

CONNECT

UCI Claire Trevor School of the Arts



Excellence in Artistic
Production and Laboratories

Summer 2020 Season



Backstage at Dance Visions 2020
Photo: Rose Eichenbaum

Dean's Message



We're still very much here!

As you'll see in this issue of CONNECT, the Claire Trevor School of the Arts is, if anything, ramping up its activities. We're not letting the arts suffer at the hands of the virus, but finding new ways to fascinate, stimulate, amuse, and inform the world of Orange County and beyond. What you'll

find in the following pages is an amazingly rich group of stories about artists and their work, artists who have taken the challenge of difficult times to move that extra step forward, and work that tests the boundaries of art-making while bringing great joy and great questions to listeners and viewers alike.

Of course, this summer issue is appearing during one of the most remarkable times in the nation's history. The UCI campus is virtually empty: Faculty, staff, and students are working remotely. But look across the page from my welcome here and be reminded of the beauty of classical ballet; turn the page to discover the wealth of information you'll find in the following pages! What we're doing in this issue is to take you behind the scenes to glimpse some of the production work lying behind what we present to the public, which is just as complex and fascinating as the resultant works themselves, though in quite different ways. A visit to the Scene Shop with Keith Bangs to hear about the construction process, to see the deconstructed New Swan Theater — and its full glory in production — that's what we're about. Sharing with Monica Majoli how her amazing woodcuts work, congratulating Dante Puleio on his ascent to the pinnacle of the dance profession, learning about Taylor Fagins' plaintive plea (discover it online on our website! — you'll be amazed), getting the good news that the Swan *will be back*. Tom Nielsen's wonderful support of specific projects in the School, his plans for the Contemporary Art Center (CAC), and Gabby Miller's amazing use of the xMPL, which is the very heart of the CAC! All of these connect us to each other.

So be patient, keep up with the remarkable work being done by the Claire Trevor family of scholar/artists and producers, and celebrate with us when we can once again be together physically. And please, stay safe.

A handwritten signature in black ink, appearing to read 'S. Barker', with a long horizontal line extending to the right.

Stephen Barker, Ph.D.
Dean



CONNECTIONS

Feats of Engineering & Artistry

The UCI production team sets the stage for creative storytelling



FACULTY RESEARCH

UC Irvine and 'Made in L.A.': A Relationship Through Time and Space

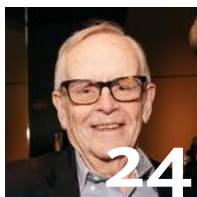
A view of the Department of Art



ANTEATERS IN THE ARTS

Alumni and news

New Artistic Director for the Limón Dance Company NYC, Guggenheim Fellows, and Hemsley Lighting Internship



ARTS ADVOCATES

Artist Ally

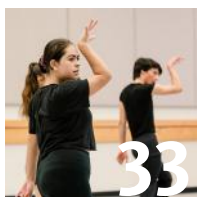
Meet Tom Nielsen, a longtime advocate and supporter of CTSA and Orange County arts organizations



STUDENT RESEARCH

Artist for the Future

Gabby Miller, M.F.A. '20, crosses disciplines to explore the possibility of a future that is not predetermined



2020 SUMMER SEASON

SUMMER ACADEMIES LITE

College preparatory courses for high school students in Art, Dance, Drama, and Music

CONNECT

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Graphic Design

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Visuals

Paul R. Kennedy, Will Tee Yang,
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Cover Image

Keith Bangs, photo by Emily Zheng

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CLAIRE TREVOR THEATRE

LITTLE THEATRE ↑

UNIVERSITY ART GALLERY ←

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Before a pandemic.

When the academic year began in the fall of 2019, no one suspected that UCI and surrounding communities would be facing one of the most significant pandemics in world history a few months later. The resilient nature of the school's faculty persevered and led both the undergraduate and graduate students into a new world of online instruction, culminating in graduation. We look forward to welcoming students back to campus in the future.

Image: Students cross the Arts bridge from main campus in the fall of 2019. Photo by Will Tee Yang.

Feats of Engineering & Artistry

By Christine Byrd



If you see opera singers on a flying alligator's back or snakes chasing Mozart, if it rains inside the theatre or a wild owl swoops overhead, it's not magic. It's just another day's work for the Claire Trevor School of the Arts production team.

"We're prototyping and building one of a kind things that have never been done before," says Keith Bangs, CTSA's production manager and technical director. "Every day brings a new challenge."

Bangs, who built the original Broadway sets for *Cats* and *Torch Song Trilogy*, leads a production team of 12 professionals at CTSA, including lighting and sound engineers, a costume shop, a prop shop, and a production studio where staff help students implement their artistic visions for the stage — all on a shoestring budget.

"We start with a blue sky meeting where we encourage students to think outside the box about their productions," says Don Hill, chair of the drama department and co-head of the stage management program. "Then we have an initial design meeting where we confront reality and what we can make happen with the budget."

When a ballroom scene in *Little Women: The Broadway Musical* called for an opulent chandelier, there was no budget for such an extravagance. With \$100-worth of clear plastic forks from Costco, ingenious props supervisor Pam Marsden improvised a 4.5-foot chandelier that twinkled like real crystal when lit properly. The audience gasped when it flew on stage.

Bangs and Hill work together every day adjusting budgets, planning

contingencies and scheduling production calendars year-round.

Bangs and his team produce 13 shows annually, including four dance performances, an opera, a musical each fall, and two Shakespeare plays in the summer — plus a variety of music concerts.

"This is our laboratory, where we create, invent and reimagine," says Hill. "Keith is truly the lifeblood of the production department."

Shakespeare's Spirit

Arguably, Bangs' most iconic creation for UCI is the New Swan Theater. This 135-seat theater-in-the-round was built in 2011 to fit inside the Claire Trevor Theatre for a production of William Shakespeare's *Merchant of Venice*.

"This is our laboratory,
where we create,
invent and reimagine"

It has since become a summertime staple of the UCI campus. Perched outside of the Langson Library and overlooking Aldrich Park, the New Swan Shakespeare Festival hosts 10 weeks of sold-out performances each summer, featuring professional actors working side by side with UCI students and alumni.

"Knowing that they have a copy of Shakespeare's First Folio on the top floor of the library, helped make that an ideal location," says Bangs. "It feels like Shakespeare is looking over us."

The idea of a portable, open-air theater was first proposed to Bangs by founding

Image: Production Manager Keith Bangs leads his team inside the production studio.

Photo: Emily Zheng

chair of drama Robert Cohen more than three decades ago, when UCI was surrounded by rolling hills and lounging bison. So Bangs seized the opportunity to finally bring that vision to life when the stars aligned in 2011. It was a massive undertaking, far beyond the scope of a typical set design, and Bangs met weekly with Environmental Health & Safety to ensure the structure's stability. (It's built to sustain 90 mph winds, however unlikely that may be to occur.)

"It's remarkable that this theater was engineered and built in our own shop on campus," says Eli Simon, Chancellor's Professor of Drama and artistic director for the New Swan. "It's a tremendous feat of engineering and craft.

"Everyone who comes into the theater is impressed by the space, design, and intimacy," he adds.

Constructed of 16 tons of wood and metal, with a colorful basket weave exterior, the structure itself is a work of art. The open-air theater offers an intimate atmosphere for both performers and audience members. The elements are exciting and unpredictable — from an eerie wind to a lightning bolt during a stormy performance of *King Lear*, to an earthquake rattling the house when Shylock made his first entrance in the *Merchant of Venice*.

"There's an owl who roosts in the trees and sometimes flies over in the light of the show. We nicknamed him Hamlet, and I like to think that's the spirit of Shakespeare with us as we produce his work," says Bangs.

Although the 2020 New Swan season was canceled due to the coronavirus outbreak, the theater itself won't be neglected at its storage site on campus.

"It's a lot of metal and wood exposed to the elements. It's like owning a boat, it requires constant maintenance," says Bangs, who has the floor sanded and

resealed each year, and continually refurbishes or replaces parts of the structure.

Industry Connections

While the New Swan is an annual tradition, Bangs and his team spend the rest of the year creating scenes, costumes and props for a dizzying array of productions. For one show, they re-created the famous Andy Warhol painting of Marilyn Monroe, put halfpipes on stage for skateboarders, and found a real motorcycle for the protagonist to ride on stage. *The Magic Flute* production a few years ago required 24 scene changes, and included the flying alligator with opera singers on its back. Recently, they filled cribs with dolls equipped with speakers to emit lifelike babbles and cries on cue.

Time and again, the Theatre Guild has stepped in to meet urgent needs — from replacing a broken sound board to donating sewing machines for the costume shop. Meanwhile, vendors have made significant in-kind donations to ensure that UCI student producers and performers are using the highest-quality professional sound equipment, fully preparing them for their future careers.

CTSA offers master of fine arts degrees in scene design, costume design, lighting design and sound design, with about six graduate students in each program at any given time. About nine graduate students are enrolled in the stage management program.

"We're trying to provide a real-life interaction for students, so when a student costume designer brings her designs into a costume shop, they're interacting with costume professionals, having a professional experience," says Bangs. "We're preparing them for the real world."

A number of graduates are employed in the industry, doing everything from



Image: The New Swan Theater during New Swan Shakespeare Festival's 2013 season presentation of "King Lear" directed by Eli Simon.

Photo: Paul R. Kennedy

designing halftime shows to television sets, and new graduates benefit from the network of successful alumni the program has turned out.

"All of our students who are graduating now will be drawn into the industry through UCI's strong alumni network, coupled with the demand for people well-trained with the skills we're teaching here," Bangs adds.

Bangs and his team are already at work on the next season. It is a part of the nationwide theatre JUBILEE, an effort to make the 2020-2021 season one that celebrates traditionally marginalized voices.

While work is beginning on the fall shows, the next season's challenges and masterpieces remain unknown. But one thing's for certain: It will be a little bit magical.

Learn more about productions at UCI and various performances at www.arts.uci.edu.



UC Irvine and ‘Made in L.A.’: A Relationship Through Time and Space

By Richard Chang

There's a special connection

between the Department of Art at UC Irvine's Claire Trevor School of the Arts and "Made in L.A." — the influential art biennial founded and hosted by UCLA's Hammer Museum since 2012. This year, the biennial will also take place at the Huntington Library, Art Museum, and Botanical Gardens, and is scheduled for July 19 through Jan. 3, 2021, although that could get pushed back due to uncertainties surrounding the coronavirus pandemic.

Thirty artists are expected to participate in "Made in L.A. 2020: a version," as it's being called, including UCI painting professor Monica Majoli and 2018 M.F.A. recipient Niloufar Emamifar. The co-curators of the show are Lauren Mackler, founder of publication and art space/program Public Fiction, and Myriam Ben Salah, who's based in Paris.

Since its start eight years ago, the biennial has featured numerous UCI faculty, students and alumni, including Alison O'Daniel (M.F.A. 2010), Daniel Joseph Martinez (professor of art and graduate studies) and Linda Stark (M.F.A. 1985) in 2018; Juan Capistrán (M.F.A. 2002), Marcia Hafif (M.F.A. 1971) and KCHUNG, which included Gabie Strong (M.F.A. 2008) in 2014; and Liz Glynn (assistant professor), Ashley Hunt (B.A. 1994) and Mimi Lauter (M.F.A. 2010) in 2012.

"I think a lot of the (UCI) artists are very visible and respected," Majoli explained. "There is a sense that UCI has had quite a history, going back to the very beginning. People seem to know who has taught at Irvine, or even who was

a student at Irvine. There are various individuals that came out of Irvine that were very well known and important."

Majoli paints figures with oils and watercolors and utilizes a white line woodcut technique inspired by a trip to Japan and Japanese woodblock prints. She only makes one print with a block of wood, to craft a singular art object.

At the Hammer, Majoli will present a series of large-scale watercolor woodcut paintings whose imagery is pulled from the pages of *Blueboy* magazine. At the Huntington, she will present an installation of archival materials from the magazine, along with studies for her paintings.

"I think a lot of the (UCI) artists are very visible and respected."

"It's just about making one picture," she said about her process. "I tend to make one because I really do have a feeling of having only one unique object. I'm emphasizing the form, rather than the production."

She's had the unique vantage point of being an art professor at UCI for 14 years. So, over time, she has witnessed her share of talent matriculate and graduate from the program.

Majoli had the opportunity to teach and work with fellow "Made in L.A. 2020" artist Emamifar throughout her tenure in the UCI graduate program, and served as a member of her thesis committee.

Image (opposite page): Monica Majoli, detail of "Blueboy (Roger)," watercolor woodcut transfer on paper, 2018. 50 x 74 inches.

“Mentoring is what we all do in the department, (but) by the time our former students have been noticed by curators for inclusion in ‘MiLA,’ they have already developed a profile as an emerging artist,” Majoli said in an email.

“It becomes more a point of pride for us in the department when our alumni are featured in institutional exhibitions or enjoy other forms of exposure.”

An Emerging Talent

Emamifar is a conceptual sculptor who frequently engages with politics, both national and international. She was born in Iran and has addressed in her work some of the struggles she has faced relating to her immigration status in the U.S.

“She was one of the strongest grad students we had a chance to work with,” said Amanda Ross-Ho, an associate professor in sculpture at UCI. “She’s involved with a lot of artists’ collectives. She is driven by collaboration. She does a lot of collaborative work, and continues to do a lot of collaborative work. She had a very kind of exciting professional outlook from the moment she got here.”

Emamifar has participated in exhibitions at SculptureCenter in Long Island City, New York; Essex Street Gallery in New York City; Los Angeles Contemporary Exhibitions in Hollywood; the Venice Biennale of Architecture in Italy; and Human Resources Los Angeles. She is now a resident in the prestigious Core Residency Program at the Museum of Fine Arts, Houston.

“Niloufar is a particularly interesting artist, because of her approach to using sculpture in order to talk about more invisible structures of society, including the law,” co-curator Mackler said. “She’s a really smart artist who uses research really thoughtfully, and who excavates these really interesting social stories,

and then translates them into sculptural objects. She addresses legal structures and legal infrastructures that frame our society.”

Mackler was part of UCI’s 2018 Visiting Artist Lecture Series. She visited Emamifar’s studio in the summer of 2019, and described it as “a really wonderful experience.”

A Legend on Campus and Beyond

For those who may not know, Donald Bren Distinguished Professor Daniel Joseph Martinez is kind of a legend. One of his first major, international splashes came in 1993, during the Whitney Biennial. Martinez created a series of admission pins that collectively read, “I can’t. Imagine. Ever Wanting. To Be. White.”

His work, titled “Museum Tags: Second Movement (Overture),” became a lightning rod for those critical of identity-based politics and art, and it came smack in the middle of the culture wars of the early 1990s.

Martinez has taught at UC Irvine for nearly 30 years. In 2019, he received a prestigious Guggenheim Fellowship.

In the 2018 “Made in L.A.” biennial, Martinez presented a selection of photographs from his body of work titled, “I am Ulrike Meinhof or (someone once told me time is a flat circle).” For this series of large, black-and-white images, Martinez visited scores of sites along the 103-mile border between East and West Berlin, where the Berlin Wall once separated them. In each location, he held up a banner featuring Meinhof, a German left-wing militant and co-founder of the Red Army Faction. She was a controversial figure, who was arrested for murder and was subsequently found hanged in her own prison cell.

Martinez, whose studio is in the Crenshaw district of South Los Angeles, wound up winning a \$25,000 career achievement award from Jarl and Pamela Mohn and the Mohn Family Foundation for his work and participation in the 2018 biennial.

Tunneling Her Way Through

Liz Glynn is another UCI professor who has participated in “Made in L.A.” In the 2012 biennial, she created an installation consisting of two large wooden walls made of forklift pallet slatting. There were other elements too, like a box with white cotton gloves in it, and what appeared to be a closet with a white, Kevlar wedding dress and a metallic sculpture with cast objects hanging from it inside.

“It was a forced perspective tunnel, based on tunnels inside the Great Grand

Gallery of Giza, which represented the passage between life and death,” Glynn said. “It contrasted with another cast concrete tunnel, a smuggling tunnel between Egypt and the Gaza Strip.”

Glynn explained that she was trying to use the tunnel metaphor as a way to depoliticize the actual passageway and “take it out of contemporary politics, and into the area of human need and desire.” She placed cigarettes and chocolate bars and Dungeness crab in and around her work, in a way that anyone could have access to these items.

“It was unorthodox. The museum was afraid that they were all going to disappear within the first few days,” she said. Fortunately, only a few of the objects were taken over the course of the biennial. “I think it made people hyper-aware of their behavior in museum environments.”

Image: Installation view of Liz Glynn’s “Anonymous Needs and Desires (Giza-Gaza),” 2012, at the Hammer Museum in 2012.

Photo: Brian Forrest
Courtesy of the Hammer Museum



Glynn, a graduate of Harvard College and the California Institute of the Arts, where she got her M.F.A., believes a shift has occurred in the art world, from New York to Los Angeles as the center of production. And UCI has played an important role in the greater L.A. and Southern California art scene, educating and producing relevant and prolific artists, from early '70s graduates Michael Asher, Marcia Hafif, Chris Burden and Barbara T. Smith to more recent alumni Dan Bayles, Mario Ybarra Jr., Mimi Lauter and Erica Cho.

“UCI has played an important role in the greater L.A. and Southern California art scene...”

“I think UCI has one of the oldest interdisciplinary programs, and that has defined its legacy and its present status, in terms of its reputation as one of being conceptually rigorous and conceptually driven practice,” Glynn said. “That has attracted a number of our students. Irvine’s had a pretty strong presence in the show ‘Made in L.A.’ since its beginnings. The range of contributions from Irvine faculty and students represents the diversity of our program.”

During her time at UCI, 2020 “MiLA” artist Emamifar also worked with Glynn in her studio. “The relationships with faculty members often don’t end with graduation. We’re often in touch with the alumni that we’ve worked with,” Glynn said. “There are opportunities to recommend students for different opportunities.

“We keep in touch with them, see what they’re up to, what their next move might be. Those relationships continue — there are plenty of graduates from the program that we continue to see in the art world as working artists.”

A View from the Inside

“Made in L.A. 2020” intends to be different than its predecessors, mixing different kinds of practitioners — artists, writers, filmmakers and performers. According to the curators, the exhibition will highlight conceptual threads that connect the artists’ works: entertainment both as a subject and a material; the genre and aesthetic of horror in contemporary practices; and the film and theatre convention of the fourth wall, a device through which fiction is built and dismantled.

“This iteration of the biennial, rather than focusing on presenting a survey of practices in L.A., we’re trying to create underlying connections — to begin a discussion around contemporary concerns around Los Angeles,” Mackler said.

“Entertainment, horror, the fourth wall — are facets we’re using to build an exhibition. That, of course, has evolved a little bit, based on new circumstances around us. We’re reframing and rethinking some of these threads, for horror and in the context of the pandemic.”

UCI sculpture professor Ross-Ho, who knows Mackler well and has personal and professional connections to many of the “Made in L.A.” artists, says, “This is a really good iteration, and it feels timely in terms of this landscape right now.

“I feel very proud we have some of our former students involved. I’m also just curious how such a show will be impacted by all the stuff we’re going through.”

Only time may tell.

For more information on “Made in L.A. 2020: a version” including museum and gallery information, please visit hammer.ucla.edu/exhibitions/2020/made-la-2020-version.

To learn more about the faculty and students in the department of art, visit art.arts.uci.edu.

Anteaters in the Arts

Dante Puleio, M.F.A. '17

UCI Dance alum named Artistic Director for the Limón Dance Company in New York, NY



In July 2020, **Dante Puleio (M.F.A. '17)** will become the Artistic Director of the José Limón Dance Company. Succeeding Colin Connor, he will be the sixth director in the company's rich, 74-year history. Puleio began dancing at age 19, at the Laban Centre in London. He has a diverse performing career, including national and international Broadway tours, television and movie appearances. Puleio joined the Limón Company after receiving his B.F.A. from the University of the Arts in Philadelphia and dancing, briefly, with Carolyn Dorfman Dance Co. He received his M.F.A. at UCI Claire

Trevor School of the Arts in dance and choreography.

Puleio believes his time with the company was hallmarked by the friends he made and the family aspect that developed. He distinctly remembers beloved choreographer Donald McKayle — through both his words and his teaching practices - who became a great encouragement to him when first joining the company. Puleio performed the feature role in McKayle's "Crossroads" for the Limón Company in 2001, and then trained with him at UCI.

To be a successful leader, Puleio feels he must put first the needs of those around him, making them "feel empowered, have agency, be seen, and feel heard." Puleio believes that the patience and respect he received from the faculty in the UCI Department of Dance has helped foster such leadership skills in himself.

Puleio is proud to be curating the Limón legacy, saying, "I am dedicated to celebrating and honoring the rich historical legacy and re-contextualizing this body of work for the 21st-century audience and artist. I am most excited to explore how to respect José Limón's vision and to deepen his intentions as a groundbreaking voice in dance as we move into a new era of art and community."



Taylor Fagins, '17

Taylor Fagins, Department of Drama alum, B.A. '17, recently released a moving piece, "we need more." through his YouTube channel. The song is dedicated to George Floyd, Breonna Taylor, Ahmaud Arbery, and the countless others who have died through violence. The project was written and sung by Fagins, and arranged, recorded, and produced by Paul Chang.

Fagins was born and raised in Southern California with a love of music. He started his acting career at UCI and then moved to the professional stage with roles at the Chance Theatre in Anaheim, Theatre Row in New York, and the Oregon Shakespeare Festival. He now lives in New York City, pursuing a professional career as a playwright, specifically musicals. Fagin's ultimate goal is to tell the unheard stories and



give a voice to those who are unseen. His recent endeavor is a shining example of doing just that.

2020 Guggenheim Fellowships

Jennifer Pastor, professor of art, recently received the 2020 Guggenheim Fellowship. The John Simon Guggenheim Foundation receives over 3,000 applications per year, and through a rigorous selection process awards the fellowships. Pastor, along with two Department of Art alumnae students, Rheim Alkadhi (M.F.A. '99) and Stacy Kranitz (M.F.A. '14), are among 175 artists, scholars, scientists, and writers to be named. The Fellowship nominees are chosen based on previous achievements as well as their showing great promise in their fields.

Pastor has been a Los Angeles-based artist since the early '90s and has had exhibitions at art institutions

such as the Museum of Contemporary Art, Los Angeles, the Museum of Contemporary Art, Chicago, the San Francisco Museum of Modern Art, and the Whitney Museum of American Art, New York.

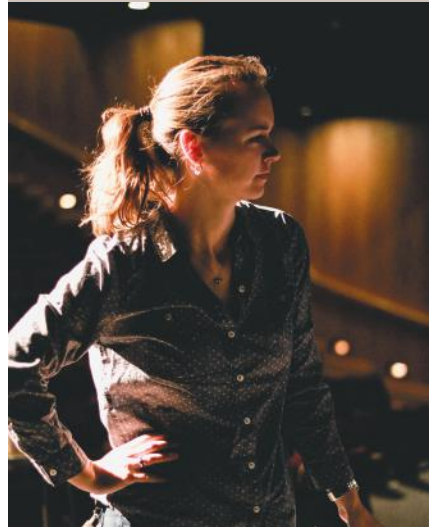
Pastor will be using the fellowship to complete a series of sculptures she has been working on that involve elements of a cock-fighting pit closed down during a federal raid. These sculptures, she stresses, are developing an unexpected likeness to the current state of the world during COVID-19. They have to do with the emptiness of spaces, devoid of all objects and events.

Pastor is one of the 12 UCI art department faculty and alumni who have received this great honor.

Avery Reagan, '20

Avery Reagan, M.F.A. '20 candidate in the Department of Drama's lighting design program, was awarded the 37th annual Gilbert Hemsley Lighting Internship. The internship provides a unique professional training experience for young designers and their career development. Reagan is the first UCI student to receive the coveted prize, which is only awarded to one or two recipients from the United States each year. The candidates are narrowed down to five finalists nationally and a panel of designers chooses the winners. It is one of the most coveted internship programs in the lighting industry.

During her eight-month internship, Reagan will be working with the San Francisco Opera, the New York City Ballet, and the Alvin Ailey Dance Theatre. She will be assisting several designers with productions for the



multiple organizations and will also be meeting with various dance and Broadway designers throughout the internship. Reagan credits her faculty for the support in receiving the award and is excited about the opportunity to work with more industry professionals.

Waeli Wang, '19

Recent UCI M.F.A. '19 dance graduate Waeli Wang will be joining the University of Kansas Theatre and Dance Department as a visiting assistant professor for 2020-22. As a dancer and filmmaker, Wang sees art-making as a means for social justice and creates contemporary works that combine personal, familial, social, and artistic contexts to investigate the human condition for the concert stage, cinematic screen, and alternative spaces.

Overall, Wang is on a quest to create works that “fuse movement and imagery, figurative and abstract, and the poetic personal.” Most recently, Wang has been working as a guest choreographer for Santa Clara University.

During her time at the University of Kansas, Wang will work closely with students, teaching contemporary and modern dance technique as well as choreographing for the KU University Dance Company.

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.



New Swan Shakespeare Festival

The Bard, interrupted

In what would have been its eighth season, **New Swan Shakespeare Festival** remains dedicated to the research and production of Shakespearean plays and relevant theatrical works for our broader community.

Eli Simon, Producing Artistic Director of the festival, shared this message, “It is with a heavy heart that this summer’s New Swan season is canceled. Given the Coronavirus threat, the campus barring gatherings, and the mandate of social distancing, there was no safe way to proceed. The company’s health and the health of our patrons are always our No. 1 concern.”

(More on the following pages)



Image: The 16-ton movable New Swan Theater being installed in 2014 at Gateway Commons, next to Aldrich Park and Langson Library, at the University of California, Irvine.

Photo by Ron Cargile

Inlaid image: Stephanie Newman as Rosalind in *As You Like It*, 2016.

Photo by Paul Kennedy

Continuing the Tradition...

New Swan Shakespeare Festival is a professional festival located on the UCI campus and typically produces two Shakespearean works in rotating repertory under the stars each summer season. The productions feature students and professionals working side by side to create scintillating Shakespearean productions in a 130-seat, 15-ton, portable, mini-Elizabethan space. The community, campus, and press have embraced New Swan's productions, seminar series, and outreach programs.

The Festival is also part of the newly formed Shakespeare Center, co-directed by Eli Simon, Chancellor's professor of drama, and Julia Lupton, professor of English in UCI Humanities. The Shakespeare Center is a specialized research program supported by the Office of Research and closely allied with the School of Humanities and the Claire Trevor School of the Arts. Partnered with the Festival, the Shakespeare Center sponsors year-round academic, and public programming focused on the Bard.



Image: Chynna Walker as Bianca, and Deshawn Mitchell as Lucentio in *The Taming of the Shrew*, 2017.

Photo by Paul Kennedy



...Summer 2021

The company will produce the season that was initially planned for 2020 — *Julius Caesar*, directed by Greg Ungar, and *The Comedy of Errors*, directed by Eli Simon. Most of the company of designers, actors, and crew plan to return, and New Swan Shakespeare Festival will bounce back.

We invite you to join us at the New Swan Theater next summer on the UCI campus.

The New Swan Shakespeare Festival is hosted and produced in partnership with the University of California, Irvine, the Claire Trevor School of the Arts, and the Department of Drama. Visit the New Swan Shakespeare Festival website for more information at newswanshakespeare.com.



Image: Greg Ungar as Bottom, *A Midsummer Night's Dream*, 2018.

Inlaid image: An aerial view of the New Swan Theater during the 2018 summer season.

Photos by Paul Kennedy





ARTIST ALLY

Q&A with TOM NIELSEN

Tom Nielsen, founder of a real estate consultancy, is a longtime advocate and supporter of Orange County arts organizations. A longstanding member of the CTSA Dean's Arts Board, Nielsen ramped up his support of the school over the past decade, and recently joined the Claire Trevor Society leadership committee. Nielsen's involvement with UCI spans multiple schools and programs. He is an active member and past chair of the UCI Foundation Board of Trustees, a founding member of the UCI Chief Executive Roundtable, and serves on a number of advisory councils around the campus.

Q. You have degrees in engineering and business, yet the arts hold a special place in your heart. Why is that?

TN: My mother was a piano teacher, and I played clarinet growing up so I always stayed involved with music through the marching band or the choir at church. When I went to the University of Washington, I was busy with civil engineering, so I set aside the arts. But that reawakened when I returned to Orange County and had the opportunity to work with local organizations including the Orange County Museum of Art, the Segerstrom Center for the Arts, and the Claire Trevor School of the Arts.

Q. How did you become involved with CTSA specifically?

TN: My wife became involved with the school of the arts at UCI, and we attended social events together, although at the time, I was focused on other departments around the campus. My direct involvement with CTSA really developed over the last 10 years. My latest work with the school is a result of the relationship I have with Dean Stephen Barker, and his responsiveness to helping me understand the people and needs within the school, and his willingness to discuss different ideas about how we might work together.

Q. Over the years, in what ways have you supported the school?

TN: I've supported the school annually for 20 years. But, recently, I was in with Dean Barker and someone presented a need for sewing machines to help with productions. What they wanted seemed reasonable, so I provided the money. I'd never had such warm feedback on a single gift!

Q. Why did you choose to support that unique behind-the-scenes productions cost?

TN: It isn't about the sewing machines themselves, it's the people who use them and how they can be more efficient and effective. I enjoy those kinds of deeply meaningful contributions that are directly connected to people's success. It makes the donor feel a lot better, and the response from the recipient is so enthusiastic, warm and welcome.

Q. Do you have a favorite experience, production or exhibition from CTSA over the years?

TN: I've always enjoyed Broadway productions, and I think CTSA does a great job with those. The most exciting event to me this year was the Claire Trevor Society welcome celebration. We got to hear from the department chairs and see work from each department: paintings on display, a wonderful dance routine, alumni from Broadway singing, and beautiful music being played. It gave us a chance to better understand what the whole school is about.

Q. Looking ahead, what are you most excited to see come to fruition through your philanthropic partnership with CTSA?

TN: I've become interested in making the Contemporary Arts Center the central focal point for the school. The people are what make CTSA special, not the building, but since I come from a buildings background, I know that the building could much better serve the people. I hope to help make that happen.

To learn more about ways to support production at CTSA, contact Sarah Strozza at 949-824-0629 or sstrozza@uci.edu.



Artist for the Future

Gabby Miller, M.F.A. '20, crosses disciplines to explore the possibility of a future that is not predetermined

By Christine Byrd

“Can we turn the Black Box Theatre into an Oracle Machine?” was a question burning in Gabby Miller’s mind during the final year of her M.F.A. program at the Claire Trevor School of the Arts.

Miller seized the opportunity to explore the question in the Experimental Media Performance Lab (xMPL), in a project that, in hindsight, seems especially prescient. Who among us isn’t now seeking answers from an uncertain and fragile future?

For three weeks in January, Miller transformed the xMPL, a black box theater, into an immersive experience where artists and visitors alike could seek answers, and extend their questions. A hologram of Dolly Parton belted “Jolene,” a saxophone tune mysteriously moved around the room, and a projection of Jehbreal Jackson, M.F.A. candidate in dance, floated above a pile of rocks in a corner.

“Jehbreal could stand in as the oracle of Delphi,” says Miller, who drew from ancient Greek thinkers in her work. “At Delphi, a priestess went into a trance, supposedly breathed vapors from a cleft in the rocks, and delivered messages from Apollo to those who wished to read the future.”

She adds, “I grounded this research in the classics, turning to Aristotle as the

progenitor of the fiction of narrative. This pervasive belief that there is a beginning, a middle and an end. The assumption that there is a conclusion to the story.”

Who among us isn’t now seeking answers from an uncertain and fragile future?

Miller invited two dozen artists and non-artists to participate — from dancing to singing karaoke. She recorded and incorporated them into projections around the theater, layering and evolving the project. Central to her approach was keeping an open-ended dialogue — experimenting with how to permit a future that is not predetermined.

“Gabby was experimenting the whole time and building off of other programming that was already happening in the school in art, music and dance,” says Eden Phair, director of interdisciplinary programs. “This was the first time an artist has used the xMPL as a residency space, and it was really exciting.”

Yet the xMPL is far from the most unusual place Miller has taken up an artistic residency.

Image (opposite page): Inside the “Oracle Machine,” an art installation by Gabby Miller.

Photo: Sam Richardson



Image: Gabby Miller, photo by Sam Richardson.

Transpacific Travels

In 2015, Miller traveled from California to China in a cargo ship, where she developed “Turquoise Wake (Coal, Air, Chicken & Shit)” which explored how people, goods, and power move across the Pacific through art that included paintings of crew members’ photos from home made from the ship’s heavy crude engine oil.

Born to a Vietnamese mother and an American father who met during the Vietnam War, Miller has been continuously investigating the relationships between East and West. As an undergraduate studying anthropology at Reed College in Oregon, she took a break from school to spend time in Hanoi with her mother and sister, where she became involved in the Nha San Collective, a prominent experimental art space.

Over the course of a decade, Miller worked in Vietnam’s art scene, writing, organizing and helping bring artists from Vietnam to work on projects in the U.S. Her research led her to contemplate how the supply demands for the Vietnam War catalyzed the adoption of container shipping around the world. That idea eventually brought her aboard the CMA CGM Gemini cargo ship in a self-directed artist residency supported by the Asian Cultural Council.

“I was profoundly shaken by my trip across the Pacific, and the understanding of being in the middle of an apocalyptic mass ecological disaster,” Miller says. “When I returned, I wanted to be in a university setting to think about it, to work with other people, and also to create solitude to be able to explore these urgent issues.”

UCI's art department appealed to Miller's desire to work across disciplines. Not only has she worked with an array of artists in other departments within the Claire Trevor School of the Arts, she has audited Earth system science courses in the School of Physical Sciences, and taken anthropology and critical theory courses in the School of Humanities.

“I was profoundly shaken by my trip across the Pacific, and the understanding of being in the middle of an apocalyptic mass ecological disaster.”

In 2018, she won a Medici Circle Scholarship to work with UC Santa Cruz anthropologist Anna Tsing at Aarhus University in Denmark. Miller spent the following year working with Tsing and a trans-disciplinary team of scientists, anthropologists, artists and designers to help build an online interactive platform called The Feral Atlas.

Digging Deeper

While her parents' Transpacific ties motivated Miller's early work, it was an earlier generation that inspired much of her projects at UCI to focus on the subterranean, exploring themes of mining and oil extraction.

Image: The Experimental Media Performance Lab (xMPL) is transformed into the “Oracle Machine.”

Photo: Sam Richardson





Miller's great grandfather, a mining engineer, helped fund Spoor's Spectaculum, a huge movie theater at "A Century of Progress," the 1933 Chicago World's Fair. Despite its 1,500 seats, a screen six times bigger than usual, and a 13 minute movie of Niagara Falls featuring new 3D technology, the theater was a spectacular flop. More than 46 million people visited the fair, but hardly any came to the show.

Playing with the idea of failed progress and the spectacular, Miller built a

darkened mineshaft space in the Room Gallery at UCI. She inserted miniature black boxes with archival images from the theater and used a "pepper's ghost" illusion technique so that an image of herself appeared, half nude, inverted in a handstand with Niagara Falls in the background.

Initially, Miller wanted to scale up this idea of her grandfather's project in the xMPL, but then she became interested in the fundamental concept of a black box, with its visible inputs and outputs,



Photo: Sam Richardson

but unseen interior operations. This led her to the term “oracle machine,” a concept used by computer engineers.

“What if we had a machine that could instantaneously give us the answer to exponentially hard questions?” Miller asks. “I developed this guiding question to turn my time in the xMPL into a dialogue, in opposition to this determined nature of my great grandfather’s work in the Century of Progress.”

Miller closed the oracle machine project with a series of tarot readings about climate change brought about by previous generations’ preoccupation with progress.

“What if we had a machine that could instantaneously give us the answer to exponentially hard questions?”

“Gabby turned a traditional black box theatre into an oracle machine which was, in fact, a wormhole, with the purpose to communicate with enlightened beings from different galaxies. The series of events and exchanges that took place in the oracle machine were designed to transcend three-dimensional existence,” says Daniel J. Martinez, professor of art, Miller’s thesis advisor and closest mentor.

“Gabby is asking us to consider and reflect upon the possibility of how to reimagine our own humanity,” Martinez adds.

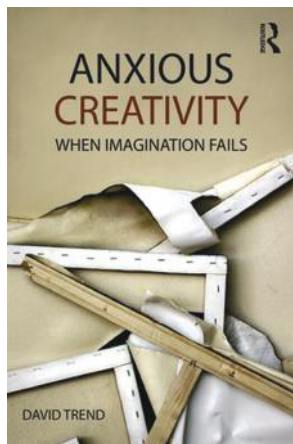
Miller has several exhibits scheduled later this year, including “A Place Beyond” at the Yerba Buena Center for the Arts in San Francisco. She also continues serving as a board member of the Dhamma Dena Meditation Center in Joshua Tree.

Despite graduating during a time of tremendous uncertainty, her questions about the future, our relationship with the planet, and the very nature of our humanity are more pressing than ever.

Learn more about the department of art, upcoming exhibitions, and student research at art.arts.uci.edu.

Faculty Books

New books from faculty in the Claire Trevor School of the Arts



Anxious Creativity: When Imagination Fails

By David Trend, professor of art

Creativity is prized, yet it reveals fault lines in U.S. culture. People see creativity as a desirable trait and a work enhancement, yet most say they just aren't creative. Businesses see creativity as essential to productivity and growth, but also avoid risk. Trend untangles this conceptual mess, showing how America's edginess dampens creativity.

Written engagingly, the book addresses the knotty problems of reconciling the expressive potential in all people with the nation's tendency to reward only a few. The solutions to America's creativity crisis lie in rethinking concepts of individualism, competition, and the ways creativity is recognized and rewarded.

Available in hardback and as an eBook. 2019, 326 pages; Hardcover ISBN: 978-0-367-27506-8; Paperback: 978-0-367-27509-9; eBook: 978-0-429-29643-7



Louise Brigham and the Early History of Sustainable Furniture Design

By Antoinette LaFarge, professor of art

During the Progressive Era (1890s - 1920s), a time when the field of design was dominated almost entirely by men, a largely forgotten activist and teacher named Louise Brigham became a pioneer of sustainable furniture design. With her ingenious system for building inexpensive but sturdy "box furniture" out of recycled materials, she aimed to bring good design to the urban working class. As Antoinette LaFarge shows, Brigham forged a singular career for herself that embraced working in the American and European settlement movements, publishing a book

of box furniture designs, running carpentry workshops in New York, and founding a company that offered some of the earliest ready-to-assemble furniture in the United States. Her work was a resounding critique of capitalism's waste and an assertion of new values in design — values that stand at the heart of today's open and green design movements.

Available in hardback and as an eBook. 2019, 149 pages, 35 illustrations; Hardcover ISBN: 978-3-030-32340-0; eBook: 978-3-030-32341-7

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The Friends of the UCI Symphony provides instrumental support to maintain the excellence of the orchestra program. Contributions create opportunities for students that foster their growth as musical scholars and prepare them for professional careers in music. The continued support of the Friends of the UCI Symphony is vital to the future of this stellar orchestra program.

Join the Friends of the UCI Symphony today! Your gifts will support a community that brings renowned artists and exciting musical experiences to campus. For more information, please contact symphony@uci.edu.



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Named after the leading lady of our school, the Claire Trevor Society provides exclusive opportunities for **alumni, parents, community, faculty** and **staff** to participate in special events and experiences while supporting the Claire Trevor School of the Arts and furthering its mission. Members are invited to join at various commitment levels and will receive special recognition and opportunities to engage in the school's programming and growth.

Gifts to the Claire Trevor Society will provide essential support to the Dean's Fund for Excellence. The Dean's Fund for Excellence is unique in the Claire Trevor School of the Arts in that its funds can be directed toward special projects, allowing the dean to act quickly on new opportunities. Contributions to this fund enable the dean to enhance our academic and creative excellence as well as our explorations of innovative art. Recent areas of support have included student scholarships and fellowships, strategic faculty research, and production and exhibition support.

To learn more about the Claire Trevor Society or how you can get involved, please visit www.arts.uci.edu/claire-trevor-society or contact Director of Development, Sarah Strozza, at (949) 824-0629 or ssrozza@uci.edu.

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www.arts.uci.edu/directions

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

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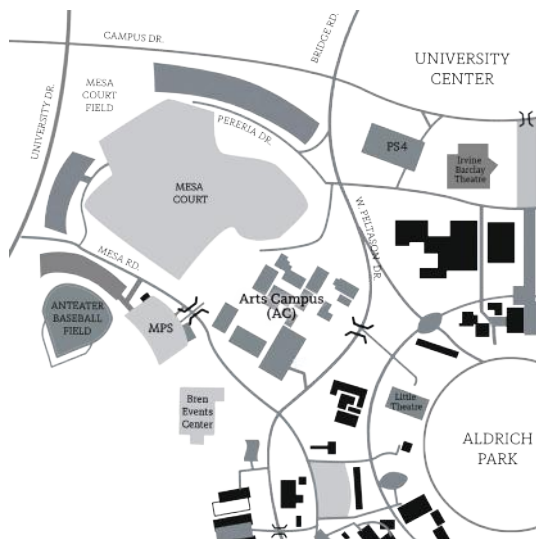
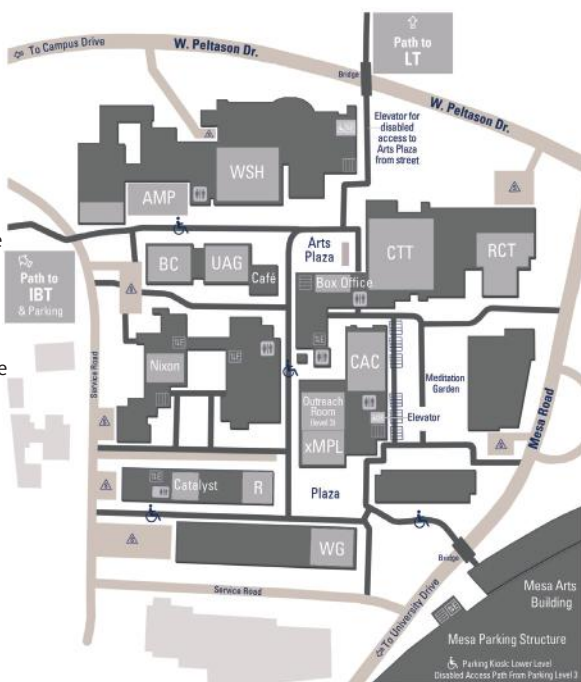
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