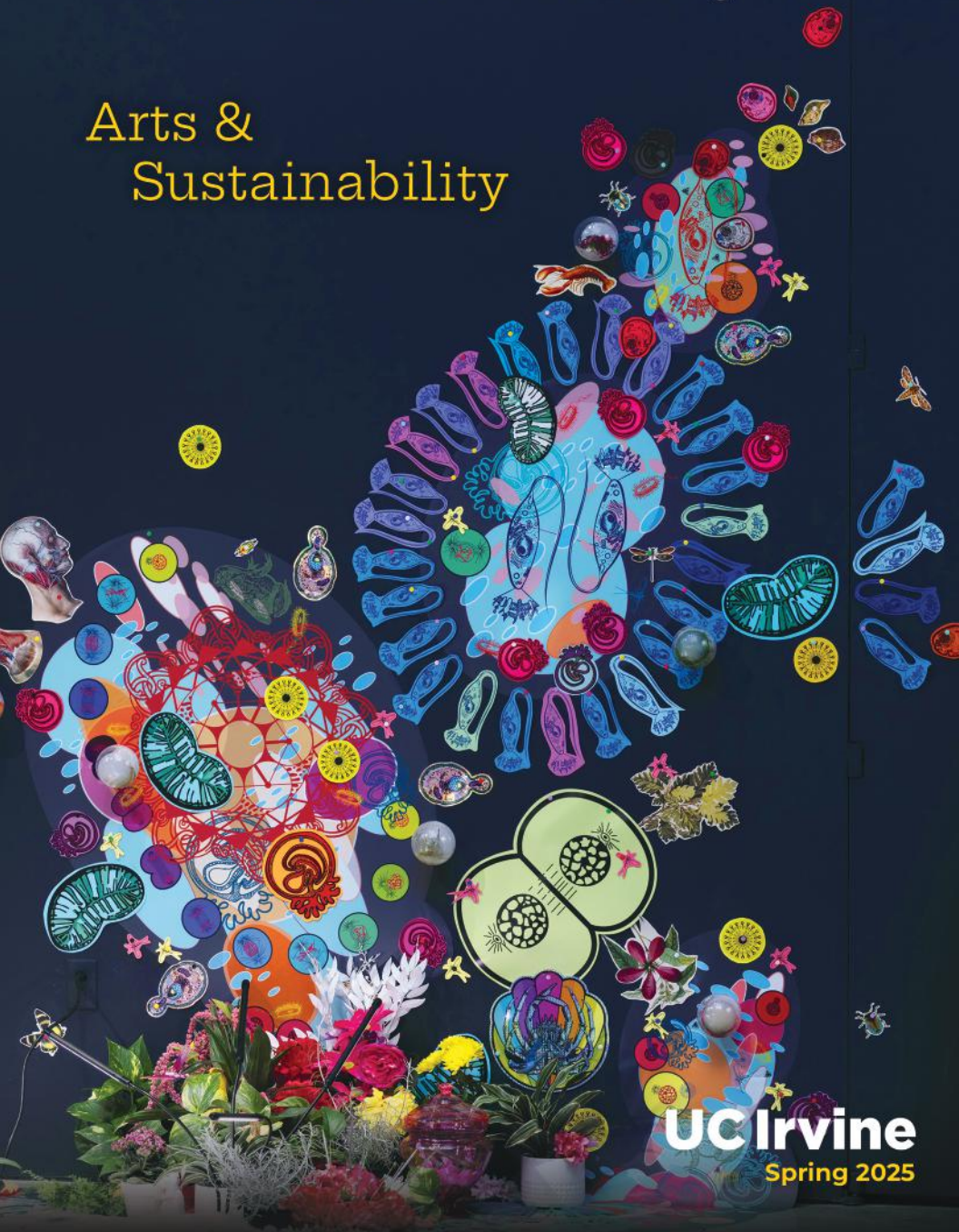


CONNECT

Claire Trevor School of the Arts Magazine

Arts &
Sustainability



UC Irvine
Spring 2025



Sula Bermudez-Silverman, White Zombie, 2020, isomalt sugar, food dye, transparency film, epoxy resin; courtesy of the artist and Angella and David Nazarian. On view at UC Irvine's Contemporary Arts Center Gallery in The Intimacies Between Continents, curated by Coleman Collins.

Photo: Yubo Dong

Message from the Dean



Dear CTSA community,

Sustainability takes many forms. Fundamentally, it's a matter of stewardship and intentional commitment to the future. At Claire Trevor School of the Arts, our scope and practice of sustainability is ever-evolving. In an era where discussions around sustaining human-made art alongside artificial intelligence continue to grow, CTSA artists and practitioners challenge conventions — pushing artmaking beyond its boundaries while remaining deeply connected to material, history, process and — most importantly — the human people making art. Our community is

committed to wellness, creating with minimal waste and examining both pressing concerns and future possibilities through art.

In this issue, we share stories about Professor Emerita Antoinette LaFarge and Associate Dean of Innovation Jesse Colin Jackson reframing art, ecology and sustainability in the Beall Center for Art + Technology's latest exhibition, *Engaging the Margins*. Department of Drama scenic faculty Efrén Delgado Jr. and Yee Eun Nam share how they incorporate sustainable practices in live theater productions. Department of Dance M.F.A. alumna Sakina Ibrahim unveils the power of community building through her nonprofit, Dance Arts Academy, and service leadership in response to the Los Angeles wildfires. Dean's Arts Board member and Department of Art alumnus Derek Sabori reflects on his journey as a steward for both the environment and the arts. Finally, you will meet two Ph.D. students in the Department of Music whose work is grounded in nature's sounds and histories — offering sustainable perspectives through composition and performance.

The connections between sustainability and the arts remind us that creativity is a resource that replenishes, inspires and drives change. Our artists, scholars and practitioners demonstrate how the arts can reimagine possibilities, nurture resilience and deepen our relationship with the world. Their work reminds us that the choices we make in creative expression can leave a lasting impact, ensuring the vitality of the arts and the planet together for generations to come.

We embrace the opportunity to deepen our collective engagement with the arts and sustainability. Thank you for being part of an initiative that invites us to reimagine what is possible when creativity and responsibility connect.

A handwritten signature in black ink that reads "Tiffany Ana López". The signature is fluid and cursive.

Tiffany Ana López, Ph.D.
Claire Trevor Dean of the Arts



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Engaging the Margins
Beall Center for Art + Technology's exhibition reframes art, ecology and sustainability



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Design for the Future
UC Irvine scenic arts faculty revolutionize sustainability in theater



ANTEATERS IN THE ARTS

Dancing for Generations
Alumna Sakina Ibrahim's journey from dance scholar to advocate for sustainable change



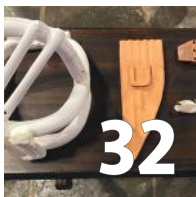
GIVING

Empowering Music Education
\$1 million endowment aspires to build musical bridges



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Sustainability Steward
Alumnus Derek Sabori is founder of The Underswell, where he is a podcaster and sustainability consultant



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Vol. 6, Issue 3
Produced by the University of California, Irvine, Claire Trevor School of the Arts

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Cover Image
Jennifer Willet, *Gentleman Scientist: Microecologies, 2023-25*, mixed media, courtesy of the artist.
Photo: Yubo Dong

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

Dance Visions 2025

The Department of Dance's annual *Dance Visions 2025*, artistically directed by Diane Diefenderfer and Tong Wang at UC Irvine's Claire Trevor School of the Arts, featured classical works alongside contemporary and research-driven choreography. *ARCHAEA*, a collaboration between faculty choreographers Cyrian Reed and Dr. S. Ama Wray and UCI scientists Steven Allison (ecology and evolutionary biology; Earth system science) and Brad Hughes (evolutionary psychology, evolutionary biology), explored evolution, resilience and humanity's relationship with the natural world. Inspired by archaea microbial organisms that thrive in extreme environments, the piece demonstrated how scientific inquiry and artistic practice intersect to examine survival and adaptation through interdisciplinary collaboration.

Claire Trevor Society (CTS) members attended a pre-performance reception, which provided an opportunity to connect and learn more about the creative process. CTS supports the school's academic and artistic endeavors by co-sponsoring research, funding scholarships, and supporting innovative productions.

For more information about CTS, visit arts.uci.edu/claire-trevor-society or contact Fatima Rizvi-Flores, associate director of development, at frizvi@uci.edu.



Photo: Rose Eichenbaum

IN RETROSPECT

Engaging the Margins: Art, Ecology and Sustainability



Beall Center for Art + Technology's
exhibition reframes art, ecology
and sustainability

By Christine Byrd

Wildfires, rising sea levels, nuclear waste. It's easy to feel overwhelmed by the scale of problems humans have created that we cannot solve alone. However, art invites another perspective. At the Beall Center for Art + Technology this spring, *Engaging the Margins* offers eight artists' colorful, provocative, even joyful takes on a range of prescient issues, including sustainability.

"One of the things that a show like this does is it opens doors for people to reflect on the issues without feeling sledgehammered," said Antoinette LaFarge, professor emerita of art. LaFarge curated the exhibition with Jesse Colin Jackson, associate dean of research and innovation and executive director of the Beall Center for Art + Technology.

Jennifer Willett's *Gentleman Scientists: Microecologies*, will draw gallery visitors' attention with its white suit and bridal-like train adorned in potted plants and cut flowers in glass globes. Rarely do you see an artwork growing, dying and decaying in real time in a gallery setting. But here, that's part of the invocation to think differently.

"Even in our language, we foreground the pretty things — the flowers in the globes — and say that they're decaying," said LaFarge. "The other side is that a series of microorganisms are flourishing, so those little snow globes are at least as much about life as they're about decay. It's just that it's a perspectival problem. A lot of the work here is about trying to change the perspective slightly."

On the opposite side of the gallery, Krista-Leigh Davis offers three interrelated pieces designed to make us rethink

our relationship with extremophiles — organisms that naturally thrive in toxic environments, and are exploited to clean heavy metals from contaminated sites. In one section of her video, *No Claim to the Blue-Green Bloom*, Davis performs a joyful dance in the woods, to an audience of trees and microorganisms, wearing the sculpture piece *The Trauma Surrogates*.

"Finding the lighthearted potential of creating a different relationship with microorganisms allows us to start enjoying the world as it is," said LaFarge. "That alone makes things seem more possible going forward because despair is our greatest enemy."

"I think all of the pieces in *Engaging the Margins* are, in different ways, either joyful or surprising, or both," LaFarge added.

Image: Artist Jennifer Willet with her piece, *Gentleman Scientist: Microecologies, 2023-25, mixed media, courtesy of the artist.*

Photo: Yubo Dong



Image: (left to right) Curators Jesse Colin Jackson and Antoinette LaFarge seated with Yvette Granata and Alina Nazmeeva's *Pregame, 2024, Interactive XR, multimedia.*

Photo: Emily Zheng

Planting the Seed

The seed for *Engaging the Margins* was planted in 2019 when LaFarge and Jackson co-chaired a conference at UC Irvine for the Society for Literature Science and the Arts (SLSA). To accompany the event, they showcased posters from 40 artists answering the question: “What is the location of your experimental practice?” From those, the pair chose 15 artists for more in-depth interviews for a book *Experimental Practices in Interdisciplinary Art: Engaging the Margins* (2024). Key themes emerged from the book: a strong sense of place, a critical relationship

with old and emerging technologies — and a concern for the environment and humankind’s relationship with the natural world. Those are reflected in the show at the Beall Center.

LaFarge and Jackson have explored sustainability in their own artistic and pedagogical practices. Jackson has taught art courses where students create furniture from waste materials like cardboard. In 2017, he co-founded Closed Loop Plastics, a startup that made 3D

Image: Posters from the SLSA 2019 exhibition At the Margins.

Photo: Yubo Dong



printer material out of waste plastic. That endeavor was partly inspired by the amount of plastic used for Jackson's popular *Marching Cube* installation, which allowed audiences to engage with an algorithm and see modular pieces form different shapes and structures. The startup shuttered five years later, primarily due to the difficulty of sourcing waste plastic, leaving Jackson skeptical of recycling programs and sustainability efforts focusing on individual behavior instead of systemic changes. Since then, he has found another sustainability practice more impactful: exposing students to ecology (see page 11).

“I feel that one of the things artists do is model a way of being in the world that is a little bit different...”

“I’ve pivoted my recent sustainability efforts towards ecology. I’m enjoying working with students in nature because I’m seeing more impact there,” said Jackson. “For example, I’ve been able to bring groups of students who haven’t spent a lot of time outside of the city, witness their first encounters with the high desert ecosystem, and help them find creative inspiration from this natural environment. For me, this has been more transformative than further experiments with creating art from recycled materials.”

Living Differently

LaFarge, who retired from UC Irvine in 2023 after spending more than two decades helping to establish the Department of Art’s new media program, has had an ongoing interest in the themes of sustainability, ecology, technology and politics. A self-proclaimed “research junkie,” LaFarge was working on another project when she came across a 1910 women’s magazine story about Louise Brigham, an American philanthropist and designer who had developed an entire system for using recycled packing crates to make functional, affordable furniture — about 20 years before a few other designers from Western countries started working with discarded materials. LaFarge was so inspired by this foremother of green design that she wrote an entire book about her, *Louise Brigham and the Early History of Sustainable Furniture Design* (2019).





Image: Krista Leigh-Davis, *Choreographies for Capitalist Ruins*, 2023, video loop (3:00), wooden mirror box.

Photo: Yubo Dong

"I think it's easy just to imagine that sustainability started in the 60s with the hippies," said LaFarge. "History is always, always longer than we think, and more interesting for that reason."

LaFarge's more recent works have a hyperlocal focus on ecology. *Deep Earth* (2021) looked at abandoned mines littering Fresno County through collaborative drawings with artist Christel Dillbohner. Then, *Deep Water*, displayed at Irvine's City Hall in 2024, explored the invisible but essential aquifers under Orange County. These

"I'm enjoying working with students in nature because I'm seeing more impact there."

works share a commonality with many of the pieces in *Engaging the Margins*, trying to bring our awareness to things that are usually out of sight, out of mind.

"I feel that one of the things artists do is model a way of being in the world that is a little bit different and often a little bit more joyful," said LaFarge. "So that's what I always want people to take away from a show — how they might live in the world differently, find a hidden part of their nature, and honor it."

Engaging the Margins is open at the Beall Center for Art + Technology through April 19, 2025. Learn more at arts.uci.edu/event/engaging-margins.

Image: (left to right) Installation view of Rebecca Cummins' *Shooting Stars*, 2007, digital prints. Nina Vroemen, *Lessen in Time*, 2023, (video 3:22), 3 acetate prints with lead sinkers, 10 low-fired ceramic chemistry flasks seeping iodine from the crazed glaze, paper scroll.



Photo: Yubo Dong



Image: Art M.F.A. student Simon Klein works to help create an interdisciplinary space at UCI's Burns Piñon Ridge Reserve.

Photo: Jesse Colin Jackson

Arts & Nature

At the western edge of the Mojave Desert, where Joshua trees give way to piñon pines, lies Burns Piñon Ridge Reserve. This unique ecosystem has become a source of inspiration and collaboration for students in the Claire Trevor School of the Arts.

"It's been such a joy to be with all the other artists and do research together, inhabiting this fresh space," said Simon Klein, an M.F.A. candidate in the Department of Art. "Interacting with each other, being in tune with different histories, engaging with biology texts, and making art that's in this world has been a gratifying and unique opportunity."

Jesse Colin Jackson, professor of art and UC Irvine faculty advisor for the preserve, has twice led a graduate course that enables students to create site-specific art, collaborate across all four departments at CTSA, and experience California's nature in new ways.

"Ecology is a core component of sustainability, and learning from nature

has always been one of the ways in which we become more sustainable," said Jackson. "The course helps students question the sustainability of art-making in general. Where do you get your materials? How do you make sure those materials don't damage the environment? How is your art intervening in the natural world?"

The students use the space to create their own work, turning found materials into musical instruments, performing nature-inspired movement pieces and creating a sound walk for visitors to enjoy. The most transformational aspect may be the opportunity for students from different fields to collaborate and get to know one another – which the students continue back on campus.

"Sustainability is not just about the environment, it's about balance," said Jackson. "The students are creating a more sustainable future for themselves as they broaden their networks outside of their immediate discipline, and that leads to a more resilient future."

CTSA's first public showcase at Burns Piñon will be in May 2025. For details, visit sites.uci.edu/artsatburns.

Design for the Future

UC Irvine scenic arts faculty
revolutionize sustainability in theater

By Christine Byrd



Claire Trevor School of the Arts faculty

Efren Delgadillo Jr. and Yee Eun Nam represent a new generation of scenic designers who bring novel approaches to sustainability — avoiding dumpsters full of wood, fabric and other materials at the end of a production. Through their scenic and visual design work, they demonstrate how eco-conscious approaches can redefine the creative process, blending artistry with responsibility.

Efren Delgadillo Jr.

Efren Delgadillo Jr., associate professor in the Department of Drama, brings a certain scrappy ethos to his design work — whether it's reusing versatile plastic sheeting over and over in productions, or building a set piece that raises to become a table and lowers to become a bed.

With a grant from the Claire Trevor School of the Arts, Delgadillo is building a "Scene Machine" that formalizes sustainability and reuse for UC Irvine set design students. The three-panel

Image: Yee Eun Nam's projection design work in X: The Life and Times of Malcolm X at The Metropolitan Opera.

Photo: Marty Sohl / Met Opera



FACULTY

“One of the things that I love about theater is that it forces us to use our imagination...”

aluminum structure will be foldable, portable and lightweight, with modular pieces that can be swapped out for different productions. Sustainability is just one of its benefits.

“It’s sustainable, but it’s also limiting in a way that forces young minds to think creatively and come up with truly poetic ulterior functions and solutions for their designs,” said Delgadillo. “One of the things that I love about theater is that it forces us to use our imagination — and what we’re seeing on stage is actually



Image: Efrén Delgadillo Jr.

not meant to be reality. It's meant to be a poetic version of it.”

Delgadillo first developed the Scene Machine concept with a colleague while on faculty at California State University, Northridge. When he came to UC Irvine, he created another one, which lasted through two productions before being irreparably damaged. With the new grant from the school, Delgadillo plans to meticulously build the first panel of Scene Machine 3.0, gradually adding to it over time, and incorporating what he’s learned from each version.

As a professional set designer, Delgadillo is no stranger to iterations. The set design that landed him on the cover of *Live Design* magazine in 2013 required over a dozen revisions. Ultimately, the 25-foot wide, five-ton metal wheel he created had to be lifted by crane into the



amphitheater at the Getty Villa, where it was the centerpiece of *Prometheus Bound* directed by Travis Preston.

The technical aspects of building the giant, gently rotating metal wheel came easily to him. Delgadillo grew up in Los Angeles fixing cars and motorcycles alongside his dad, who often used sheet metal to make containers and organizers around their home. Delgadillo continued working with his hands as an undergraduate at UC Irvine, where he majored in studio art. By the time he graduated in 2000, he was already working backstage in productions in the drama department. He went on to earn an M.F.A. in scenic design from California Institute of the Arts.

Over the last two decades, Delgadillo has designed sets for productions across the country, from *Romeo & Juliet* at the

Oregon Shakespeare Festival to *American Mariachi* at South Coast Repertory, while also serving as resident set designer for the Poor Dog Group ensemble for a decade. While plenty of the productions have had big budgets, Delgadillo says a tendency toward saving and reusing is embedded in his practice. It's a trend he sees among students, too.

"Both our grad and undergrad students are willing to rummage — they don't shy away from using cardboard to fulfill an idea," said Delgadillo. "They're adventurous and thoughtful in many ways, including through materials they choose, and I love that about them."

Image: (above) Delgadillo's scenic design work in *Romeo and Juliet* at the Oregon Shakespeare Festival.

Photo: Jenny Graham

Yee Eun Nam

Set and projection designer Yee Eun Nam doesn't print hundreds of pages of scripts at the beginning of a production or store massive stage flats at the end of a run. In fact, most of her work fits in the palm of her hand, on a hard drive.

"Working in digital makes everything more compact and requires less space for me to work – which actually suits my personality," said Nam, an assistant professor of drama. She joined the Claire Trevor School of the Arts in fall 2024, during the Broadway run of *Yellow Face*, starring Daniel Dae Kim and featuring Nam's documentary-style projection design.

The increasing popularity of digital sets and video projection on stages around

"Working in digital makes everything more compact and requires less space for me to work..."

the world is partly driven by the desire to cut waste by using fewer materials. It also reflects audiences' embrace of digital media in real life and the array of artistic avenues the digital world opens for designers like Nam.

"This generation was born and raised with videos, so people tend to appreciate

Image: *The Mountaintop* performed at Geffen Playhouse, featuring Nam's projection design work.

Photo: Isaak Berliner



or even expect an immersive theater experience that includes new media,” said Nam. “I’m seeing a lot of productions starting to incorporate video and projection in addition to a set.”

In college, Nam studied design, where she worked in metal craft, ceramics, sculpture and video. Her video skills became instrumental as she was earning her M.F.A. in scenic design at UCLA and a show staged in an art museum required video projections to advance the storytelling and evoke emotion.

As she established her reputation in the industry, working on productions in Southern California and across the country, she especially distinguished herself in work featuring American history. She often draws from archival videos and photos to artfully support the story with projections.

In 2020, Nam won the Los Angeles Drama Critics Circle Award for CGI/Video for *Mother of Henry* and won again in 2023 for *Twilight: Los Angeles, 1992*, at the Mark Taper Forum — where she worked alongside Efren Delgado Jr. For *Twilight*, Nam had to sift through hours of archival photos and videos from the Los Angeles riots — including violent scenes — to select more than 300 images for the on-stage projections.

“The show was so beautiful, but because the contents were so violent and painful to me, I had to learn about setting my own boundaries as a designer,” said Nam.

Nam’s favorite production is *X: The Life and Times of Malcolm X*. Working with director Robert O’Hara and set designer Clint Ramos, she helped create the opera’s Afrofuturistic look with video projections, including re-envisioning famous scenes like Malcolm X’s speech outside of the National Memorial Bookstore in Harlem.

“I had the freedom to work with the historical text without being literal



Image: Yee Eun Nam

about it, so I made a monolith style 3-dimensional text filling the walls as Malcolm X speaks,” explained Nam. “As a designer with a fine art background, it was really fun for me to create some of these moments.”

When the production opened at New York’s storied Metropolitan Opera in 2023, it fulfilled Nam’s biggest career dream: having her work at The Met. Just a few years earlier, she had declared she would retire after doing a production at the opera house. But she achieved the milestone much too soon for that. Instead of retiring, Nam continues bringing her visions to theaters and teaching her art to a new generation of artists at UC Irvine.

To learn more about the faculty and productions in the Department of Drama, visit drama.arts.uci.edu.

Dancing for Generations

Sakina Ibrahim's
(M.F.A. '14)
journey from
dance scholar
to advocate
for sustainable
change

By *Diana Kalaji*

A glance at Sakina Ibrahim's resume reveals a few things: She is a scholar of dance, an NAACP Image Award-nominated author, and a nonprofit founder. Yet woven through it all is a quiet, consistent thread — her dedication to service and collective wellness.

"Community service is the tax we pay for being on this planet," said Ibrahim. "Life isn't about what you take; it's about what you leave behind."

Ibrahim witnessed the heart of service from her mother, grandmother and local church early on. If someone was sick, you visited them. If someone had no food, you fed them.

After graduating from the University of the Arts, Ibrahim knew she wanted to teach in marginalized communities. It wasn't until she entered the master's program at UC Irvine and had a conversation with Jennifer Fisher, Ph.D., former Department of Dance chair, that

Image: Sakina Ibrahim with Dance Arts Academy dancer Celeste Nunez-Jurado.

Photo: Mary Hurlbut, Laguna Beach Photography



ALUMNI



Image: Sakina Ibrahim

Photo: Bradford Rogne Photography

her view of dance and its possibilities expanded.

"When I shared what I wanted to do, Dr. Fisher said, 'Well, this is ethnography, right?'" said Ibrahim. "It made me realize there was an academic field in dance — that dance isn't just performance — dance is an important field and practice for sustaining communities."

With the support of Professor S. Ama Wray, Ibrahim studied in Ghana, where her research explored the connection among hip-hop, vernacular dance and African dance. The curriculum she developed from this work is now central to her nonprofit, Dance Arts Academy, a pedagogy she proudly notes is designed for everyone.

"Many times in my life, it was the teachers who put me in the right direction, including my teachers at UCI," said Ibrahim. "I wouldn't have gone to Ghana if it wasn't for Dr. Wray. I wouldn't know anything about a nonprofit mission

and vision without Professor Molly Lynch's class. Those were seeds planted so I could have the skills to succeed and change my life."

Community Leader

After earning her M.F.A. in dance, opportunities unfolded for Ibrahim. From working with the elderly and leading workshops at Google to teaching Black culture through dance for families in Orange County, she found herself continually drawn back to one purpose — creating community through movement. As the founder and director of Dance Arts Academy, a nonprofit dance program in Santa Ana, Ibrahim continues to create meaningful connections with her students through the power of dance.

"I make sure that my students understand that mistakes are OK," said Ibrahim. "That they got to get back up. That's the discipline of dance. We push. We persevere."



“Life isn’t about what you take; it’s about what you leave behind.”

Inspired by the positive affirmation of Chuck Davis, a pioneer of African dance in the United States, each class ends with a ritual of sharing peace, love, respect and unity for all. Guided by this ethos, Ibrahim’s studio prioritizes accessibility, creating opportunities for every child to learn and grow through movement.

“I’ve never turned down a student because they couldn’t pay for classes,” said Ibrahim. “I don’t ask questions. If you have talent, come to the studio.”

With goals to expand collaborations and performances with pronounced organizations, Ibrahim wants to present new possibilities for her students.

“I want these kids and their families to be inspired and imagine a different future,” said Ibrahim. “Exposure and applause change everything. That will make you believe in yourself.”

L.A. Strong

Jan. 7, 2025, marked a series of devastating wildfires that swept through the Los Angeles area. The Palisades Fire alone destroyed nearly 7,000 structures, making it the third-most destructive wildfire in California’s history. Ibrahim had been spending a lot of time in the area, which compelled her to share a video on Instagram about the disaster. The video went viral, garnering over 10 million views and prompting her to pivot, using her platform to support those in immediate need.

Image: Dance Arts Academy Foundation School Outreach Program Ballet Folklórico performance at the Tustin Unified School District.

Photo: Courtesy of Sakina Ibrahim





Image: Dance Arts Academy Foundation and UC Irvine Day of Service.

Photo: Courtesy of Sakina Ibrahim

“There was a lot of attention on my platform, so I wanted to do anything possible to share information, connect people, and not reinvent the wheel,” said Ibrahim.

Her efforts included hosting donation drives at her studio, with a focus on collecting hygiene and feminine products.

Amid tragedy, Ibrahim found hope within her Dance Arts Academy community.

“It restored my faith in people,” she said. “It’s amazing because where the studio is in Santa Ana, people don’t have a lot

— teaching the power of service and leadership shows that even when you don’t think you have much there could be someone with even less, that takes compassion, which we can all use more of in our daily lives.”

To learn more about Sakina Ibrahim, visit sakinaibrahim.com. To learn more and support the Dance Arts Academy, visit danceartsacademyoc.org.

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.

Rising in Sound

Nat Houle '24, M.F.A., recognized for innovation in sound design



The United States Institute for Theatre Technology (USITT) and Live Design International (LDI) announced Nat Houle as the 2025 Rising Star Award winner Award. Sponsored by LDI/Live Design, the award recognizes excellence and artistic achievement in scenic, lighting, sound, projection design — or a convergence of disciplines.

Houle is a Los Angeles-based sound designer, audio engineer and composer with nearly 15 years of audio experience. Houle graduated from UC Irvine with an M.F.A., specializing in sound design.

"I am incredibly delighted to be the recipient of the 2025 Rising Star Award," shared Houle in an USITT award announcement. "My journey as a sound designer — particularly as a female sound designer, is inspired by the opportunities, exposure and networking that awards like these have provided."

At UC Irvine, her thesis resulted in the creation of nmhsatial.com — a resource of its own kind. The website offers an approachable product-agnostic analysis of object-based audio modalities explored through the theatrical sound designer's lens. Alongside research, Houle trained extensively on d&b Soundscape, L-Acoustics L-ISA and Meyer Sound Spacemap Go, diving deep into how these modalities can transform storytelling and how sound designers can effectively engage with them.

"I'd also like to thank Vincent Olivieri and Sun Hee Kil, two of the many professors who witnessed my struggles and successes in academia and encouraged me to keep going no matter what," shared Houle.



Image: Nat Houle sound designing *The Story of Biddy Mason* at CTSA.

Photo: Paul Kennedy

To learn more about Houle's work, visit natsounddesign.com. For more information about USITT, visit usitt.org.

Giving to Empower Music Education

\$1 Million Endowment Aspires to Build Musical Bridges

By Christine Byrd



Business leader and philanthropist

Jong Sup Kim views music as a universal language that bridges communities and enhances lives. With a \$1 million gift, he aims to help the UC Irvine Department of Music at the Claire Trevor School of the Arts (CTSA) extend its impact, both locally and globally.

The Jong Sup Kim Family Endowment will support the music department's highest priorities, such as scholarships to recruit the top talent, stipends to bring world-class visiting artists for guest lectures and masterclasses, and to foster meaningful collaborations with community organizations.



“Through music, students grow emotionally — music can help them mature.”

“Music is more than just a powerful soundtrack for our lives. It’s a bridge that brings people together to do great things,” said Tiffany López, Claire Trevor dean of the arts. “Mr. Kim’s generous gift to Music fuels our vision at CTSA for students to be connected to a global community through music.”

Kim’s passion for music is both personal and professional. Kim has always enjoyed music, from classical to the rock and roll of his childhood in South Korea, including Elvis and The Beatles. Following a career in South Korean military service and then as a successful entrepreneur, Kim became chairman of Samick Musical Instrument Co., Ltd., in 2002. Today, Samick is one of the world’s largest instrument manufacturers, best known for its guitars and pianos sold under popular brand names such as Greg Bennett and Pramberger.

“Through music, students grow emotionally — music can help them mature,” said Kim. “I always emphasize to parents of teenagers that they should not only stay in the science lab but also go to the music halls so their personality grows much richer.”

While splitting his time between South Korea and his home in Irvine, Kim learned more about UC Irvine and its music department through his friend, UC Irvine

Image: (left to right) Michael Dessen, Jong Sup Kim and Tiffany Ana López.

Photo: Steve Zylus

GIVING



Image: Gum Nanse Music Center director Dada Gum plays the piano while visiting CTSA.

Photo: Steve Zylus

trustee and alumna Carol Choi '85. Hoping to foster connections between the Irvine campus and South Korea's top-ranked university, Seoul National University (SNU), where he is president of the alumni association, Kim hosted visits to introduce leaders of the two institutions, including Chancellor Howard Gillman. It was during one of these trips to SNU with leaders of both campuses, in April 2024, that Kim announced his intent to create an endowment for UC Irvine's music department. Over time, Kim hopes to expand the relationship to include academic exchanges between UC Irvine and SNU, enhancing the global esteem of both institutions.

Kim says that everywhere he travels, he looks for opportunities to connect and inspire, often seeking out foundations or community organizations. His interest in helping others is deeply rooted. Kim's youngest brother had a disability, which in part inspired him to study social work in college. Today, Kim dedicates his time to many social and charitable causes and has served as president of

the Seoul National University ROTC Alumni Association, president of the ROTC Scholarship Foundation, president of the Korean Red Cross and president of the overseas volunteer organization COPION.

"Mr. Kim believes if you work hard and are blessed with a fortune, then you become a tool to help others," explained Choi. "For him it is sincerely about helping others and giving students opportunities they would not otherwise have."

Now a grandfather of teens growing up in California, Kim encourages parents to incorporate music into their children's education. That sentiment is certainly one embraced by students and faculty at UC Irvine. The music department attracts outstanding students who entertain admissions offers from music schools and conservatories, and many end up choosing UC Irvine for the opportunity to study music within a top-ranked research university that offers a plethora of educational opportunities and career paths.

Michael Dessen, chair of the music department, points out that while alumni often pursue professional music careers, many others double major and enter medicine, law, business or education. Furthermore, many students from outside the Claire Trevor School of the Arts participate in performance groups — as much as 90% of the wind ensemble is made up of non-music majors.

“This wonderful gift will strengthen our program by providing resources we need to maintain excellence in music performance education, support our students who follow diverse career pathways, and help us build partnerships with community organizations,” said Dessen. “Supporters like Mr. Kim make

possible our exceptional learning outcomes for students.”

Both for students to pursue professional music careers and those who carve other pathways to success, Kim’s gift will elevate their music education at UC Irvine and help build musical bridges with communities here and abroad.

To learn more about UC Irvine’s Department of Music, visit music.arts.uci.edu. To learn about ways to support CTSA, contact Sarah Strozza, executive director of development at (949) 824-0629 or sstrozza@uci.edu.



Image: (left to right) Sarah Strozza, Hye-Won Shin, Michael Dessen, Eunah Noh, Jong Sup Kim, Tiffany Ana López, Carol Choi, Brian Hervey and Benjamin Kim.

Photo: Steve Zylilus

Restorative Music

Music can uplift communities in times of crisis. Department of Music lecturers Sarah Koo Freeman, Geoffrey Pope and music students have taken this belief by bringing music to those in need. In response to the Los Angeles wildfires, they performed for affected individuals, offering music as a space of refuge.

“Using the arts as a means to sustain and provide solace for those impacted by environmental displacement is vital because it offers a space for healing, expression and connection,” said Koo Freeman. “In the face of loss and uncertainty, creative expression allows individuals and communities to process their experiences and find solidarity. For me, this kind of work is a powerful reminder of the resilience of the human spirit and the importance of sharing stories that inspire hope and solidarity in times of crisis.”

Image: (left to right) Erin Kim '28, Ellie Chae '25, Scott Schick '27, Geoffrey Pope, Sarah Koo Freeman and nine-year-old Joseph Freeman perform at emergency centers for displaced families and children placed in emergency childcare.

Photo: Bramwell Freeman







SUSTAINABILITY STEWARD

Q&A with Derek Sabori

Derek Sabori, '95, MBA '02 is founder of The Underswell, where he is a podcaster and sustainability consultant. Before that, he was a senior director at a sustainability strategy and communications agency and vice president of global sustainability for the skate and surfwear brand Volcom, combining his bachelor's in studio arts and MBA over a 20-year career. He currently serves as president of the UC Irvine Alumni Association and a member of the Dean's Arts Board.

Q. How did you go from engineering student to studio art major at UC Irvine?

DS: I spent 2 1/2 years studying engineering while working full time, and I was not enjoying it. But I was in awe of the Department of Art. The vibe was cool there; I felt like I'd found my people. I loved how the faculty challenged us to think differently. I took classes in installation art, performance art, video and digital media, and those were my first exposure to exploring racism, classism, feminist art, Chicano art — all of these cultural things that I had not been exposed to before. It really resonated with me.

Q. How did sustainability become central to your career?

DS: When I graduated, another arts alum invited me to join Volcom, where I started answering the phones, doing data entry and stuffing envelopes. Eventually, I worked my way into the creative side, learning about apparel design and manufacturing. Around 2008, we started creating eco collections with organic cotton and recycled materials. But then when Volcom was acquired by French luxury group Kering, I discovered that we had only scratched the surface with our sustainability programs. I learned so much about global sustainability that eventually, I created a series of sustainability courses to help others in the fashion industry on similar journeys.

Q. What drives your passion for sustainability in the arts and beyond?

DS: When I traveled overseas and learned more about the environmental impacts of how clothes are made, I became an advocate for fashion being done in a better, more responsible way. Sustainability is the idea of looking out for future generations; making decisions today with tomorrow in mind. My hope for all students, whether in arts or anything else, is that sustainability is ingrained into the curriculum so that they understand everything they do has an impact somewhere.

Q. What do you find most rewarding being engaged with the campus as president of the UC Irvine Alumni Association?

DS: It has been such a rewarding experience. I am a living testimonial for why it's important for alumni to re-engage with the university. I've had many amazing experiences — meeting the deans, doing tours, working with other UC alumni leaders, being the mace marshal at commencement and wearing all the regalia. It was another alum who reached out and tapped me on the shoulder to get involved after 20 years of disengagement. So now, I feel like it's my responsibility to ensure students stay connected after graduating and that they know they're a lifelong part of the UC Irvine family.

Q. As a recent member of the Dean's Arts Board, why is it important to you to advocate for arts at CTSA?

DS: I'm a believer that the arts (like sustainability!) are in everything — even engineering and sciences. If you are a graduating artist like I was, you can end up anywhere, from fashion to culinary science. That's exciting.

To learn more about ways to support CTSA, contact Sarah Strozza, executive director of development, at (949) 824-0629 or [sstrozza@uci.edu](mailto:ssrozza@uci.edu).

Reclaiming Sound

Doctoral students Fabricio Cavero
and Alyssa Wixson blend
sustainability and sound

By Diana Kalaji



In 2024, the Department of Music's Ph.D. program

in Integrated Composition, Improvisation and Technology (ICIT) celebrated 15 years of innovation and community. ICIT pushes beyond traditional boundaries of classical composition, computer music, improvisation and jazz, encouraging students to create new works and technologies.

Doctoral students and Medici Scholars Fabricio Cavero and Alyssa Wixson embody the program's ethos, weaving sustainability into their compositions. The Medici Scholarship, awarded to promising young artists and scholars, provides financial support and mentorship to help students focus on specific projects while expanding their creative development.

Cavero crafts instruments from clay, honoring pre-colonial intellect and his Andean ancestry. Wixson draws from nature's soundscapes, from flowing water to the stillness of the Mojave Desert, exploring humanity's connection to the environment beyond guilt or fear. Both artists invite audiences to experience music as a space for reflection, offering fresh perspectives on our relationship with the Earth.

Cultural Resonance

Fabricio Cavero's path to music began at a guitar recital in Peru when he was 15. Though he did not come from a musical background, the performance ignited him to become a musician. He set aside his dream of becoming a doctor, picked up the guitar and later explored the violin. While his family was initially wary of the sudden shift from biology to music, they eventually recognized his dedication. During his time in Cusco, Cavero credits violin mentor Amy Tai, a Bostonian, for encouraging him to pursue his art form academically.

“Working with clay allows you to learn the language of earth and water.”

“She emphasized, if this is your dream, you must do it right, get organized and get disciplined,” said Cavero.

His progress grew alongside his family's support, leading him to a yearlong intensive in Lima. There, he deepened his understanding of academic music while exploring how the violin naturally complemented Andean traditions. Cavero went on to earn a bachelor's degree from Texas Christian University (TCU) and a master's from Southern Methodist University. At TCU, an orchestra grant solidified him as a composer — a turning point in his musical evolution.

After nearly a decade away from home, Cavero felt the pull to reconnect with his roots. Teaching in public and private schools in Peru, he found clarity in his purpose.

“I realized the necessity to express my experiences through the music, instruments and legacy of my ancestors,” said Cavero.

Cavero's dissertation examines how music technology serves as a synthesis of culture, embodying both personal identity and a broader historical narrative. For him and his Andean roots, instruments are vessels of cultural expression, intellect and sustainability.

Image: *Fabricio Cavero performing at the ICIT Showcase Concert.*

Photo: Will Tee Yang



Image: *Fabricio Cavero*

“The beauty of music technology is that it has several dimensions,” he said. “In pre-Columbian instruments, they were considered entities. They aren’t objects that make sound — they have faces, spirits and a life force of their own.”

Central to Cavero’s sustainable approach is crafting instruments from clay. Beyond reducing environmental impact, this practice reconnects him to precolonial traditions.

“Working with clay allows you to learn the language of Earth and water,” said Cavero.

From helmet flutes to palm flutes, his work explores the ecological implications of music technologies. His dissertation acknowledges the complexities of using electronic devices while offering alternatives that emphasize environmental responsibility.

“I want to encourage people to become integral artists that can understand and question theory, teach, perform and make their instruments with a sustainable framework,” said Cavero.

By raising awareness of technology’s ecological and social footprint, Cavero hopes to inspire a generation of integral artists through a sustainability lens.

Image: *(left to right) Helmet flute, clay pan flute designed to hold a motion sensor, replica of a Mayan triple flute, feathers pan flute, pututu (conch shell in Quechua).*





Cavero's work is driven by a desire to create meaningful experiences. His handmade instruments may seem unfamiliar to audiences, but they invite listeners to engage with a deeper narrative of connection. Rooted in Western musical traditions yet interwoven with his Indigenous heritage, his compositions explore how ancient and modern technologies can coexist, reflecting the evolving human experience amid a rapidly changing environment.

"As an artist and a composer, I think about what I am saying," said Cavero. "Right now, I want to communicate coexistence."

Earth's Echoes

Alyssa Wixson is a forager of sound. At 11 years old in Arkansas, they spent hours outside their home near a creek and greenbelt, making up songs and absorbing the sounds of their surroundings.

"For me, being interested in ecologically minded compositions wasn't developed — it's something that was always there," said Wixson.

Rooted in a classical music background, Wixson began composing at 13 with

"It's about finding the value in things that have already lived a life."

aspirations of songwriting and film scoring. Their creative practice expanded as an undergraduate at Texas Tech, where improvisation and technology inspired new artistic directions. It was during their master's program in composition at Stony Brook University that Wixson ventured into field recordings, exploring how music extends beyond notes on a page into the textures of the natural world.

Sustainability is a constant consideration in their work, even when it presents challenges. Wixson acknowledges the inherent contradictions — using technology and electricity while striving for ecological mindfulness — but

***Image:** (above) Alyssa Wixson performing with fishbowls and feedback at the ICIT 15 anniversary celebration.*

Photo: Jaime DeJong



Image: Alyssa Wixson

embraces the tension as part of the creative process.

"I am interested in reusing materials," said Wixson. "It's about finding the value in things that have already lived a life."

Their materials are as diverse as their soundscapes — ranging from the ripples of water in a fishbowl to feedback from desiccated trees at the Burns Piñon Ridge Reserve in the Mojave Desert. With UC Irvine student Oliver George-Brown, Wixson collected timber from the reserve and modulated feedback through the wood itself, playing it from a transducer speaker to evoke otherworldly sounds. Ethical collecting is central to their practice; they take only what is needed, always mindful of the environment. This approach reflects a lifelong relationship with nature, where curiosity and respect coexist.

"When I'm thinking about ecology, I'm thinking about systems and networks beyond the binary divide of nature," said Wixson.

As climate anxiety grows, Wixson recognizes that many feel overwhelmed and hopeless. Yet through their art, they offer another way forward — one that engages the body and senses. Site-specific performances and reclaimed materials are ways for Wixson to challenge the separation between humans and the environment, fostering a renewed connection.

"Sustainability practices in art can open us up and help us process and mourn," said Wixson. "The reality is there is much to grieve and reflect on. Creating spaces to celebrate what we still have — music can be a powerful vehicle for that."

To learn more about ICIT, visit music.arts.uci.edu/icit. For more information about the Medici Scholarship Program, visit arts.uci.edu/medici-circle.

SPRING 2025



Image: Department of Drama workshop performance of 'Quit Bitchin'', written by Anna Marjorie Fitzgerald '25 and directed by Professor Juliette Carrillo, premiered on Feb. 28, 2025, on the Claire Trevor Theatre stage.

Photo: Jeanine Hill

SEASON EVENTS

2024-25 Season-At-A-Glance

Spring 2025

Through April 5*	<i>The Intimacies Between Continents</i>	CAC
Through April 19*	<i>Engaging the Margins</i>	BC
Through May 17*	International Theater of Community Festival	Arts Campus
April 6*	Music Honors Concert	WSH
April 11*	Vocal Arts Concert: <i>Liederabend</i>	WSH
April 17-19	<i>Dance Escape 2025</i>	CTT ●
April 19	<i>Dance Escape 2025</i> (Streaming)	ONLINE
April 19-May 3*	M.F.A. Thesis Exhibition, part 1	UAG, CAC, R
April 22*	UC Irvine Giving Day	ONLINE
May 1-3	<i>Physical Graffiti 2025</i>	CTT ●
May 2-10	UCI Drama: <i>La Belle et la Bête</i>	xMPL
May 3	<i>Physical Graffiti 2025</i> (Streaming)	ONLINE
May 3	Music Artist Series: An Evening of Chamber Music	WSH ●
May 8*	Music Artist Series: International Contemporary Ensemble (ICE)	WSH
May 10	UCI Opera and UCI Symphony: <i>Suor Angelica</i>	IBT
May 10-24*	M.F.A. Thesis Exhibition, part 2	UAG, CAC, R
May 14*	UCI Jazz Combos	WSH
May 16-17*	Music Artist Series: <i>The Ghost of Autumn Winds</i> (秋風の霊)	xMPL
May 17-June 7*	Beall Center Graduate Student Exhibition	BC
May 19*	E-Sonic 2: Engineering-Symphonic Orchestra New Instrument Competition	WSH
May 21	UCI Jazz Orchestra	WSH ●
May 27	UC Irvine Choral Concert: <i>Journey Across Continents:</i> <i>UC Irvine Choral World Tour</i>	WSH ●
May 30-June 7	UCI Drama: <i>Starmites</i>	CTT ●
May 31*	<i>Listen to the Motion</i>	xMPL
June 2	UCI Wind Ensemble	WSH ●
June 4*	UCI Guitar Ensemble	WSH
June 5-14*	Undergraduate Honors Thesis Exhibition	UAG, CAC, R
June 5*	Tenth Thursday Student Exhibition	AC
June 6	UCI Symphony Orchestra	IBT
June 9*	UCI Chamber Music Concert	WSH

Venues

AMP	Arts Plaza Amphitheatre	RCT	Robert Cohen Theatre
AC	Arts Campus	R	Room Gallery
BC	Beall Center for Art + Technology	ONLINE	Live or recorded event presented online
CAC	Contemporary Arts Center	UAG	University Art Gallery
CTT	Claire Trevor Theatre	WSH	Winifred Smith Hall
IBT△	Irvine Barclay Theatre	xMPL	Experimental Media Performance Lab
NS△	New Swan Theater		Check website for specifics.

△ 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.

Spring Quarter 2025 Events

Spring quarter at CTSA presents an array of creative activities, including the sci-fi musical *Starmites*, the spellbinding opera *Suor Angelica*, artwork from M.F.A students in the Beall Center's Art + series and undergraduate choreography in *Physical Graffiti 2025*.

ART/UAG



Through April 5, 2025

The Intimacies Between Continents

Curated by Coleman Collins

The Intimacies Between Continents presents the works of several contemporary artists whose works explore the complex and often concealed relationships between space, place and power. Working variously across video, sculpture and installation, the exhibited artists highlight the ghostly connections that form between disparate societies under the auspices of consumer culture.

Contemporary Arts Center Gallery

Free admission

Gallery Hours: Tuesday-Saturday, noon-6 p.m

Image: *Sula Bermudez-Silverman, Detail of White Zombie, 2020. Image courtesy of the artist.*

BEALL CENTER



Through April 19, 2025

Engaging the Margins

Co-curated by Antoinette LaFarge and Jesse Colin Jackson

Engaging the Margins presents the work of contemporary artists committed to experimenting in the marginal areas where art making, practice-based research and scholarships in wild or abandoned landscapes, but all interrogate the ways in which art is positioned in a culture that continues to marginalize artists working across disciplinary boundaries. The artists were among those featured in Jackson and LaFarge's anthology *Experimental Practices in Interdisciplinary Art: Engaging the Margins* (Brill, 2024), which will launch alongside the exhibition.

Engaging the Margins is supported by The Beall Family Foundation.

Beall Center for Art + Technology

Free admission

Gallery Hours: Tuesday-Saturday, noon-6 p.m

Image: *Rebecca Cummins, Shooting Stars: Benjamin Moore, 2007. Digital print, 24 X 36 inches. Courtesy of the artist.*

DRAMA



Through May 17, 2025

International Theater of Community Festival

UC Irvine drama professors, executive producers

Zachary Price, founder and co-director

Bryan Reynolds, co-director

Rooted in the University of California's commitments to respect, equity, learning and justice, *Theater of Community* explores through performances, workshops and dialogue bias and bigotry, particularly anti-Blackness, Islamophobia and anti-Semitism, while promoting free speech with the aim of developing and sustaining a diverse and equitable community grounded in principles of care and compassion.

Arts Campus

Free admission

For more information, visit www.arts.uci.edu/events

MUSIC



Sunday, April 6, 2025, 3 p.m.

Honors Concert

Organized by Lorna Griffitt, Sarah Koo Freeman and Nina Scolnik

The annual Honors Concert highlights exceptional music students in both solo and ensemble performances, ranging from classical to jazz and beyond. Take advantage of this unique opportunity to listen to extraordinarily talented musicians from all areas of the Department of Music.

Winifred Smith Hall

Free admission

MUSIC



Friday, April 11, 2025, 8 p.m.

Vocal Arts Concert: *Liederabend*

Frances Bennett, director

Yuliya Minina and Junko Nojima, piano

Barbara Bonney, vocal coach

UC Irvine singers and pianists perform a recital of 19th century German songs and duets by Johannes Brahms, Robert Schumann, Clara Schumann, Felix Mendelssohn and Fanny Mendelssohn.

Generous support is provided by the Marjorie and Robert Rawlins Endowment Fund.

Winifred Smith Hall

Free admission

DANCE



April 17-19, 2025

Dance Escape 2025

Chad Michael Hall, artistic director

Experience the exhilarating annual spring showcase, *Dance Escape*, presented by the Department of Dance! Prepare for an unforgettable evening where M.F.A. choreographers and senior B.F.A. choreographers unite to unveil a dynamic lineup of original new works. Celebrate the exceptional talents of our graduate and undergraduate dancers as they mesmerize you with creativity, passion and artistry.

Claire Trevor Theatre

April 17, 18, 19 *8 p.m.*

April 19 *2 p.m.*

\$25 / 22 / 20 / 21 / 10

Also streaming Saturday, April 19, at 2 p.m. | \$15



ART/UAG



April 19-May 3, 2025

Opening Reception: Saturday, April 19, 2-5 p.m.

M.F.A. Thesis Exhibition, part 1

The Department of Art at the University of California, Irvine is pleased to present the solo exhibitions of M.F.A. candidates.

Contemporary Arts Center Gallery, University Art Gallery, Room Gallery

Gallery Hours: Tuesday-Saturday, noon-6 p.m.

Free admission

SPECIAL EVENT



Tuesday, April 22, 2025

UC Irvine Giving Day

When Anteaters come together, we achieve what others only dream of. No day exemplifies this better than UC Irvine Giving Day. Each year, Anteaters rally around their passions: supporting 'Eater Nation, championing the arts, advancing health initiatives, or strengthening the schools that shaped them.

Online

Learn more at givingday.uci.edu

DANCE



May 1-3, 2025

Physical Graffiti 2025

Molly Lynch, artistic director

Experience a captivating journey through a range of dance styles, from contemporary ballet to high-energy hip-hop, and more. Our talented undergraduate choreographers invite you to witness the transformative power of movement in our annual dance concert, where boundaries dissolve and emotions are ignited.

Claire Trevor Theatre

May 1, 2, 3

8 p.m.

May 3

2 p.m.

\$25 / 22 / 20 / 21 / 10

Also streaming Saturday, May 3, 2 p.m. | \$15



DRAMA



May 2-10, 2025

UCI Drama: La Belle et la Bête

Written by Gabrielle Suzanne Villeneuve

Adapted for the stage by Annie Loui

The virtuous Belle, in order to save her bankrupt father's life, surrenders to the Bête, whom she eventually agrees to marry when her feelings of gratitude outweigh the drawbacks of his repulsive physique. This is the moral of the fairytale "Beauty and the Beast" written by Mme. Gabrielle Suzanne Villeneuve in 1742.

Major support for La Belle et la Bête is provided by Robert and Lorna Cohen Endowment for Excellence in Drama, the Theatre Guild, and the Claire Trevor Society.

Experimental Media Performance Lab (xMPL)

May, 2, 3, 8, 9, 10

8 p.m.

May 3, 4, 10*

2 p.m.

May 7

7:30 p.m.

\$25 / 22 / 20 / 21 / 10

** Please join us after the performance for a talkback with company members and scholars.*

MUSIC



Saturday, May 3, 2025, 8 p.m.

Artist Series: An Evening of Chamber Music

*Haroutune Bedelian, violin
Sarah Koo Freeman, cello
Lorna Griffitt, piano*

Please join us for an evening of chamber music with violinist Haroutune Bedelian, cellist Sarah Koo Freeman, and pianist Lorna Griffitt.

Generous support is provided by the Marjorie and Robert Rawlins Endowment Fund.

Winifred Smith Hall

\$20 / 17 / 17 / 15 / 10



MUSIC



Thursday, May 8, 2025, 8 p.m.

Artist Series: Composing While Black: A concert by the International Contemporary Ensemble (ICE)

Organized by Michael Dessen

Join us for a unique concert celebrating the wide-ranging creative visions of Black composers, performed by virtuoso musicians from one of today's most renowned contemporary music ensembles.

Join us for a 7 p.m. pre-concert talk with the artists.

Composing While Black: A concert by the International Contemporary Ensemble (ICE) is sponsored by UC Irvine Illuminations with generous support provided by the Marjorie and Robert Rawlins Endowment Fund.

Winifred Smith Hall

Free admission

UC Irvine Claire Trevor School of the Arts e-shop!



Embrace your passion for the arts and proudly showcase your affiliation with the Claire Trevor School of the Arts Anteaters — or, as we fondly call ourselves, ARTeatrs! Our e-shop offers diverse products that seamlessly blend artistry and fashion.

Learn more and shop the site at www.arts.uci.edu/gear

MUSIC



Saturday, May 10, 2025, 8 p.m.

UCI Opera and UCI Symphony

***Suor Angelica* by Giacomo Puccini**

Andreas Mitisek, artistic director

Dr. Geoffrey Pope, conductor

Dr. Yuliya Minina, assistant music director

Experience Puccini's spellbinding *Suor Angelica*, a journey into a 17th-century Tuscan convent where a noble-born nun harbors a devastating secret. Through Puccini's luminous score, this one-act masterpiece delivers a powerful tale of maternal love, loss and grace that will hold you breathless from first note to final miracle.

Generous support is provided by the Opera Guild and Marjorie and Robert Rawlins Endowment Fund.

Irvine Barclay Theatre

\$21 / 18 / 18 / 16 / 10

ART/UAG



May 10-24, 2025

Opening Reception: Saturday, May 10, 2-5 p.m.

M.F.A. Thesis Exhibition, part 2

The Department of Art at the University of California, Irvine is pleased to present the solo exhibitions of M.F.A. candidates.

Contemporary Arts Center Gallery, University Art Gallery, Room Gallery
Gallery Hours: Tuesday-Saturday, noon-6 p.m.

Free admission

MUSIC



Wednesday, May 14, 2025, 8 p.m.

UCI Jazz Combos

Organized by Michael Dessen

Experience the UC Irvine undergraduate jazz program's quarterly concert, featuring a variety of small jazz ensembles. This event offers a compelling array of performances, each guided by our skilled jazz faculty, showcasing the creativity and versatility of student musicians.

Generous support is provided by the Marjorie and Robert Rawlins Endowment Fund.

Winifred Smith Hall

Free admission

MUSIC



May 16-17, 2025, 8 p.m.

Artist Series: *The Ghost of Autumn Winds* (秋風の霊)

Kojiro Umezaki, shakuhachi

This performance features *The Ghost of Autumn Winds* (秋風の霊)—a roughly 40-minute dialogue between shakuhachi and electronics using an original generative AI system named *simerent*. Johnny Gandelsman will perform UC Irvine Music Professor Kojiro Umezaki's contribution to Mr. Gandelsman's *This Is America* project as the first piece of the concert.

The Ghost of Autumn Winds is sponsored by UC Irvine Illuminations with generous support provided by the Marjorie and Robert Rawlins Endowment Fund.

Experimental Media Performance Lab (xMPL)

Free admission

BEALL



May 17-June 7, 2025

Opening Reception: Saturday, May 17, 2-5 p.m.

Beall Center Graduate Student Exhibition

Curated by Jibade-Khalil Huffman

This exhibition is part of Beall Center's "Art +" series and features art by M.F.A. students.

This exhibition is presented by the Beall Center for Art + Technology and CTSA Department of Art with generous support from The Beall Family Foundation.

Beall Center for Art + Technology

Free admission

Gallery Hours: Tuesday-Saturday, noon-6 p.m

Image: *Devin Wilson, Key Smashing, 2023; Performative sculptures; 3D printed "keyboard spiders". Courtesy of the artist. Photo by ofstudio Photography.*

SPECIAL EVENT



Monday, May 19, 2025, 6:30 p.m.

E-SONIC 2: Engineering-Symphonic Orchestra

New Instrument Competition

Join UC Irvine's Samueli School of Engineering and the Claire Trevor School of the Arts, along with the Pacific Symphony, to celebrate the interplay of engineering and music in this year's E-SONIC 2: Engineering-Symphonic Orchestra New Instrument Competition. Student teams from across UC Irvine collaborated to develop brand new musical instruments that will premiere in concert.

Winifred Smith Hall

Free admission with registration

For more information, visit www.arts.uci.edu/events

MUSIC



Wednesday, May 21, 2025, 8 p.m.

UCI Jazz Orchestra

Jerry Pinter, director

Experience the UCI Jazz Orchestra in a concert that spans from classic big band tunes to innovative modern jazz. This performance highlights the orchestra's breadth and skill in delivering a compelling large-ensemble jazz experience.

Generous support is provided by the Marjorie and Robert Rawlins Endowment Fund.

Winifred Smith Hall

\$10



MUSIC



Tuesday, May 27, 2025, 8 p.m.

UC Irvine Choral Concert: *Journey Across Continents: UC Irvine Choral World Tour*

UC Irvine Chamber Singers

Irene Messoloras, conductor

Join us for this captivating concert launching the UC Irvine Chamber Singers Portugal tour. Experience an enchanting evening of music, from contemporary masterpieces to Renaissance classics. Immerse yourself in diverse melodies that span centuries, celebrating the rich tapestry of choral traditions.

Generous support is provided by friends of Choral Activities, the Marjorie and Robert Rawlins Endowment Fund, the Claire Trevor Society and Professor Emeritus Joseph Huszti.

Winifred Smith Hall

\$10



\$ / \$ / \$ / \$ / \$

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

Please note: Tickets purchased at the Barclay Box Office will incur a \$3-5 fee per ticket.

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 showtime 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.

Schedule is subject to change.

Tickets

Complimentary
Shuttle Service



DRAMA



May 30-June 7, 2025

UCI Drama: *Starmites*

*By Barry Keating and Stuart Ross
Nikki Snelson, director and choreographer*

Eleanor, a shy teenager, escapes the challenges of growing up by immersing herself in sci-fi comic books. Her life changes dramatically when she is transported into the comic book world, where she must learn to harness her inner strength to defeat her foes and lead her allies.

Major support for Starmites is provided by Robert and Lorna Cohen Endowment for Excellence in Drama, the Theatre Guild, and the Claire Trevor Society.

Claire Trevor Theatre

<i>May 30, 31, June 5, 6, 7</i>	<i>8 p.m.</i>
<i>June 1*, 7</i>	<i>2 p.m.</i>
<i>June 4</i>	<i>7:30 p.m.</i>

\$25 / 22 / 20 / 21 / 10

Please join us after the performance for a talkback with company members and scholars.

*STARMITES PRO is presented by arrangement with Concord Theatricals.
www.concordtheatricals.com*



MUSIC



Saturday, May 31, 2025, 8 p.m.

Listen to the Motion

Organized by Mari Kimura

The festival features a motion system called MUGIC®, developed by Mari Kimura. The concert showcases new works by Integrated Composition, Improvisation, and Technology (ICIT) Ph.D. students from Professor Kimura's seminar 'Composing with Sensors,' using MUGIC® to translate movements into meaningful expressions in new and creative ways.

Generous support is provided by the Marjorie and Robert Rawlins Endowment Fund.

*Experimental Media Performance Lab (xMPL)
Free admission*

MUSIC



Monday, June 2, 2025, 8 p.m.

UCI Wind Ensemble

Kevin McKeown, conductor

Experience the UCI Wind Ensemble, conducted by Kevin McKeown, as it presents an engaging selection of both classic and contemporary wind band pieces. This concert underscores the ensemble's commitment to showcasing a wide range of musical expressions within the wind band repertoire.

Generous support is provided by the Marjorie and Robert Rawlins Endowment Fund.

Winifred Smith Hall

\$10



MUSIC



Wednesday, June 4, 2025, 12 p.m.

UCI Guitar Ensemble

Organized by T.Y. Zhang

The UC Irvine guitar students showcase a diverse array of classic compositions from around the world. The performance will include both solo and ensemble pieces, demonstrating the blend of guitars with other instruments across six centuries of musical tradition.

Generous support is provided by the Marjorie and Robert Rawlins Endowment Fund.

Winifred Smith Hall

Free admission

ART/UAG



June 5-14, 2025

Opening Reception: Thursday, June 5, 6-8 p.m.

Undergraduate Honors Thesis Exhibition

The Department of Art at the University of California, Irvine is pleased to present the 2025 Undergraduate Honors Thesis Exhibition. The show features thesis presentations by students from the Art Honors cohort.

University Art Gallery, Room Gallery

Gallery Hours: Tuesday-Saturday, noon-6 p.m.

Free admission

ART



Thursday, June 5, 2025, 6-8 p.m.

Tenth Thursday Undergraduate Student Exhibitions

Organized by Professor Deborah Oliver in collaboration with the participating students and faculty

Join us for Tenth Thursday, an evening that highlights the artistic talent and creativity of undergraduates in the Department of Art. Explore a wide array of works including painting, drawing, ceramics, photography, video, sculpture, performance, and installations. Engage with the artists and celebrate the culmination of their end-of-quarter class projects. This event is not to be missed!

*Arts Campus
Free admission*

MUSIC



Friday, June 6, 2025, 8 p.m.

UCI Symphony Orchestra

Dr. Geoffrey Pope, conductor

Join us for an evening of orchestral classics from your favorite composers, directed by conductor Dr. Geoffrey Pope.

Join Maestro Geoffrey Pope for a Pre-Concert Conversation at 7 p.m.

Generous support is provided by Charlie and Ling Zhang, UCI Friends of the Symphony, and the Marjorie and Robert Rawlins Endowment Fund.

*Irvine Barclay Theatre
\$21 / 18 / 18 / 16 / 10*

MUSIC



Monday, June 9, 2025, 8 p.m.

UCI Chamber Music Concert

Organized by Sarah Koo Freeman

Enjoy a concert showcasing the accomplished students from UC Irvine's Department of Music as they present celebrated chamber music works. This performance highlights the students' proficiency and artistry, offering a refined interpretation of distinguished compositions in a chamber music format.

Generous support is provided by the Marjorie and Robert Rawlins Endowment Fund.

*Winifred Smith Hall
Free admission*

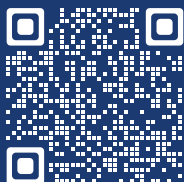
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UC Irvine
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School of the Arts



2024-25 Box Office Information

Hours

Wednesday & Thursday, 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

UAG University Art Gallery

(949) 824-9854 | gallery@uci.edu

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Contact the box office for more specific info.

Directions and More Information

Maps

www.arts.uci.edu/directions

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UCI Parking

www.parking.uci.edu

Pre-purchase permits at www.arts.uci.edu/parking

Learn more about ADA access, complimentary shuttle service, general and disabled parking on our website through the following links:

www.arts.uci.edu/ada | www.arts.uci.edu/shuttle | www.arts.uci.edu/directions



Scan the QR code to visit the box office website with maps and more information about your visit to CTSA.

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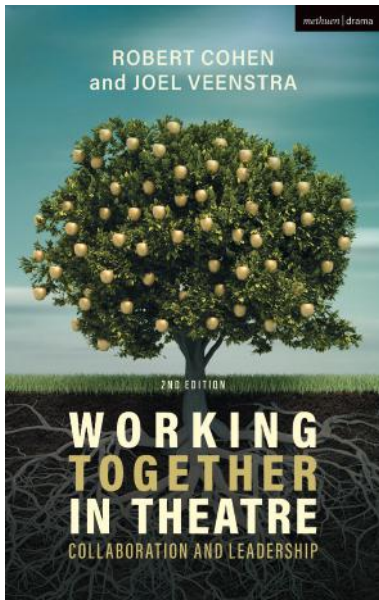
For more information, please contact Sarah Strozza, executive director of development at (949) 824-0629 or [sstrozza@uci.edu](mailto:ssrozza@uci.edu).

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Claire Trevor School of the Arts



Faculty Books

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



Working Together in Theatre: Collaboration and Leadership (2nd Edition)

By Robert Cohen and Joel Veenstra

Robert Cohen, the late professor emeritus of drama, and Joel Veenstra, Chair of the Department of Drama

Working Together in Theatre: Collaboration and Leadership explores how theater artistry melds the forces of collaboration and leadership, igniting creativity from the first spark of an idea to the climactic curtain call. The book highlights the dynamic interplay between producer, director, playwright, actor, designer, stage manager, dramaturg and stage crew, offering strategies to harness collective creativity in theatrical productions. In this

new edition, Veenstra builds upon Cohen's original concepts with updated case studies drawn from their combined 75 years of theater-making experience, modern perspectives from leadership experts such as Brené Brown and Simon Sinek, refreshed exercises and an expanded scope beyond theater to broader collaborative contexts. The book also features revised frameworks for fostering collaborative environments, practical tools for conflict resolution and updated digital resources to enhance practical understanding and application.

Published by Bloomsbury Publishing
Nov. 2024 | 264 Pages
ISBN: 9781350333598

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Claire Trevor School of the Arts

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