so much as a dancer,” says Tong. “UCI really shaped who I am today.”

Tong, who is a bona fide social media influencer with 40,000 Instagram followers and launched her own dancewear line during the pandemic, mentors young dancers to develop passions outside of the studio. She says she never considered herself “just a dancer.”

That may be the secret to true dance success, learning to thrive not only amid the challenges of the professional dance world, but also beyond it.

“The advantage of going to UCI was to realize I’m not a dancer first and a human second; I have other interests outside of dance that influence and inform my practice,” says Gresens. “That was necessary for me to learn. Knowing who you are as an individual first better equips you to know yourself as an artist.”

To learn more about CTSA alumni, visit the website at www.arts.uci.edu/news/alumni.

Anteaters in the Arts

Christopher Adriance Named Vice President of Marketing for the Irvine Barclay Theatre

Christopher Adriance (B.Mu. '11) recently joined the Irvine Barclay Theatre as the Vice President of Marketing, overseeing the organization's strategic marketing, branding and communications.

Adriance joins the Barclay after eight years with the Pacific Symphony. During his time at the organization, Adriance held various roles with both the marketing and development teams. He most recently served as the Director of Marketing and Loyalty Campaigns.

In his role as the director, Adriance helped steer marketing strategy, promotions, season ticket sales, departmental project management, patron loyalty campaigns, direct mail campaigns, and digital marketing. He managed Pacific Symphony's six subscription series, achieving an annual sales goal of \$3.3 million, and developed other subscriber programs, including Symphony Pass, a monthly membership program resulting in \$85,000 increased revenue annually.

Adriance holds a certificate in digital marketing through Duke University and graduated with a Bachelor of Music in music performance from the Claire Trevor School of the Arts Department of Music.

"We are excited to have Christopher join the Irvine Barclay team as we develop innovative new ways to



provide value to our patrons," said Jerry Mandel, Chairman and President of Irvine Barclay Theatre. "We look forward to continuing our season of great performances and to celebrating the return of live performances with all of Orange County throughout the year."

Adriance will work closely with UCI and the Claire Trevor School of the Arts to build a strong partnership promoting productions and special events held at the Barclay, including various annual dance and drama productions and the UCI Symphony Orchestra series.

A hearty congratulations to Mr. Adriance from his alma mater!

Save the Date: Homecoming is Saturday, February 12, 2022

Calling all ARTeaters! Are you interested in volunteering for your reunion committee? Learn more about how to get involved and register to attend at reunion.uci.edu.

G. Thomas Allen, M.F.A. '14

Vocal Arts alum, vocalist, composer, and music educator **G. Thomas Allen** recently won 1st place in the Sarah Vaughan International Jazz Vocal Competition. Allen is known for his remarkable vocal flexibility, resonance and cross-genre experimentation. He has worked with the late David Baker and the Smithsonian Jazz Masterworks Orchestra, performing *Duke Ellington's: Sacred Concerts at the Strathmore Hall*, and has shared the stage with influencers such as Bobby Broom, Pharez Whitted and Dennis Luxion. As bandleader, he released his debut self-titled album in 2020, which hit No. #1



on the iTunes jazz charts. He currently serves as the Jazz and Contemporary Voice Instructor at ChiArts and on the voice faculty of Columbia College Chicago (CCC).

Brianna Finnell, M.F.A. '20, B.Mus. '18

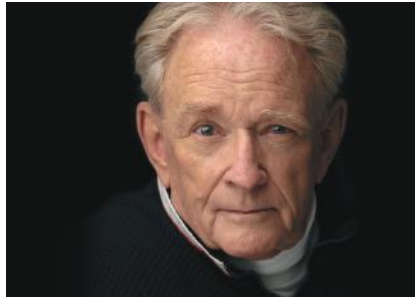


Photo: Ken Jacques

Vocal Arts alumna **Brianna Finnell** recently made her professional operatic debut as Adele in *Die Fledermaus*, a comic operetta presented by the Pacific Lyric Association at the California Center for the Arts in Escondido. At UCI, Finnell appeared in the same role in *Die Fledermaus* and as Emily Webb in *Our Town*. She has sung with Pacific Chorale and the California Desert Chorale. Finnell is currently staying active, recording from her home studio for various churches and producers.

David Golbeck, B.A. '76

Drama alum and previous New Swan cast member **David Golbeck** recently performed in two community theater productions. The first was a staged reading of *Murder With Absolution* by John Franceschini at Newport Theatre Arts Center. The second, a leading role in *A Nice Family Gathering* by Phil Olson at the Cabrillo Playhouse in San Clemente.



For UCI Alumni resources, visit engage.alumni.uci.edu

Are you an Arts Alum? Learn ways to stay connected at www.arts.uci.edu/alumni.
Questions or stories? Contact artsalumni@uci.edu.



Back In Action!

Department of Drama students surround a diorama model in the Contemporary Art Center's Design Land library and research space. After a year and a half hiatus off-campus, students in the design and stage management programs are eager to create and produce physical sets, lighting schemes and sound design for the various school productions.



OPERA AFICIONADO



Q&A with Mary Watson-Bruce

Mary Watson-Bruce, Ph.D. social sciences '82, has an extensive history with UCI. She served as the associate director of geriatric medicine at UCI for ten years, and her late husband, Dickson Bruce, was a professor of history for over four decades. A lifelong music lover, Watson-Bruce is the founding chair of the UCI Opera Guild, and a member of the CTSA Dean's Arts Board. She is also a founding member of the OC Women's Chorus, an ambassador for the Irvine Barclay Theatre, and a season ticket holder for the Long Beach Opera and LA Opera.

Q. When did your love of singing start, and how have you nurtured it over time?

MWB: I was born into it. My great grandfather was an enslaved man who made and played his own fiddles (violins) for the pleasure of his enslavers. At the end of enslavement, he destroyed every one of them, because playing them brought him no joy. My grandmother, his daughter, could play piano by ear, and I was taught piano at an early age. My mother was a singer and often a soloist in church choirs. One of her brothers played with Lightnin' Hopkins' blues band. My grandmother had a wind-up Victrola record player and we would play blues, opera, jazz and contemporary music. I'm 75, so my life spans a large part of what music in America is.

Q. And you're still singing, too.

MWB: That's right. I was a founding member of the OC Women's Chorus, and this summer we will be spotlighted at Carnegie Hall, with our own 12-song presentation

Q. Given your own work in geriatrics, how do you think music can be beneficial as we get older?

MWB: I serve on the board for Innovative Housing Opportunities, which builds housing for homeless veterans, emancipated youth and seniors, and I've always argued for having good art where people live. We recently opened a building with a living garden designed by Laguna Beach artists on a wall, and a veteran who had been homeless for 15 years said, "You built this for me?" He couldn't believe anybody could see his humanity. Art is why people live; it's what motivates them. It's a validation of the humanity that we all have.

Q. Is there a concert you've attended at CTSA that stands out to you as being especially memorable?

MWB: Yes! They've done great presentations of Mozart's opera *The Magic Flute*. I've seen them do it twice; the first time was many years ago. The students are so creative with the costumes and the sets.

Q. As the founding chair of the UCI Opera Guild, why do you feel it's important for others to support music and the opera program at UCI?

MWB: If you like opera, you'll understand why it's important. We're trying to find people who are already opera fans but don't know about UCI's opera program, and people who haven't experienced opera yet. Our goal is to eventually raise enough money for an endowment. But already, generous donors have donated supertitles so the audience can see the libretto in English, and some of our members give one or two of their season tickets to local operas to allow vocal students to enjoy the performances.

Q. As we return to live concerts, shows and exhibitions, what role do you see music playing in "reactivating our community?"

MWB: The CTSA provides a place where people can mingle with others and get entertained outside of the house, while still wearing their masks and carrying their hand sanitizer. These performances provide opportunities for people to re-engage in things they have always loved. It stimulates the mind and the entire body. It's like your blood is coursing through your veins, picking up all the detritus of two years and emptying it out of your body, ready to become something else.

To learn more about ways to support the UCI Opera Guild, contact CTSA Development at 949-824-6139 or uciopera@uci.edu.

Getting In On The Act



UCI Drama students participate in a play's creation through South Coast Repertory's NewSCRipts program

By Aaron Orlowski

After performing a live reading of an in-progress play at UCI's Winifred Smith Hall, the actors and others working with Orange County's South Coast Repertory theater company offered the audience of about 80 UCI drama students the kind of career advice they had probably gotten before from their professors.

But hearing it again, from practicing professionals, the guidance perhaps resonated a little more: Aggressively pursue the roles that you're confident you're right for. Pay your dues as you hone your craft. Practice continually to keep your chops sharp. Take a lot

of gigs at a lot of venues. Protect your reputation by always arriving on time.

These are all basic elements of succeeding in theater, says Don Hill, chair of the drama department at UCI's Claire Trevor School of the Arts.

"Sometimes we, as professors, say something, and it doesn't really sink in for the students. But then a guest artist comes in, and they hear the same

Image: The creative team from South Coast Repertory holds a Q&A with the audience after the readthrough in Winifred Smith Hall.

Photo: Courtesy of South Coast Repertory (SCR)/Photo by Nicholas Pilapil

advice and say, "Wow!" he says. "This kind of event allows the information to reach eager ears because a different messenger is giving it."

Between the live reading of *Louder*, by Caroline V. McGraw, and the Q&A, there was a talk-back session in which the students offered their reactions to the in-development play. The whole event was the first in a new series organized by South Coast Repertory called NewSCRipts in Schools. Additional readings are planned.

"Our NewSCRipts in Schools program provides a vital connection for SCR and the educational community of Orange County," says David Ivers, artistic director of SCR. "And we're thrilled that UCI is joining us in launching this new series that will mutually benefit the playwright, the work in progress and UCI students. Its enthusiastic response in joining us in this partnership is a testament to UCI and its status as one of the premier drama programs."

"This is the process of a play being birthed and students get to see it."

The collaboration is another manifestation of a deepening relationship between UCI and SCR. Many drama faculty members frequently work with the Tony Award-winning theater company on lighting, design and sound, while multiple students fill stage manager, production intern and other roles. In turn, UCI's links to the theater company draw in prospective students.

"This is the process of a play being birthed," Hill says of NewSCRipts in Schools. "And students get to see it."

The UCI cohort had the chance to experience the reading of a play still

in development, bringing them into its formation. Rachel Sharp, who's pursuing an M.F.A. in acting, gained a deeper respect for the craft of dramaturgy.

"I've never had an opportunity like this to peek behind the curtain and see what the process is like," she says. "It will stick with me that, although creating a play takes a lot of time and flexibility, it certainly is an exciting collaborative process."

Vivianna McCormick, who's also earning an M.F.A. in acting, has followed SCR since she was an undergraduate at UCI and appreciated being able to help advance the piece from a written work to a staged production by giving feedback.

During the talk-back session, the artists discussed how the script is a living document. Pages are ripped out and put back together to generate new scenes. Edits are made at each reading and rehearsal.

"Nothing is ever finished," McCormick notes. "There's always a new revision or a new production to present the play in a different way."

She says she'll carry this mindset into her career as an actor.

"I plan on trying to approach each script I read as a new work, because for me it is," McCormick says. "We just haven't brought the words to life yet. The possibility of being able to collaborate with a playwright, even though I may never meet them, is a wonderful thought."

To learn more about South Coast Repertory's NewSCRipts program, please visit drama.arts.uci.edu.

Making Music Together

After a lonely year and a half, the UCI Symphony Orchestra is reveling in live performances once again

By Jill Kato

After being away from the stage and studio, the students from the UCI Claire Trevor School of the Arts (CTSA) are emerging from the pandemic and into the swing of in-person classes and rehearsals. Nowhere is this more appreciated than by the students in the UCI Symphony Orchestra.

While many students within CTSA were able to overcome some of the barriers of the pandemic with the use of cameras and computers, there wasn't a technological fix for those in the symphony orchestra. Small groups of musicians were able to use software to play together, but this proved impossible for an entire ensemble that has, depending on the composition, between 30 to 60 musicians playing together.

"Throughout history, the orchestra has been in person. Music involves precise timing," says Pedro Sperb, the teaching assistant for the symphony orchestra and an M.F.A. student in instrumental performance. "The internet has a delay, or latency, that made playing together impractical."



While the musicians are ecstatic about playing in-person, this does not come without its challenges.

The symphony's last performance was back in February of 2020. Normally, the turnover of orchestra members occurs gradually. This year, due to the pandemic, the number of returning students is below 10. When classes



resumed meeting in person this fall, half of the student population had not stepped on campus and only the senior class had been on campus for more than a year.

While all Anteaters are adjusting to the excitement and awkwardness of returning to campus after a year and a half of being at home, it is even more

deeply felt for the students in the symphony orchestra.

Image: Clarinetist Qifan Zhang, Ph.D. candidate in computer engineering and a member of the UCI Symphony Orchestra.

Photo: Will Tee Yang

Beyond Rehearsal

For clarinetist Qifan Zhang, being part of the symphony is “everything.” He is in his second year of a Ph.D. program in computer engineering. (The UCI symphony orchestra is open to everyone in the UCI community: music majors and non-music majors, undergraduate and graduate students, faculty and staff.) Zhang admits that life as a graduate student can be lonely. Much of his time is spent conducting experiments alone. The orchestra has been a way for him to connect with others.

“Orchestra is a collaboration to make a piece wonderful. I find inspiration in this. That’s why I will stay in the orchestra for the rest of my Ph.D. degree,” he says.

Zhang was admitted to UCI last fall. At that time, he decided to remain at home in China, since all courses at UCI were being conducted remotely and a U.S. travel ban was in place. The symphony orchestra was not meeting in person and the auditions were conducted by video submission.

During that fall quarter, it became clear that the time difference between China and California was too exhausting.

Sometimes Zhang would leave a Zoom session at one o’clock in the morning, only to have to log back on six hours later.

“Before, I just focused on the notes, but after these lectures, I have a deeper understanding of how classical music is composed.”

It was a long trip from Zhang’s home in Yangzhou, Jiangsu, China to Irvine. Eighteen days exactly. In December of 2020, Zhang flew to Serbia. In order to enter the U.S., he had to spend at least 14 days in a country that was not on a travel restriction list. Zhang was in Belgrade during Christmas and spent most of the two weeks walking around the city alone, since most restaurants and attractions were closed due to the pandemic. On his 15th day in Serbia, Zhang flew to New York, and then to LAX where a friend picked him up and drove him to Irvine.

“I had a very strong motivation to be in Irvine,” Zhang says with good humor about his nearly three-week journey.

Image: The UCI Symphony Orchestra in rehearsal at the Irvine Barclay Theatre before the pandemic.

Photo: Paul R. Kennedy



During the 2020-21 academic year, the symphony orchestra did not meet in person. Instead, the conductor, Dr. Stephen Tucker, gave talks about classical music. The lectures covered music history and analyzed specific compositions in depth. If the symphony orchestra couldn't play together, they could at least read and listen together. This proved invaluable to Zhang, who has played in a symphony orchestra since he was in seventh grade but has never studied music academically.

"Before, I just focused on the notes, but after these lectures, I have a deeper understanding of how classical music is composed. I have a better understanding of music thanks to Dr. Tucker," he says.

Although the remote lectures were beneficial to Zhang, they still didn't compare to the experience of in person rehearsals. While playing with a new orchestra was a little awkward, Zhang says these were just technical barriers that were easy to overcome. "Now, language, that's awkward!" he says about speaking English full time.

For Zhang and the other members of the symphony orchestra, there is, of course, no comparison between meeting virtually to playing in-person. Not only is the live music enjoyable, but the friendships developed make the experience irreplaceable.

"We talk during the down times," says Zhang. "It's more than just the rehearsals. We go out for food together and go to concerts together. We're more than an orchestra, we became friends."

Return and Relief

For violinist Moses Carter, returning to the orchestra was a welcome relief after a long and monotonous year and a half.

Like a lot of people, Carter's pandemic days blurred one into another. "Everything felt the same. The classes changed, the quarters kept going on, but it felt like a standstill," he says.



Image: Violinist Moses Carter during the fall 2021 performance at the Irvine Barclay Theatre.

Photo: Steve Zylus

It was during this time that Carter realized his relationship with his violin shifted. Without being able to play with or for others, playing the violin didn't feel as fun anymore. A lot of his friends felt the same way.

For Carter, the pandemic's silver lining was discovering what he wants to do after graduation. He's a senior, double majoring in music and African American studies. "I was on the fence and didn't know if I wanted to stick with music or to teach. I realized I could combine the two. I want to go to graduate school to study African American music," he says. In particular, he's interested in investigating the lack of representation of minorities in classical music.

Now, Carter is putting together a quartet for his B.A. recital for spring quarter. "It was a lot of fun playing with other people and talking about the music. We're all so relieved we can do this again. It was a missed year and a half, but at least we're doing it now."

Returning to the stage means a lot to Carter. He didn't have to participate in the symphony this year (he already met his requirements for his major), but he



Image: Daniel Cadena playing his harp.

Photo: Paul R. Kennedy

returned to rediscover the love of the violin that seemed to fade during a tough year and a half. “Playing with the group is making music fun again,” he says.

Trust

For harpist and violinist Daniel Cadena, life during the pandemic felt like living in a ghost town. He was a freshman when the campus shut down and he was one of three students in the Mesa Court dormitory that usually housed hundreds. He was only able to socialize in person with the two other students in his hall. The dining halls were open, but he’d often have to wait a long time to enter to make sure everyone was a safe distance from each other. Cadena’s family lives only 30 minutes away, but he chose not to move back home like almost all other undergraduates on campus. Why?

His harp.

“The only good thing I could do when I was alone was practice. There was no reason to go home and not practice,” the junior explains.

While Cadena could have asked his professor to help him move his harp, he didn’t want to risk exposing her to COVID-19. He didn’t visit his family often for the same reason.

“I feel stronger than ever and I’ve developed a habit of having gratitude from the moment I wake up.”

“When all that happened, in a way, it felt like everything was taken from me. There were no people, there was no possibility to play for people. The fact that the harp wasn’t taken away from me made me feel I could really trust the harp. This was the space where I could be me. It meant a lot to me. It was everything I had,” Cadena says.

The self-proclaimed introvert said he was able to direct his focus inward. As a result, he gained trust in his harp, trust in himself, and a greater appreciation for others.

“I know I’ll learn whatever I need to learn. I learned to push myself more. In a certain way, I feel that I can endure anything. I feel stronger than ever and I’ve developed a habit of having gratitude from the moment I wake up,” he says.

The UCI Symphony Orchestra celebrated its return to the Irvine Barclay Theatre on Nov. 23, 2021. To see Qifan Zhang, Moses Carter, Daniel Cadena and the entire orchestra on stage with Maestro Stephen Tucker at future concerts, please visit music.arts.uci.edu/events.

WINTER 2022



The work of artist Simon Liu seen in "Revolution Everywhere: Thresholds of Resistance," an exhibition curated by Juli Carson on view at the UAG galleries through Dec. 11, 2021.

Photo: Sam Scharf

SEASON EVENTS

2021-22 Season-At-A-Glance

Winter 2022

Through March 5*	Ian Ingram	BC
Jan. 8 - March 19*	<i>Malka Germania</i>	CAC
Jan 15.*	Gassmann Electronic Music Series: Listen to the Motion Festival	xMPL
Jan. 20*	Music History and Theory Lecture Series: Nicole Grimes	ONLINE
Jan. 22 - Feb. 12*	2nd Year M.F.A. Review Exhibition	UAG/R
Jan. 29 - Feb. 6	UCI Drama: <i>Rebecca Oaxaca Lays Down a Bunt</i>	CTT●
Feb. 10*	Music History and Theory Lecture Series: Benjamin Korstvedt	ONLINE
Feb. 10-13*	UCI Drama Discovery Series: <i>Hamlet</i>	LT
Feb. 16*	UCI Small Jazz Groups	WSH
Feb. 17-19	UCI Dance: Dance Visions 2022	IBT
Feb. 23*	UCI Jazz Orchestra	WSH
Feb. 26	Faculty Artist Series: Lorna Griffitt, piano	WSH●
March 3*	Music History and Theory Lecture Series: Julian A. Ledford	ONLINE
March 3-18*	Juried Undergraduate Exhibition	UAG
March 3-18*	Undergraduate Solo Exhibition	R
March 4	UCI Symphony Orchestra	IBT
March 5-13	UCI Drama: <i>The Seagull</i>	CTT
March 7*	UCI Wind Ensemble	WSH
March 14*	Chamber Music Concert	WSH

Spring 2022

April 8-9	Faculty Artist Series: Kei Akagi, jazz piano	WSH●
April 14-16	UCI Dance: Dance Escape	CTT●
April 15	Faculty Artist Series: Rajna Swaminathan, <i>mrudangam</i> (South Indian drum)	WSH●
April 23 - May 1	UCI Drama: <i>The Effect</i>	RCT
April 23 - May 7*	M.F.A. Thesis Exhibition, Part I	CAC/UAG/R
April 28-30	UCI Dance: Physical Graffiti	CTT●
May 4-7*	The Coup de Comedy Festival 2022	VARIOUS
May 7-8	UCI Opera: <i>The Impresario</i>	IBT
May 11*	UCI Small Jazz Groups	WSH
May 14-28*	M.F.A. Thesis Exhibition, Part II	CAC/UAG/R
May 18*	UCI Jazz Orchestra	WSH
May 20*	UCI Music: ICIT Spring Student Showcase Concert	WSH
May 23*	UCI Wind Ensemble	WSH
May 25*	UCI Music: Spring Honors Concert	WSH
May 27	UCI Symphony Orchestra	IBT
June 1-5	UCI Drama: <i>Into the Woods</i>	CTT●
June 2-10*	Undergraduate Honors Thesis Exhibition	UAG
June 2-10*	Select Undergraduate Exhibition	R
June 6*	Chamber Music Concert	WSH

Summer 2022

June - July

July - Sept.

Summer Academies in the Arts

10th Anniversary New Swan Shakespeare Festival

Pericles, Prince of Tyre, directed by Beth Lopes

The Comedy of Errors, directed by Eli Simon

VARIOUS

New Swan



Image: (left to right) Angelica Dulan, Felix Colon and Jamie Collazo perform in "Lie In State" by Meliza Gutierrez for Audio Theater in Nov. 2021.

Photo: Paul R. Kennedy

Venues

AMP	Arts Plaza Amphitheatre
AC	Arts Campus
BC	Beall Center for Art + Technology
CAC	Contemporary Arts Center
CTT	Claire Trevor Theatre
IBTΔ	Irvine Barclay Theatre
LTΔ	Little Theatre/ Humanities Hall
MM	Music and Media Building
NS	New Swan Theater
RCT	Robert Cohen Theatre

R	Room Gallery
ONLINE	Live or recorded event presented online
SAΔ	City of Santa Ana
SCΔ	UCI Student Center
UAG	University Art Gallery
WSH	Winifred Smith Hall
xMPL	Experimental Media Performance Lab
VARIOUS	Multiple venues. Check website for specifics.

Δ Venue not on CTSA campus.

Consult CTSA website maps: www.arts.uci.edu/directions

Dates, venues, titles are subject to change. Please check our online events calendar (www.arts.uci.edu/calendar) for the most current information.

* indicates free event / ● indicates tentative shuttle availability.

Winter Quarter 2022 Events

ART



Jan. 8–March 19, 2022

Opening Reception: Saturday, Jan. 8, 2-5 p.m.

Malka Germania

Solo exhibition by Yael Bartana

Curated by Juli Carson

The video work *Malka Germania*, commissioned by the Jewish Museum Berlin, investigates the longing for collective redemption as a response to an age of anxiety. An androgynous messianic figure, Malka Germania, arrives in Berlin and brings about a series of changes in the city: the past and future implode into an alternative present.

Contemporary Arts Center Gallery

Free admission

Presented with generous support from Diane and Igal Silber, The Claire Trevor Society, CTSA Dean's Fund for Excellence, UCI Illuminations and the Mondriaan Fund.

MUSIC



Saturday, Jan. 15, 2022, 8 p.m.

Gassmann Electronic Music Series: Listen to the Motion Festival

The Gassmann Electronic Music Series presents “Listen to the Motion,” featuring works by ICIT Ph.D. students using the MUGiC® motion sensor developed by Mari Kimura. Renowned percussionist and University of Toronto Professor Aiyun Huang will be a featured guest performer.

Experimental Media Performance Lab (xMPL)

Free admission

MUSIC: LECTURE SERIES



Thursday, Jan. 20, 2022, 4 p.m.

Music History and Theory Lecture Series: Nicole Grimes

Nicole Grimes, associate professor in the Department of Music, will present “The Political Faces of Clara Schumann on German Film” as part of the Music History and Music Theory Guest Lecture Series presented by UCI Music.

Online

Free admission

For more information, visit music.arts.uci.edu/music-lectures

ART



Jan. 22–Feb. 12, 2022

Opening Reception: Saturday, Jan. 22, 2-5 p.m.

M.F.A. 2nd Year Exhibition

University Art Gallery and Room Gallery

Free admission

Gallery Hours | Tuesday-Saturday | Noon-6 p.m.

DRAMA



Jan. 29–Feb. 6, 2022

Rebecca Oaxaca Lays Down a Bunt

Written by Kristoffer Diaz

Directed by Eli Simon

In this modern day fun, wacky, bedroom farce, the overarching theme is to find, express, and celebrate your true calling in life. The action takes place in a renovated hotel, The Hotelman Arms, in Chicago, where the motto is, “No privacy is the new privacy.” The cast features a wide range of idiosyncratic roles including the title bunter who just wants to have fun, a mystery writer working on her next bestseller, a blogger trying to capture the next big thing, various members of the hotel staff who are either trying to hide or make love to the guests, and baseball executives that are vying to sign Rebecca to a major league deal. The pace is fast and furious.

Join us for a Talk Back with cast/crew after the show on Jan. 30.

Claire Trevor Theatre

Evenings: Jan. 29, Feb. 3, 4, 5

8 p.m.

Evening: Feb. 2

7:30 p.m.

Matinees: Jan. 30, Feb. 5, 6

2 p.m.

\$19 / \$16 / \$15 / \$12



MUSIC: LECTURE SERIES



Thursday, Feb. 10, 2022, 4 p.m.

Music History and Theory Lecture Series: Benjamin Korstvedt

Benjamin Korstvedt, professor of music in the Department of Visual and Performing Arts at Clark University, presents “Anxiety and Disgust: Music Criticism and the Disciplining of the *gebildete Ohr*, ca. 1900” as part of the Music History and Music Theory Guest Lecture Series presented by UCI Music.

Online

Free admission

For more information, visit music.arts.uci.edu/music-lectures

MUSIC



Wednesday, Feb. 16, 2022, 8 p.m.

UCI Jazz Small Groups

Organized by Kei Akagi

The UCI undergraduate jazz program will present its quarterly concert to showcase the small-group student ensembles. There will be several groups under the direction of the jazz faculty. Please join us for an evening of exciting music and improvisation.

*Winifred Smith Hall
Free admission*

DANCE



Feb. 17-19, 2022

Dance Visions 2022 Featuring the UCI Symphony Orchestra

Molly Lynch and Tong Wang, artistic directors

This annual premier dance concert of the season presents exhilarating choreography by the UCI Dance faculty, showcasing the talent of undergraduate and graduate performers.

Irvine Barclay Theatre

Evenings: Feb. 17, 18, 19

8 p.m.

Matinee: Feb. 19

2 p.m.

\$26 / \$22 / \$20 / \$13

MUSIC



Wednesday, Feb. 23, 2022, 8 p.m.

UCI Jazz Orchestra

Dr. Bobby Rodriguez, conductor

Join the UCI Jazz Orchestra for an evening of the warm and exciting sounds of large-ensemble jazz music, including the music of the great composers and arrangers of big band history, as well as the latest works that have emerged internationally.

*Winifred Smith Hall
Free admission*

Tickets

\$ / \$ / \$ / \$ (Price)

General / Seniors, Groups 10+, UCI Faculty & Staff / Arts Packages /
UCI Students & Children under 17

Please note: Tickets purchased at the Barclay Box Office will incur a \$3 fee per ticket.

MUSIC



Saturday, Feb. 26, 2022, 8 p.m.

**Faculty Artist Series:
Lorna Griffitt Piano Recital**

Experience the unbridled passion of Robert Schumann's G minor Sonata, the rich lyricism and sweet intimacy of Clara Schumann's Romances followed by Bartok's Sonata with its earthy folk melodies and driving rhythms. The program will end with Brahms's last composition for solo piano, Op. 119, a profound set of pieces ranging from the introspective to the heroic.

Winifred Smith Hall

\$20 / \$17 / \$15 / \$7



ART



March 3-18, 2022

Opening Reception: Saturday, March 3, 2-5 p.m.

**Juried Undergraduate Exhibition
Undergraduate Solo Exhibition**

University Art Gallery and Room Gallery

Free admission

Gallery Hours | Tuesday-Saturday | Noon-6 p.m.

MUSIC: LECTURE SERIES



Thursday, March 3, 2022, 4 p.m.

**Music History and Theory Lecture Series:
Julian A. Ledford**

Julian A. Ledford, Assistant Professor of French and French Studies at Sewanee: The University of the South, presents "Undoing Black Mozart: Towards a Truer Legacy of Joseph Boulogne, Chevalier de Saint-George" as part of the Music History and Music Theory Guest Lecture Series presented by UCI Music.

Online

Free admission

For more information, visit music.arts.uci.edu/music-lectures

MUSIC



Friday, March 4, 2022, 8 p.m.

UCI Symphony Orchestra

Dr. Stephen Tucker, conductor

The UCI Symphony Orchestra welcomes guest conductor Maestro Vito Clemente from Italy for a program that will include Symphony No. 2 by composer Kurt Weil and other repertoires. The concert will also feature the winner of the 2022 Concerto Competition.

Join Maestro Stephen Tucker for a Pre-Concert Conversation before the performance at 7 p.m.

Irvine Barclay Theatre

\$21 / \$18 / \$16 / \$8

DRAMA



March 5-13, 2022

The Seagull

Written by Anton Chekhov

Translated by Ryan McKittrick and Julia Smeliansky

Directed by Summer Session

The first of Anton Chekhov's realistic plays, *The Seagull* is a four-act, slice-of-life drama filled with comedic irony about artists navigating through life. The play deals with the human condition and the conflict between ourselves and others. Come along with us as we delve into artistic creation, anguish, compassion and the struggles of an artist in this new take on a well-known classic.

Join us for a Talk Back with cast/crew after the show on March 6.

Claire Trevor Theatre, on-stage seating

Evenings: March 5, 10, 11, 12

8 p.m.

Evening: March 9

7:30 p.m.

Matinees: March 6, 12, 13

2 p.m.

\$19 / \$16 / \$15 / \$12

MUSIC



Monday, March 7, 2022, 8 p.m.

UCI Wind Ensemble

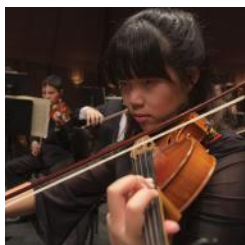
Kevin McKeown, conductor

This advanced ensemble is devoted to the study and performance of music composed for varying combinations of wind and percussion instruments. Concerts typically include works written for small groups as well as those written for full symphonic wind ensemble.

Winifred Smith Hall

Free admission

MUSIC



Monday, March 14, 2022, 8 p.m.

Chamber Music Concert

This exciting program features talented students from UCI's Department of Music performing chamber music masterworks.

Winifred Smith Hall

Free admission

Complimentary
Shuttle Service



Service is available for guests with disabilities or those with mobility issues, from the Mesa Parking Structure to select shows throughout the season. Shuttle service will begin one hour before show-time and will meet patrons on level two near the elevator. Advance notice is appreciated, but not required. For additional information, please call the Arts Box Office at (949) 824-2787, email artstix@uci.edu, or visit www.arts.uci.edu/shuttle. Due to COVID-19 restrictions, the schedule is subject to change.

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Join as a Charter Member today!



The Claire Trevor Society provides a front door to the arts at UCI for alumni, parents and friends to participate in exclusive experiences and network with fellow art enthusiasts, while receiving special recognition and opportunities to engage in the school's growth.

With your support the Claire Trevor Society enhances the academic and creative excellence at the Claire Trevor School of the Arts. Contributions to the Claire Trevor Society enable the Dean to provide essential support for:

- Student scholarships and fellowships
- Cutting-edge arts research
- Innovative exhibitions and productions

Each Claire Trevor Society member has a direct impact on the lives of our students and helps ensure a brilliant future in the arts at UCI.

We invite you to engage with the Claire Trevor School of the Arts in a meaningful way by joining the Claire Trevor Society today.

For more information, visit us at:
www.arts.uci.edu/claire-trevor-society

Or contact us at
clairetrevorsociety@uci.edu
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* Dean's Arts Board Members
+ Claire Trevor Society Members

WITH GRATITUDE

2021-22 Box Office Information

Hours

Wednesday–Friday, noon–4 p.m.

1 hour before performances at venue box office

with seasonal/intermittent closures; check www.arts.uci.edu/boxoffice

Contact

(949) 824-2787 | artstix@uci.edu

Tickets

www.arts.uci.edu/tickets (24/7) | Phone | CTSA Box Office Window

Ways to Save

Ticket Packages

www.arts.uci.edu/package

FAsTER Arts Pass for UCI Faculty, Alumni, Staff, Emeriti & Retirees

www.arts.uci.edu/faster

Student Arts Pass for Current, Full-Time UCI Students

www.arts.uci.edu/sap

Group Sales

Discounts for 10+ tickets are available for most of our shows, including online.

Contact the box office for more specific info.

ADA Access

CTSA strives to maintain compliance with the Americans with Disabilities Act (ADA) policies.

www.arts.uci.edu/ada

Complimentary Shuttle Service

Service is available for our guests with disabilities or those with mobility issues, for select events throughout the season.

www.arts.uci.edu/shuttle

General and Disabled Parking

Parking is available in the Student Center Parking Structure (SCPS) for the Irvine Barclay Theatre and the New Swan Theater; and Mesa Parking Structure (MPS) for all other venues.

www.arts.uci.edu/directions



Stay abreast to ongoing campus updates related to COVID-19, including visitor access policies, at uci.edu/coronavirus.

Map and Directions

Venues

AMP	Arts Plaza Amphitheatre
AC	Arts Campus
BC	Beall Center for Art + Technology
CAC	Contemporary Arts Center & Gallery
CTT	Claire Trevor Theatre
IBT▲	Irvine Barclay Theatre
LT▲	Little Theatre/ Humanities Hall
RCT	Robert Cohen Theatre
R	Room Gallery
UAG	University Art Gallery
WSH	Winifred Smith Hall
WG	William J. Gillespie Performance Studios
xMPL	Experimental Media Performance Lab

▲ Venue not on CTSA campus

www.arts.uci.edu/venues

UAG

University Art Gallery
(949) 824-9854
gallery@uci.edu
uag.arts.uci.edu

Maps

www.arts.uci.edu/directions

Patrons

Please use the pedestrian bridge to get to CTSA galleries and theatres. Take elevator or stairs to Level 3 of Mesa Parking Structure (MPS) to access bridge, which is to your left as you exit elevator or stairs.

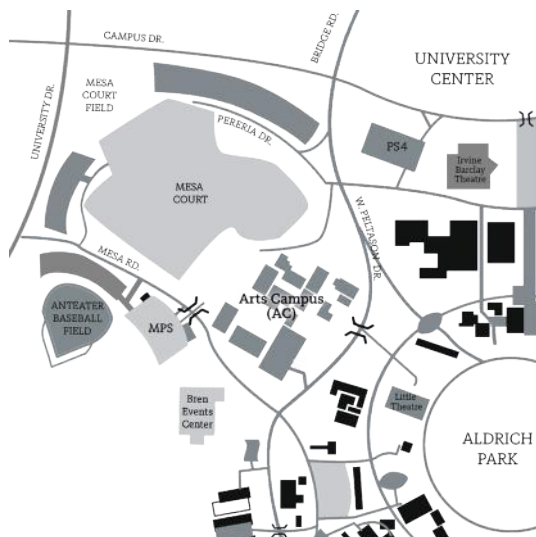
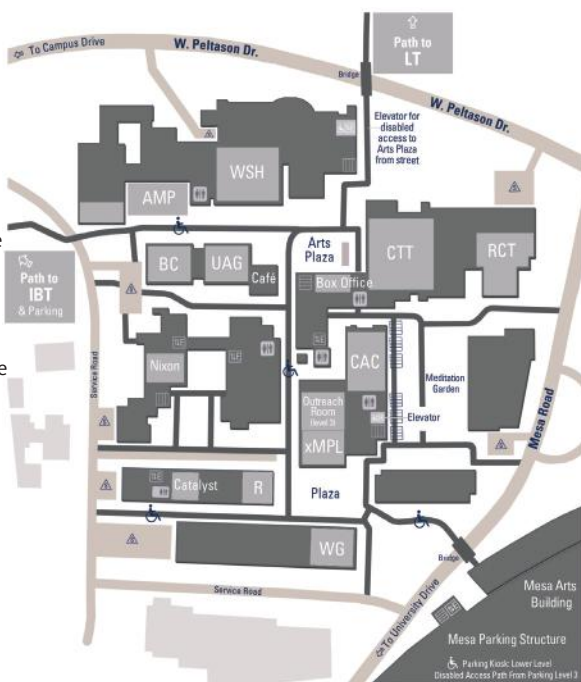
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\$13

www.parking.uci.edu

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UCI Claire Trevor

School of the Arts

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Claire Trevor School of the Arts
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