

CONNECT

UCI Claire Trevor School of the Arts



**Healing Communities
Through the Arts**

Fall 2022 Season



Image: A work in progress by one of the talented students in the 2022 Summer Academies in the Arts – drawing and painting class.

Photo: Emily Zheng

Dean's Message



A very heartfelt welcome to the CONNECT community!

I am incredibly excited to join the UCI Claire Trevor School of the Arts (CTSA) as dean. I've had the joy of connecting with many of you over the past few months. You have shared what inspires you most about the school and drives your commitment as champions of our work. Your impact and partnerships help further our

shared mission to advance creative research, cultivate makers and Antrepreneurs, and foster the next generation of citizen artists and arts leaders — as reflected in this issue's faculty, student and alumni profiles.

CTSA is a signature jewel in the crown of UCI and is the University of California's only named school of the arts. Claire Trevor was a visionary in her field and, throughout her life and career, expansively embraced art across the many disciplines represented by CTSA's four departments of art, dance, drama and music. We honor her legacy by building and strengthening our community connections and partnerships, which I will be championing in my new role as dean.

In this issue of CONNECT, our stories focus on healing communities through the arts. I am honored to share a bit of my story in California's public higher education system and how the arts so powerfully directed my journey and now connect me to our students working to find a foothold on their own pathways toward healing. Our faculty and staff carry on this incredible mission to lead students through professional pathways and, ultimately, to successful careers and lives.

Orange County has a vibrant arts scene. Together, we have the opportunity to advance our impact on our students and the community through the transformative power of the arts. For example, arts advocate and diversity champion Steven Sorenson, interviewed in this issue, shares his commitment to supporting the arts as a springboard for healing. I am committed to building partnerships like these and expanding our emerging and evolving collaborations to further arts research through UCI and its extraordinary resources around medicine, science and technology.

Join us as we embark on a new transformative journey!

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

Tiffany Ana López, Ph.D.
Dean

CONNECT

Fall 2022

UCI Claire Trevor School of the Arts

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2022 FALL SEASON

UCI's Creative Engine

Join us for a season of world premieres, original compositions, art exhibitions and a whole lot of events!

CONNECT

Vol. 4, Issue 1
Produced by the University of California, Irvine, Claire Trevor School of the Arts

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

Celebrating 10 Years of New Swan

UCI's New Swan Shakespeare Festival welcomed 120 guests in July for the Celebrate New Swan Gala, marking its 10th anniversary. Guests enjoyed a lively cocktail reception and dinner, featuring music by Jason Feddy, in Irvine Barclay Theatre Plaza. Co-directors of New Swan Shakespeare Center, Chancellor's Professor Eli Simon (Drama) and Distinguished Professor Julia Lupton (English), shared remarks, then ushered guests to the New Swan Theater for the opening-night performance of *The Comedy of Errors*. Proceeds from the event supported New Swan's 2022 season and yearlong educational programs, which include performances, lectures, workshops, and its youth internship program.



Photo: Jeanine Hill

UCI



Arts

Made in California

The arts and education helped new dean Tiffany Ana López reimagine her own life

By Christine Byrd

For Tiffany Ana López, joining the Claire Trevor School of the Arts as dean is a double homecoming. Both a return to her native California and to the public higher-education system that shaped her. She is an alumna of all three California higher education systems — community college, Cal State and University of California — and previously served as UC faculty for two decades.

This is also a moment of perfect alignment for López. She is both a scholar and an artist who, like school namesake Claire Trevor, distinguished herself in drama. And just like more than half of UCI undergraduates, López was the first in her family to attend college.

From her office overlooking Mesa Road, just across the bridge from the main arts

Image: Dean Tiffany Ana López begins her journey at UCI Claire Trevor School of the Arts.

Photo: Steve Zyllus

campus, López soaks in her new reality, and considers the school's future.

"I feel such a sense of connection with the students of UCI, the faculty, the community of Orange County and the larger mission of the Claire Trevor School of the Arts," says López. "My entire 30-year career has led me to be exactly here at this moment to do this particular work that I'm passionate about."

Imagining a Better Life

López credits arts with enabling her to transform her own life when she was just a teen. Raised by a Mexican-American father who was the youngest of eight born to his migrant farm worker parents and a mother whose impoverished family roots span from Oklahoma to Lancaster, Calif., López left her violent and abusive home at age 15, moving in with a friend's family.

Through community arts programs in Santa Barbara in the 1970s, López wrote stories at the library, made ceramics in the park, and gained the capacity to envision a better future.

“Those early experiences with arts planted little seeds that gave me the power of imagination,” López says. “Even as a child, I was able to imagine that my years growing up were just a moment in time — not the be-all and end-all of my life.”

Several teachers also envisioned more for López’s future, pleading with her to finish high school, even though by then she was working full time at a fast food restaurant. After advancing to a management position, López set her sights on someday owning a franchise. A supervisor told her she would need at least some community college, so López enrolled at the local Cosumnes River Community College in Sacramento. Higher education would set her life on a completely different path.

“The gifts of my education completely transformed my being, my life,” López says.

Faculty took an interest in López and encouraged her to transfer to California State University, Sacramento. There, poet and English professor Olivia Castellano singled out López as a future writer and academic.

“*Mija*, I have to know that when I die there will be at least one other Chicana English professor in this world,” Castellano told López. “It has to be you.”

To López, this was an anointing. Castellano brought López into Sacramento’s thriving Chicano arts scene, introducing her to novelist Rudolfo Anaya (best known for *Bless Me, Ultima*), poet and artist José Montoya, and up-and-coming author Sandra Cisneros. She started reading American classics, such as John

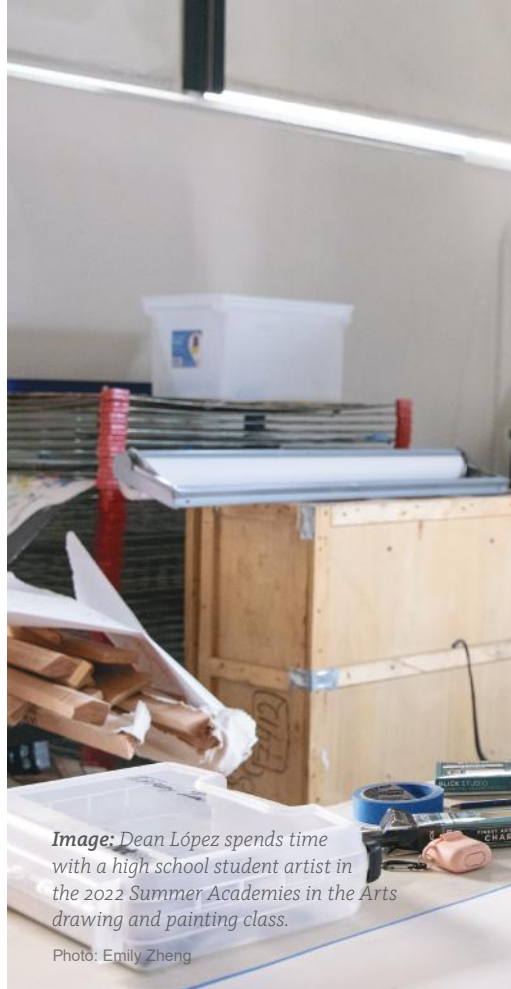


Image: Dean López spends time with a high school student artist in the 2022 Summer Academies in the Arts drawing and painting class.

Photo: Emily Zheng

Steinbeck, and Chicano literature about the lives of migrant farmworkers, like her grandparents, and slowly her past began to make sense.

“As I learned about my cultural history, all the pieces began to fall into place,” says López. “My parents had been passing forward a legacy of trauma – the immigration story and the violence of poverty that was part of their history.”

Those seeds of imagination, planted as a small child and nurtured in college, began to blossom as she pursued graduate-level research into how Latina dramatists stage conversations about violence and trauma, as part of an



“The gifts of my education completely transformed my being, my life.”

effort to confront their experiences and change them for future generations.

“My interest was in Latina drama as a living form of literature. How community storytellers were engaging questions that writers and philosophers had been exploring for centuries

and that they were using theater to personally and socially transform people,” she says.

Building Pathways

In 1995, López became the first Latina English professor hired by UC Riverside, and in 1997, she and a classmate became the first Chicanas to earn their doctorates in English from UC Santa Barbara.

As a faculty member, López focused on building pathways for students, an increasing number of whom were from Latino families. She built introductory composition classes around Chicano literature and developed courses in



Image: Dean López sits down with Professor Sarah Koo (far right) and the Summer Academies in the Arts chamber music instructors and students for a conversation about careers and studying the arts in college.

Chicano children’s literature and the literature of social change.

“At a time when UCR was rapidly becoming a Hispanic-serving Institution, it was inspiring to be working to serve not only our students but our state.”

Simultaneously, López’s own artistic life flourished. She worked with dramatists, playwrights and theater companies to help steward storytellers through their process. She served as dramaturg for productions across the West Coast, including at Oregon Shakespeare Festival, Center Theatre Group, Latino Theater Alliance, as well as the Orange County-based South Coast Repertory Theatre and Breath of Fire Latina Theater Ensemble.

Eventually, her heavy involvement in arts led her to transfer to the Department of Theatre, Film and Digital Production at UCR, where she became the Tomas Rivera Endowed Chair. In that role, López continued building bridges of understanding, such as presenting a student playwright’s production about a trilingual family in English, Spanish and American Sign Language. She also collaborated with filmmakers in Los Angeles, helping students develop their digital and cinematic storytelling.

In 2016, López left California to lead Arizona State University’s film, dance and theater school. During this pivotal time, she worked with the school’s faculty, industry partners and the family of Sidney Poitier – the first African American to win the Academy Award

for Best Actor — to launch the Sidney Poitier New American Film School, with a focus on elevating the next generation of filmmakers, with voices as diverse as the American experience.

She also diversified faculty across the school, increased opportunities for students to engage with regional artists,

“You can see the richness of being around innovation, excellence, diversity.”

and offered mentorship to students. With the film school established, López went on to spearhead ASU’s office of inclusive excellence as vice provost — right when schools were closed due to the pandemic and Black Lives Matter protests were bubbling across the country.

“It was amazing work, thinking about how to build what’s needed for the current moment,” López says.

But López missed California, and her administrative, scholarly and artistic experiences aligned perfectly with UCI’s call to fill retiring CTSA dean Stephen Barker’s position. It was time for Lopez to return home to the UC.

Serving as a Steward

On her left hand, López wears a distinctive ring made of mixed metals, in the shape of a pipe that spans three knuckles. It’s a conduit, she explains, that she wears as a reminder of her sense of purpose to serve in academic leadership. It was created by an Arizona-based artist who, like López, made a mid career shift — from architect to jewelry designer.

Since moving to Irvine in July, López has been meeting with faculty, staff, students and community members to understand their needs and desires and begin to create the future with them.

“We’re at this incredible moment where the arts are needed more than ever before,” López says. “What’s also needed more than ever before is a college education that’s future-forward and reflects who our students and families



Image: With the Rip ‘em Eaters sign, Dean López joins actor and UCI arts alum Kelly Perine in a little school spirit.

Photo: Jeanine Hill



Photo: Jeanine Hill

Image: Dean López (right), Professor of Drama Daphne Lei (second from left) and Provost Hal Stern and his wife, Hara Waldman (left), attend Celebrate New Swan, the 10th-anniversary celebration and fundraiser for the New Swan Shakespeare Festival.

are, and the community in which we live.”

Institutions like universities evolve gradually. López slowly and deliberately moves a glass of water across the coffee table in her office, a metaphor for how a structured system like a university advances. But, she points out, the water inside the cup could flow much faster in the direction it’s going if it were poured out of its rigid container.

López sees higher education nationally at an inflection point and that universities and arts institutions will have to evolve to meet the demands of the future.

“The invitation, nationally, is how do we preserve what’s crucial and excellent in how we deliver education while

innovating to make it more agile and adaptive to today’s learners?” she says.

Community connections will be an essential part of her vision for the school, with mutual benefits.

“One of the catalysts of my childhood in California was the free and ample public arts programs,” she says. “Students share with the community what they are studying as well as take what they were experiencing in the community back into the university.”

On a recent visit to high school students in the Summer Academies, who are taught by UCI arts students, López says she was reminded of the impact of those interactions – such as a jazz musician sharing the power of improvisation with classically trained chorale students.

“You can see the richness of being around innovation, excellence, diversity,” she says.

CTSA students have told López they want faculty and alumni who will help open doors on their career paths, and they want to feel safe bringing their whole, authentic selves into the classroom and studio. Both of these desires resonate with López and her own experience as a first-generation student.

“I think about the gifts of my education and how education completely transformed my being, my life,” she says. “My goal is for our students to step into that legacy and see that they, too, will be transformed and can become leaders and stewards for the next generation.”

López hopes to further strengthen the school’s connections with alumni working in Los Angeles, New York City, and all around the world – as a resource for current and future students forging

career pathways, and as a community of lifelong learners tied to CTSA.

“It would be incredible for our students to feel they are part of our alumni network from the time they come into the school, not just after they graduate,” she says.

With the start of fall quarter just around the corner, López will soon be welcoming returning and new Anteaters back to campus.

“UCI proudly produces critical and agile thinkers, and the university recognizes that every student must have a connection to the arts, because the arts are a major driver of creativity and innovation,” she says. “It’s wonderful to be here helping foster new generations of creatives, makers and researchers.”

Learn more about Dean López and various fundraising activities at www.arts.uci.edu.

Getting to know Dean Tiffany Ana López

Education: Cosumnes River Community College; California State University, Sacramento; University of California, Santa Barbara

Pet: Santo, a 2-year old Great Dane mix

Last play attended: *Pericles* at the New Swan

Last book read: *Creative Trespassing* by Tania Katan

Caffeine of choice: Pour over coffee

Hobbies: Cooking, building an urban garden on her patio, collecting work of local artists



Uplifting Summer

The Summer Academies in the Arts, which offers college-level career preparatory classes for high school students, returned to in-person instruction for the first time since 2019. The 2022 camps ran from June through August on the CTSA campus. The program employed more than 30 undergraduate/graduate students, alumni, faculty and staff and welcomed students from various locations, including Irvine, Garden Grove, Costa Mesa, Laguna Niguel, Newport Beach, Yorba Linda and Taiwan. The academies, designed to focus on practical and technical skill development for experienced high school students in the arts, awarded more than \$17,000 in camp scholarships for the year. Pictured here are students in the advanced drawing and painting class creating still-life and free drawings using graphite pencils and charcoal.



Photo: Emily Zheng

A Revelation

Ariyan Johnson teaches hip hop, jazz and healing to her dance students

By Christine Byrd

Ariyan Johnson is used to being ahead of the curve. First as a pioneer of East Coast hip hop and as an actor and, since coming to UCI in 2020, as a scholar, too. This year, she is one of seven UCI junior faculty to be named a 2022-23 Hellman Fellow — and the only artist in the cohort. With the fellowship's support, Johnson will research an under-recognized art form: liturgical dance, or the celebratory movement in Black churches.

“I was presented with new opportunities, and I leaned into them ... I just jump and expect to fly wherever my heart and my purpose is.”

As an assistant professor of dance, Johnson teaches her students to be open to new experiences to grow as artists. With this new project, she aims to expand the dance community's view of dances of the African diaspora.

“I'm grateful to UCI because I feel seen with their instrumental support of these art forms in marginalized, underrepresented, underfunded, under-researched art communities I am a part of,” says Johnson.

Becoming

Dance runs in Johnson's family. Her mother was a dancer, and so is one of

her two teenage daughters. A graduate of New York City's La Guardia High School, on which the movie and TV show *Fame* were loosely based, Johnson trained at the Alvin Ailey American Dance Theater and Martha Graham Center for Contemporary Dance. She thought she would have a career only as a concert dancer.

“I was presented with new opportunities, and I leaned into them,” says Johnson. “When I'm in uncharted territory, I'm such a New Yorker that I just jump and expect to fly wherever my heart and my purpose is.”

Johnson took a huge leap when, never having acted before, she starred in *Just Another Girl on the IRT*. The 1993 movie about a smart, determined New York City high school student whose plans are derailed by pregnancy was groundbreaking at its time and is still regularly screened at film festivals. Johnson continued dancing and acting, became a series regular on *The Steve Harvey Show*, as well as supporting roles on *JAG*, *Law & Order* and several movies. She has performed on stage and in videos with various artists like Queen Latifah, Mariah Carey, Mary J. Blige and LL Cool J.

Johnson encourages her students to also be open to opportunities as they arise.

“The rigid idea of who you think you are is not going to work with who you are becoming,” she says.

Image: Ariyan Johnson

Photo: Skye Schmidt



FACULTY RESEARCH



Image: Ariyan Johnson

Photo: Skye Schmidt

Healing

Recently, Johnson teamed with the Ad Council for a campaign seeking to decrease the stigma around mental health in the Black community. She makes mental health a central part of her classroom experience, too.

Johnson strives to make her studio a safe space where students trust one another and her and are willing to stretch themselves out of their comfort zone as dancers. She finds that building that trust in the studio often involves helping students recover from toxic dance environments they encountered

growing up.

“The business is about ‘the show must go on,’ but I teach students that there is no show if you’re not your whole self,” Johnson says. She works with her students on self care and self talk – are they talking to themselves the way they would talk to a friend?

“When you take the time to heal yourself, love yourself, to be your own friend, you ground yourself for excellence,” says Johnson. “If you don’t do that work internally as an artist, if you’re not grounded for excellence, then you’re just blowing in the wind.”

Growing Artists

Johnson has long loved teaching dance and has been an instructor in New York, Los Angeles, New Jersey, Kansas and as far away as Rwanda. UCI was lucky enough to attract her because, she says, the university is ahead of the curve in recruiting tenure-track hip hop faculty for its dance program.

“When you take the time to heal yourself, love yourself, to be your own friend, you ground yourself for excellence.”

At CTSA, Johnson teaches undergraduate and graduate jazz and hip hop courses with a focus on building community within the studio walls. Students in Johnson’s classes often learn in a circle facing one another instead of the mirror.

“I bring an African diaspora lens to my pedagogy, which is different from the Eurocentric adaptation of jazz that many students experienced before coming to the university,” she says. “It’s a paradigm shift for them, and I’m happy to help them see the whole gamut of what jazz and hip hop are.”

Johnson has brought professional dancers and choreographers such as Camille A. Brown to CTSA and ensures her advanced students create a dance reel they can use professionally. It’s critical, she says, to prepare students for the real world they’re going to encounter as artists.

Yet Johnson also encourages students to embrace their passions beyond dance and arts. She majored in speech pathology and audiology at Lehman

College – which allowed her to continue auditioning and working as a dancer and actor. But she later used her speech therapy skills and dance to work with autistic toddlers.

“I believe everyone has more than one thing they are passionate about, and I believe they should follow it,” says Johnson. “You’re the common denominator in all these interests that you have.”

As the arts world continually evolves, Johnson encourages students to follow their own interests and evolve.

“If you want to be a longevity-minded artist, you need to continue to move forward in newness,” she says. “You’ve got to have flow and spontaneity. To grow, you have to do new things, and doing so expands your territory as an artist.”

‘Looking for Revelations’

In addition to her teaching, Johnson has been expanding her own scholarly lens.

In her first year at UCI, she won a grant from the Institute for the 21st Century for her film *Spiritual Cyphers*, which she shot in New York in 2021. This year, the Hellman Fellowship will support a new multimedia project, “Looking for Revelations,” that further explores the type of dancing done in Black churches, which is called liturgical dance, praise dance or dance ministry. The project’s title is itself a callback to Alvin Ailey’s celebrated dance, *Revelations*.

While this style of dance may not be well-regarded, Johnson points out that the church is indeed a place where people are learning and developing specific dance movements.

Johnson’s projects aim to highlight aspects of African American creativity that are often overlooked. She aims to help capture examples of liturgical dance and make it widely available so that people can develop “a reference



Image: Johnson (right) on set on Spiritual Cyphers: Hip Hop and the Church. Director of Photography Leslie Saltus Evans sets up an outside shot with Victor Lewis, a dancer for Philadanco.

and a reverence” for it. Ultimately, she would like to see praise dance recognized and valued alongside other African American art forms such as hip hop and jazz.

“There are so many innovative, creative, artistic ingenuities that Black folks have contributed as Americans and not been given credit for, and that’s mostly rooted in anti-Blackness,” says Johnson.

Johnson’s efforts to shine a light on this under appreciated form of dance offer a form of healing in their own right.

“I’m grateful because my lens has been received and accepted here,” she says. Making a heart with her hands, “That’s why I have nothing but love for UCI.”

To learn more about Ariyan Johnson, visit the Department of Dance website at dance.arts.uci.edu or her website at ariyanjohnson.com.

CLAIRE TREVOR SOCIETY

Join as a Charter Member today!



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

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

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

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

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

For more information, visit us at:
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Or contact us at
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(949) 824-0629

Anteaters in the Arts



Marlaina Owens Is An Operatic Force to Reckon With

The Fulbright scholar on privilege, Paris and the paired criticisms of being ‘too much’

By Mia Hammett

A classical singer, actress and performer, Marlaina Owens has the pleasure of adding “2022-23 Fulbright Scholar” to an already extensive set of professional arts experiences.

Owens received her Master of Fine Arts in Voice from UCI in 2019, and her bachelor’s degree in Vocal Performance from Loyola Marymount University in

2016. But the real-life Marlaina Owens exists far beyond the written resumé: The particular energy and excitement of speaking with Owens is comparable to seeing a Broadway musical live for the first time. With abundant cheer and an indelible stage presence, Owens is ostensibly in the beginning stages of a vibrant, impassioned performing arts career.

An Early Pursuit

On recalling some of her first experiences in singing, Owens finds it difficult to pinpoint a specific moment. “There’s so many instances. I come from a very musical family. Both grandpas on both sides are musicians in their own right: One is a jazz musician and one is an R&B musician. For singing, they put me in a children’s church choir.”

As early as her kindergarten graduation, Owens got up and sang Lion King. “Adults just let me sing; they let me be. It was always ‘something Marlaina does.’ I wasn’t ever self-aware of it until maybe high school, when I started taking lessons.”

“It was the first time I had seen other Black women like me pursuing classical music, doing the competitions just as good as me, if not better. It really lit a fire under my belly”

Owens never fully considered acting until she attended the Amazing Grace Conservatory in middle school, where her first play was *Oliver Twist*. Acting quickly became a secondary skill.

Owens notes her enrollment in Loyola Marymount University as a catalyst for her professional performing arts career. According to Owens, LMU’s million-dollar endowment provides students

the opportunity to audition in summer abroad programs. Here, Owens was able to enroll in a summer program in Austria.

But it wasn’t until her enrollment in the domestic exchange program at Spelman College where Owens finally saw — and took — herself seriously. “It was the first time I had seen other Black women like me pursuing classical music, doing the competitions just as good as me, if not better. It really lit a fire under my belly... before [that], I was the only Black senior in my undergraduate program; there was only one other Black girl. But you didn’t really see yourself. And of course, in the history classes, that’s also not the focus point, so you have to go out and do your own research.”

Having visited Hawaii, Paris, Austria, Germany and Amsterdam, Owens’ work as an opera singer has earned her the ability to travel the world — even as an undergrad. “All of the sudden, the world had opened up because I had chosen to pursue classical music. It became very obvious that opera was strong in a way that was different from here in America. And now I’m at the precipice of the longest time I’ll be in Europe consecutively.”

Owens admitted that finding — and actively taking advantage of — career opportunities is part luck and part ambition. It’s this same sort of hard truth that Owens returns to as she jumps through the hoops of pursuing a career in the performing arts industry.

“A lot of singers who are just as talented didn’t have the resources to continue, because there was a literal global pandemic happening outside. At that point it became about survival, and

Image: Marlaina Owens as Anastasio in the Long Beach Lyric Opera’s production of Handel’s Giustino.

Photo: Jordan Geiger

ALUMNI





Photo: Molly Pan Photography

I recognized my privilege. I still had enough money to have lessons. I think my professional work in the past two years unveiled the elitism of making it in this industry. I feel like it's always important to point that out, because a lot of young singers come to me and ask, 'How did you do it? How did you audition, do the job, and keep singing?' And I think, yes, it's about technique, it's about practice, it's about discipline, but it's also been because I have the means — and it's a hard truth that we sometimes gloss over."

When she first came to UCI, Owens was excited to work with Dr. Darryl Taylor, founder of the African American Art Song Alliance. Not only is he an amazing voice instructor, said Owens, but he was particularly essential in Owens' ability to maintain both her academic research and her pursuit of professional singing. While Taylor also played a pivotal role in helping Owens learn more about her history, Owens recalls that much of her research was done outside the classroom. "In terms of figuring out my heritage of where I fell as a Black woman

in the classical community, I had to find it myself. It wasn't a part of what is the canon to get a degree in music."

Looking Ahead

"When COVID hit, I ended up joining a tax agency and becoming a tax preparer. I saved up enough that I could self-sponsor a trip to Germany for two months." Owens had envisioned for herself a curated recital that compared and contrasted American and Parisian culture. "I would bring the element from my master's recital of the African American women composers. Also, the poets used for the songs I used in

“...there has to be a certain point where you grow enough in your artistry that it doesn't matter what they say.”

my master's recital all gravitate around the same cultural event — the Harlem Renaissance — and that opened up a cavern for me in terms of repertoire. So, I thought, 'What's a moment in Parisian history that reflects the Harlem Renaissance? If I find a Black moment of civil unrest, what type of music would I find?'"

Ultimately, Owens "found that, during my master's recital, the way that musicians spoke up was through their music. I wanted to see if I could find that in the Fulbright, so that's what I'm doing." Per the Fulbright, Owens will soon move to Paris for the next year, where she expects to continue the work laid out by her master's recital.

A Growth Mindset

When asked about how she balances her work as a triple-threat, Owens

admitted that “I didn’t even see myself in that way. I saw it strictly as, ‘This is what you need to do to become a singer.’ It wasn’t until 2019 when we did *Die Fledermaus* at UCI. It was the first opera I had done where I had spoken lines instead of singing — and that rattled me. I was terrified.” But after deciding to take acting classes in Burbank, Owens realized that these were the skills she had been cultivating her entire time as a student; her focus instead previously lay in singing, and what responsibilities accompanied it.

Understandably, Owens is wary of her ability to find balance among her related — but distinct — commitments. For Owens, it’s more about what feels right in the moment. Sometimes it’s less, sometimes it’s more.

Owens also notes that she is often considered “too much” as an actor — a live wire. “They say it in different ways, of course.” Comments would vary between “We don’t want a performance. We want you to stand there and sing.’

And there’s some people who say, ‘Lean into the fact that you have this very emotional side that you’re willing to show us, and who cares if it’s too much — it’s moving us,’ you know. So it’s always both-and.” Owens believes she has yet to settle somewhere along the lines of this too-much-not-enough dichotomy.

Overall, “a lot of opinions come through you. But there has to be a certain point where you grow enough in your artistry that it doesn’t matter what they say — and that’s what I’m still growing into, I think. Growing past the validation I felt I needed as a student, and growing into the fact that I am a professional artist now... Growing past letting people mold me.”

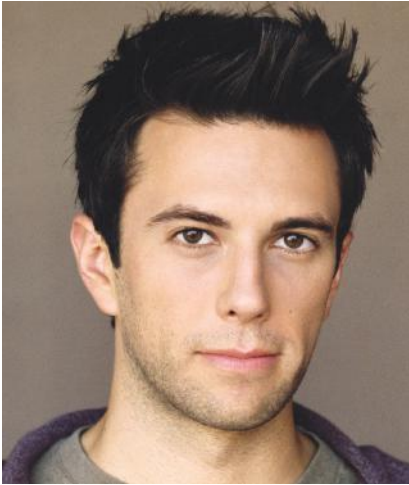
Learn more about Marlaina Owens' Paris travels on Instagram at www.instagram.com/marlainalexis. You may also find Dr. Darryl Taylor's Art Song Alliance organization and upcoming conference at music.arts.uci.edu.

*Image: Marlaina Owens in a production of *Die Fledermaus* by UCI Opera in 2019.*



Photo: Skye Schmidt

Class Notes



Ryan Imhoff, M.F.A. Acting '11 and New Swan Shakespeare Festival alum, has written and directed the award-winning horror film *Fresh Hell*, which has won Best Feature Film at four film festivals dedicated to the horror genre.

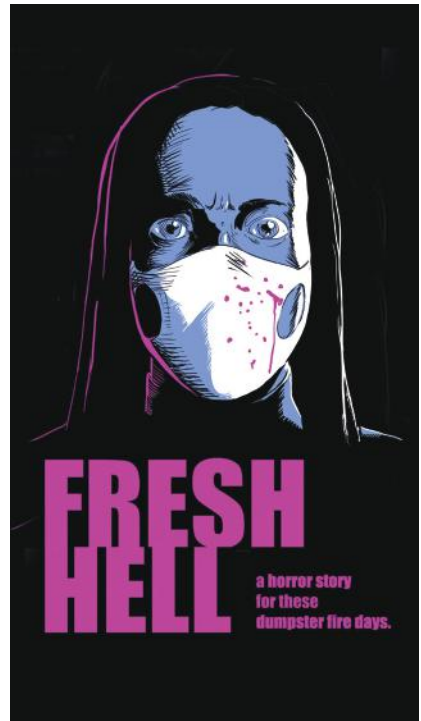
“This film was created on a string and a prayer by a group of theater artists locked out of their livelihoods by the pandemic. It is very much an expression of what we were all going through in that exquisitely horrific year of 2020,” says Imhoff. “That said, it’s also a comedy!”

The film features many UCI and fellow New Swan alums, including Crystal Kim (M.F.A. '20), Erika Haaland (M.F.A. '08), Grant Lancaster (M.F.A. '13), Alison Plott (M.F.A. '11), Caitlin Conklin (B.A. '21), Randolph Thompson (New Swan), Becca Rowland (B.A. '18) and Gavin Mueller (M.F.A. '19).

“Making a movie as a first-time filmmaker (during a pandemic) was challenging to say the least. Frankly,

it was a nightmare,” says Imhoff. “But against all odds, it came together, and the response has been overwhelmingly positive.”

The film has also received critical praise. *BloodGuts UK* wrote, “There is no denying that this small independent film does more for the horror genre than most big studio releases.” *Fresh Hell* is now available to rent or purchase on Amazon, Vudu and DVD.



Images: (top left) Ryan Imhoff (above) Poster art for Fresh Hell.

The Ford Foundation and the Mellon Foundation have named Los Angeles- and San Francisco-based visual artist and filmmaker **Alison O'Daniel (M.F.A. '10 and 2022 Guggenheim Fellow)** a 2022 Disability Futures Fellow. O'Daniel, who identifies as “d/Deaf/hard of hearing,” is one of 20 disabled U.S. artists and creatives chosen based

on their work which “advances the cultural landscape.” She will receive \$50,000 in unrestricted funds to further her creative pursuits. O'Daniel plans to use the funds to secure long-term studio space and to finish a film she's been working on for 10 years, *The Tuba Thieves*, about “the sound of L.A.”



Olivia Stroud, B.F.A. Dance and B.A. International Studies '19, has been named associate marketing manager, Global Strategic Marketing for Johnson & Johnson Surgical Vision Inc. Stroud most recently served as the associate director of development for UCI School of Biological Sciences, where she developed corporate partnerships and secured funding in support of students and research. Stroud looks forward to transitioning from the nonprofit space, where her commitment to positive impact has guided her career, to contributing to work that advances technologies to improve patient lives.

Andrew Henkes, B.A. Drama '00, was recently named the director of the Center for Business & Management of the Arts (CBMArts) at Claremont Graduate University. He has produced and directed a number of shows for Fringe Festivals in California, Florida and New York as well as for West Hollywood's One City One Pride. In previous lifetimes, he also worked as a theater adjunct, nightlife historian, DJ and arts administrator.

“Now is an important time to be an artist because the world needs us more than ever ... to help others see things differently and to imagine better futures,” said Henkes. “Your



voice matters — don't be afraid to take chances and be heard.”

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.



DIVERSITY CHAMPION

Q&A with Dr. Steven M. Sorenson

Dr. Steven M. Sorenson is a radiologist and arts advocate. He serves on the board of directors for the Philharmonic Society of Orange County and the Segerstrom Center for the Arts. Dr. Sorenson is also the president of the Ibex Foundation, which strives to elevate LGBTQ+ youth, and has supported the Irvine Barclay, San Francisco Opera, LA Opera and other organizations. A longtime fan of UCI's New Swan Shakespeare Festival, he is also a member of both the Claire Trevor Society and the Medici Circle.

Q. What role have the arts played in your life personally?

SMS: My background and profession are science-focused and based in identifiable facts and systems. The arts help me appreciate the humanistic side of life, such as the joy of personal expression, reveling in an artist's talent, being in awe of movement and voice. Most of all, art brings me sheer joy.

To learn more about ways to support CTSA, contact Sarah Strozza, Director of Development, at 949-824-0629 or ssrozza@uci.edu.

Q. The theme of this issue of CONNECT is “healing communities through the arts.” As a doctor and as someone who supports many arts organizations, what does that theme mean for you?

SMS: We all lost time during the COVID crisis, which forced many people to be alone for long stretches of time. We lost a sense of being part of a community. Now, as that dark cloud passes, art holds the potential to bring people back together, giving us places where we are with each other by sharing incredible experiences. I believe as human beings we are stronger together and sharing in the beauty of all forms of artistic expression truly heals our souls. I hope that through art, people will embrace the healing power of community.

Q. Why is diversity so important to you as a patron of the arts?

SMS: A diverse society and artistic expressions enrich the human experience. In all forms, diversity provides perspectives that broaden our scope of understanding one another. Varied offerings from diverse populations and experiences promote a greater sense of inclusion and build a well-rounded and represented community.

Q. What motivates you to provide philanthropic support to CTSA?

SMS: I’m a better person, friend, professional and family member because of the arts; the arts make me whole. Therefore, supporting CTSA was an easy decision. I want CTSA to succeed and thrive. I also feel it is important that we temper the tone and trajectory of the modern age through the benefits of art. By providing philanthropic support, I can be a small part in ensuring that the arts remain vital and, hopefully, make the world a little bit happier.

Q. You’ve had the opportunity to sit down with CTSA’s new dean, Tiffany Ana López. What are you most looking forward to about her leadership?

SMS: Dean López is an engaging and powerful individual who leads with a heart for advocacy in change. I know students and staff will positively respond to her and her generous approach to teaching, the community and the important roles students have at CTSA. I see her drive and eagerness to help students to succeed, not only in the arts, but in life.

Q. As the new school year kicks off, what are you looking forward to enjoying with CTSA in the coming months?

SMS: I am especially looking forward to attending the Medici Circle Scholarship luncheon in October, where I will get to hear from the scholar I supported about their engagement and development over the summertime. I am equally looking forward to seeing the innovative power of creative expression with regards to the dance, theater and opera productions.

A Name to Remember

M.F.A. candidate Mary Hill stars as Biddy Mason – and hopes you’ll remember them both

By Christine Byrd

Unlike many of her peers who were on stage from the time they were little, Mary Hill didn’t find her way to the theater until college. In fact, her pursuit of the arts resulted from a happy — if scary — accident. Hill was on her way to becoming a medical assistant when she inadvertently paralyzed a classmate’s arm while practicing blood draws on him in a phlebotomy course. Although the student recovered full use of his arm within days, Hill never returned to medicine.

Instead, she threw herself into acting.

“Mary is easily one of the most talented actors I’ve worked with over the past 30+ years at UCI,” says Eli Simon, Chancellor’s Professor of drama. “She has a rare combination of talent, creativity and vision that allows her to completely inhabit the characters she plays on stage.”

This fall, Hill will star in the world premiere of *The Biddy Mason Story*, sharing the unbelievable true story of a woman who spent the first 37 years of her life enslaved and then became a wealthy landowner and philanthropist who shaped Los Angeles and founded the city’s First African Methodist Episcopal (A.M.E.) Church.

Like most people, Hill had never heard of Biddy Mason, despite growing up in L.A. right in the shadow of Mason’s historic influence. But when UCI acting

professor Annie Loui told Hill about the play being developed by University of Southern California’s Dana Johnson, Hill was inspired to learn more.

“My life was impacted by this powerful woman who came from slavery. If it weren’t for Biddy Mason, I literally wouldn’t be here,” says Hill. “I’m looking forward to discovering more about this woman and sharing her story.

“For those who want to listen, it’s going to change some minds.”

‘In my truth’

Hill is the youngest of 13 children or, as she likes to joke, “lucky number

“She has a rare combination of talent, creativity and vision that allows her to completely inhabit the characters she plays on stage.”

— Eli Simon

13.” Growing up in El Monte, a suburb of L.A., she says her siblings were the only Black kids at her schools. She

Image: Mary Hill in Pericles Prince of Tyre for the 2022 New Swan Shakespeare Festival.

Photo: Paul R. Kennedy



STUDENTS



Photo: Mary Hill

Image: Hill in her role of DJ Smourz. The self-taught DJ spins electronic dance music.

loved watching musicals like *Annie* and enjoyed Disney sing-alongs, although she never participated in any local theater.

At Victor Valley College, Hill went into her first audition feeling clueless about headshots and resumés, and chose to sing a Gaelic lullaby from Disney's *Brave*. But the director saw something in her and cast her as a major character in the *25th Annual Putnam County Spelling Bee*.

When Hill transferred to Cal Poly Pomona, her portrayal of Esther Mills in *Intimate Apparel* made her a finalist in the 2018 Kennedy Center American College Theater National Festival. The character, an African American seamstress finding her way in 1905 New York City, resonated with Hill.

“Racism and segregation are hard things but real things. Not talking about them doesn’t mean they’re erased from history,” says Hill.

Her success at that competition cemented her desire to continue acting. “It was a one in a million experience for me.”

She was inspired to apply for M.F.A. programs, and she was over the moon to be among eight individuals invited to join UCI’s graduate cohort in drama in 2020. She focused on bringing her full, authentic self to the audition, right down to singing the old spiritual “Oh, Freedom.”

“I wanted to walk in my truth and share all that encapsulated me, whether that be my weird, funny monologues or a slave song,” says Hill. “It was like a big breath of fresh air, becoming more myself than I even knew.”

Individuality

Hill enjoys using arts to help young people find and embrace their individuality. Her major at Cal Poly Pomona was in education and community theater, and she has worked for Disney off and on since she was an undergraduate, as a store ambassador and more recently at the Disneyland Resort in a program that taught children about the animation process. In both roles, she focused on teaching children to embrace art as a form of individual expression.

“I wanted to educate these young children that their art is their own, and that is special enough,” Hill says. “It all begins with your individuality. Without you, there is no art.”

Hill uses the same philosophy when she teaches undergraduate drama classes at UCI.

“Without you, these characters wouldn’t be alive. Without you, there’s no breath in it,” she tells her students. “Even if this character is well known on stage, how can you say it while keeping in mind that you’re in this character now?”

Because of the COVID-19 pandemic, Hill’s entire first year of graduate school was taught online. But as someone who likes to look on the bright side, Hill says she loved being in her pajamas every day. The experience forced her to gain digital skills she can use as more and more auditions – even for live theater – transition to submitting recordings.

“It was a learning experience, and it really did help me see things in a different way,” Hill says. “I had to learn body language and to communicate across this new medium.”

Not until her second year at UCI did Hill have the opportunity to perform on stage in CTSA. As part of Audio Theater, she read the play she wrote, *The Happiest Bunch*, inspired by her mom and sister. Her mom recognized herself as the muse right away.

“I wanted to walk in my truth and share all that encapsulated me, whether that be my weird, funny monologues or a slave song.”

In the winter, she performed at the Claire Trevor Theatre in the farce *Rebecca Oaxaca Lays Down a Bunt*, showcasing her comedic chops.

‘Beyond Bright’

But the summer of 2022 brought an unexpected turn: Hill landed her first professional acting job in the New Swan Shakespeare Festival. The theater world’s unrelenting obsession with Shakespeare frustrated Hill. As a 21st century ingénue, she worried



Image: Hill leads a group at the Disneyland Resort, where she teaches children about the animation process.

about connecting to characters and stories created over 400 years ago. But colleagues urged her to give Shakespeare a chance, and she ended up spending the summer getting “lost in the sauce,” she says.

She worked hard to find ways to connect herself to the shopkeeper Angela in *Comedy of Errors* and to channel immortality and power of the goddess Diana in *Pericles*.

“I’ve been lucky enough to work with people who taught me that acting comes from within,” says Hill. “I’ve molded each and every one of the characters I’ve played, and each and every one of them has Mary in them, too.

“It’s been a learning experience for me, not only that I learned from myself, but also the people around me,” she says. “It’s changed the way I look at old man Shakespeare.”

Simon, who directed Hill in the New Swan Shakespeare Festival and *Rebecca Oaxaca*, is looking forward to seeing her bring Biddy Mason to life next.

“Her performance as Biddy Mason is sure to be riveting; she throws herself – emotionally, physically and psychologically – into every role,” says

Simon. “Mary’s future is beyond bright, it is incandescent. She is destined to be a leading force in American theater in the years to come.”

Once Hill finishes breathing life into Biddy Mason, she will turn her attention to her M.F.A. thesis project, which she hopes will incorporate her love of not just drama but also music, dance and painting.

While she hopes to continue acting on stage and someday on screen, she loves teaching and experimenting with other forms of art. In fact, she’s a self-taught DJ who spins electronic dance music under the name DJ Smourz.

“I’m always going to find an artistic outlet,” she says. “Life’s too short not to be smiling.

“I’m aiming to tell stories and be inspiring as I’ve been inspired. I’m learning as I go, and earning as I grow,” Hill says. “Every day life is teaching me a lesson. Every day I’m learning something – every single day.”

To learn more about the upcoming world premiere production of *The Biddy Mason Story*, visit drama.arts.uci.edu.

FALL 2022



Photo: Skye Schmidt

SEASON EVENTS

2022-23 Season-At-A-Glance

Fall 2022

| | | |
|-------------------|---|-------|
| Sept. 24–Dec. 10* | Langson IMCA presents: <i>Dissolve</i> | UAG |
| Oct. 1–Jan. 14* | <i>Computational Poetics</i> | BEALL |
| Oct. 1–Dec. 10* | <i>Leaves for Burning: Cog-nate Collective,</i> <i>Bassem Saad and Artur Zmijewski</i> | CAC/R |
| Oct. 13–16* | 25th Anniversary African American Art Song Alliance Conference | AC |
| Nov. 4* | Dr. Sharon Mann: Piano Master Class | WSH |
| Nov. 5 | Music Faculty Artist Series: Jerzy Kosmala, viola | WSH ● |
| Nov. 9* | UCI Small Jazz Groups | WSH |
| Nov. 10–13 | UCI Drama: <i>Romeo and Juliet</i> | IBT |
| Nov. 16* | UCI Jazz Orchestra | WSH |
| Nov. 19 | Music Faculty Artist Series: Alan Terricciano, piano <i>What I Did During the COVID Lockdown</i> | WSH ● |
| Nov. 22 | UCI Symphony Orchestra | IBT |
| Nov. 28* | Wind Ensemble | WSH |
| Nov. 30* | Guitar Ensemble | AAT |
| Nov. 30* | Gassmann Electronic Music: Rafiq Bhatia, with Rajna Swaminathan | WSH |
| Dec. 1–3 | UCI Dance: New Slate | CTT ● |
| Dec. 1–4 | UCI Drama: <i>The Biddy Mason Story</i> | xMPL |
| Dec. 2* | UCI Chamber Singers | WSH |
| Dec. 5* | Chamber Music Concert | WSH |

Winter 2023

| | | |
|-------------------|---|-------|
| Jan. 14–March 25* | Jane and Louise Wilson | CAC |
| Jan. 20 | Music Faculty Artist Series: Matt Hare, double bass | WSH ● |
| Jan. 21–Feb. 4* | Poetic Justice Initiative Exhibition | UAG/R |
| Jan. 28–April 29* | <i>Difference Machines: Technology and Identity</i> <i>in Contemporary Art</i> | BEALL |
| Feb. 4–12 | UCI Drama: <i>Airness</i> | CTT ● |
| Feb. 18 | Music Faculty Artist Series: Lorna Griffitt, piano | WSH ● |
| Feb. 18–March 11* | 2nd Year M.F.A. Exhibition | UAG/R |
| Feb. 22* | Small Jazz Groups | WSH |
| Feb. 23–25 | UCI Dance: Dance Visions | IBT |
| March 1* | UCI Jazz Orchestra | WSH |
| March 10 | UCI Symphony Orchestra | IBT |
| March 11–19 | UCI Drama: <i>Men on Boats</i> | CTT ● |



| | | |
|--------------------|--|---------------------|
| March 13* | Wind Ensemble | WSH |
| March 15* | Guitar Ensemble | AAT |
| March 15* | UCI Chamber Singers | WSH |
| March 17-19 | International Conference: Women at the Piano 1848-1970 | WSH/CAC |
| March 20* | Chamber Music Concert | WSH |
| Spring 2023 | | |
| April 6-15* | Juried Undergraduate Exhibition | UAG |
| April 14-15 | Music Faculty Artist: Kei Akagi and Friends | WSH ● |
| April 19* | Gassmann Electronic Music: Matthew Schumaker & Eric Huebner Concert and Workshop | WSH |
| April 20-22 | UCI Dance: Dance Escape | CTT ● |
| April 21* | Pointercounts. A French-Belgian Trio for a World Tour of Classical, Jazz, and Electroacoustic Collaborative Music! | WSH |
| April 22-May 6* | 3rd Year M.F.A. Thesis Exhibition I | CAC/R/UAG |
| April 29-May 7 | UCI Drama: <i>The Sweetheart Deal</i> | RCT |
| May 4-6 | UCI Dance: Physical Graffiti | CTT ● |
| May 13-14 | UCI Opera: <i>Gianni Schicchi</i> | IBT |
| May 13-27* | 3rd Year M.F.A. Thesis Exhibition II | CAC/R/ UAG/BEALL |
| May 17* | Small Jazz Groups | WSH |
| May 24* | UCI Jazz Orchestra | WSH |
| May 26 | UCI Symphony Orchestra | IBT |
| May 31* | Music: Honors Concert | WSH |
| June 3-10 | UCI Drama: <i>RENT</i> | CTT ● |
| June 5* | Wind Ensemble | WSH |
| June 7* | Guitar Ensemble | AAT |
| June 8-18* | Undergraduate Honors Thesis Exhibition | UAG |
| June 9* | UCI Chamber Singers | WSH |
| June 12* | Chamber Music Concert | WSH |

Venues

| | | | |
|------|-----------------------------------|---------|---|
| AMP | Arts Plaza Amphitheatre | R | Room Gallery |
| AC | Arts Campus | ONLINE | Live or recorded event presented online |
| BC | Beall Center for Art + Technology | SAΔ | City of Santa Ana |
| CAC | Contemporary Arts Center | SCΔ | UCI Student Center |
| CTT | Claire Trevor Theatre | UAG | University Art Gallery |
| IBTΔ | Irvine Barclay Theatre | WSH | Winifred Smith Hall |
| LTΔ | Little Theatre/ Humanities Hall | xMPL | Experimental Media Performance Lab |
| MM | Music and Media Building | VARIOUS | Multiple venues. |
| NS | New Swan Theater | | Check website for specifics. |
| RCT | Robert Cohen Theatre | | |

Δ Venue not on CTSA campus.

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

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

* indicates free event / ● indicates tentative shuttle availability.

COMPUTATIONAL POETICS

OCTOBER 1, 2022 - JANUARY 14, 2023

CURATED BY HANNAH HIGGINS AND DAVID FAMILIAN

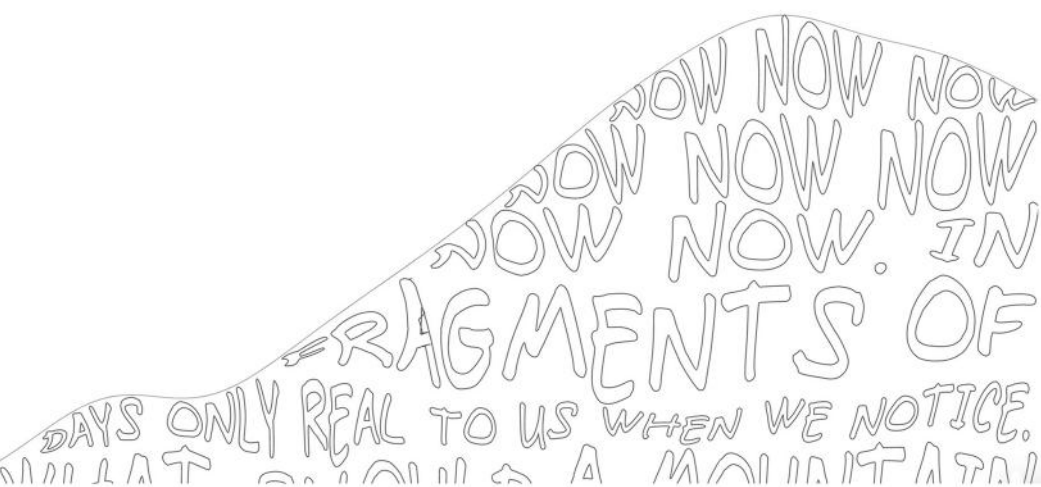


IMAGE: [TOPOESIS] BY MARY FLAGGEN 2019.

BEALL

Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

UNIVERSITY OF CALIFORNIA, IRVINE
712 ARTS PLAZA
IRVINE, CA 92697
HOURS: MONDAY-SATURDAY, 12-6PM
FREE ADMISSION
BEALLCENTER.UCI.EDU



Fall Quarter 2022 Events

Welcome to UCI's Creative Engine!

The Claire Trevor School of the Arts is a national leader in training future generations of artists across disciplines, and their journey begins here. Support the research of faculty and students by attending one of the many offerings from the Departments of Art, Dance, Drama and Music. We look forward to seeing you back on campus!

ART



Oct. 1-Dec. 10, 2022

Opening Reception: Saturday, Oct. 1, 2-5 p.m.

Leaves for Burning: Cog•nate Collective, Bassem Saad and Artur Żmijewski

Curated by Juli Carson and Heather M. O'Brien

Leaves for Burning takes its title from Peter Weiss's 1964 play *Marat/Sade*, a thought experiment about the reciprocity of the Terror and the French Revolution. In 2022, democracies grapple with this legacy. Accordingly, *Leaves for Burning* features three solo projects by Cog•nate Collective, Bassem Saad and Artur Żmijewski that perform a collaborative inquiry into biopolitics, inspiring a blazing life drive to counteract the beat of a global death drive.

Contemporary Arts Center Gallery, Room Gallery

Free admission

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

Image: Artur Żmijewski, Compassion, 2022. Film still (detail), Single channel video, color, no sound, 10'10". Produced by PAC Padiglione d'Arte Contemporanea, Milano. Courtesy Foksal Gallery Foundation, Warsaw and Galerie Peter Kilchmann, Zurich.

MUSIC



Oct. 13-16, 2022

25th Anniversary African American Art Song Alliance Conference

Organized by Dr. Darryl Taylor

The African American Art Song Alliance, founded by Professor of Music Dr. Darryl Taylor in 1997, is one of the nation's leading advocacy organizations, representing Black composers of Western classical art songs. Its quinquennial conference is unique and inspirational for scholars and performers of this music. Learn more about the conference and its events on the website at music.arts.uci.edu. Come be part of this community of like-minded supporters!

Claire Trevor School of the Arts Campus

Free admission

MUSIC



Friday, Nov. 4, 2022, 1 p.m.

Dr. Sharon Mann: Piano Master Class

Dr. Sharon Mann is professor of piano and chamber music at the San Francisco Conservatory of Music. A respected soloist and ensemble member, Dr. Mann is widely regarded for her penetrating interpretations of Bach's keyboard music. Her re-release of Bach's *Six Partitas* has been received with international praise.

Winifred Smith Hall
Free admission

MUSIC: FACULTY ARTIST SERIES



Saturday, Nov. 5, 2022, 8 p.m.

Jerzy Kosmala, viola

Internationally acclaimed violist and UCI Professor Jerzy Kosmala kicks off the 2022-23 Faculty Artist Series for the Department of Music.

Winifred Smith Hall
\$20 / \$17 / \$15 / \$7



MUSIC



Wednesday, Nov. 9, 2022, 8 p.m.

UCI Small Jazz Groups

Organized by Kei Akagi

Please join us for an evening of exciting music and improvisation as the UCI Undergraduate Jazz Program quarterly concert showcases the Small Group student ensembles. There will be three groups performing under the direction of the jazz faculty.

Winifred Smith Hall
Free admission

Tickets

\$ / \$ / \$ / \$

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

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

DRAMA



Nov. 10-13, 2022

Romeo and Juliet

Written by William Shakespeare

Directed by Andrew Borba

Efren Delgadillo Jr., scenic design

Holly Poe Durbin, costume design

Jacqueline Malenke, lighting design

Theresa Ramos, sound design

UCI Drama presents Shakespeare's most remarkable love story of all time, *Romeo and Juliet*. Set amid two feuding families in the modern city of Verona, young Romeo (a Montague) and Juliet (a Capulet) are both searching for something more meaningful in their lives, and finding each other, discover a love that has the power to heal their entire world.

Irvine Barclay Theatre

Evenings: Nov. 10, 11, 12

8 p.m.

Matinees: 12, 13

2 p.m.

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

MUSIC



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

UCI Jazz Orchestra

Dr. Bobby Rodriguez, conductor

Join the UCI Jazz Orchestra for an evening of the warm and exciting sounds of large-ensemble jazz music, including the classic repertoire of the big band era.

Winifred Smith Hall

Free admission

MUSIC: FACULTY ARTIST SERIES



Saturday, Nov. 19, 2022, 8 p.m.

What I Did During the COVID Lockdown

Alan Terricciano, piano

André Gribou, pianist, guest artist

Sarah Koo, cellist, guest artist

Professor of Dance Alan Terricciano performs original compositions, including *Six Etudes for Disklavier with Human Accompaniment*. (2007-2022), experimental work for digital playback piano (Disklavier) with an additional part, played live at the same keyboard by pianist, Mr. Gribou, and a premiere of a new work for solo cello performed by Ms. Koo.

Presented with generous support from UCI Illuminations.

Winifred Smith Hall

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



MUSIC



Tuesday, Nov. 22, 2022, 8 p.m.

UCI Symphony Orchestra

Dr. Geoffrey Pope, conductor

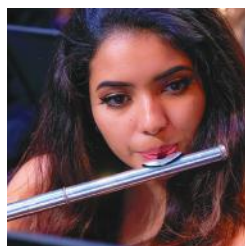
Join the UCI Symphony Orchestra, under the direction of conductor Dr. Geoffrey Pope, for the annual Thanksgiving concert presenting an evening of orchestral classics from your favorite composers. The detailed program will be announced in October.

Irvine Barclay Theatre

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



MUSIC



Monday, Nov. 28, 2022, 8 p.m.

UCI Wind Ensemble

Kevin McKeown, conductor

The UCI Wind Ensemble, under the direction of Kevin McKeown, performs traditional and contemporary works written specifically for the wind band genre.

Winifred Smith Hall

Free admission

MUSIC



Wednesday, Nov. 30, 2022, Noon

Guitar Ensemble

Organized By Alexander Dunn

UCI guitar students present a program of solos, duos, trios and quartets selected from six centuries of repertoire by composers from around the world.

Arts Amphitheatre

Free admission

MUSIC



Wednesday, Nov. 30, 2022, 8 p.m.

Gassmann Electronic Music Series: Rafiq Bhatia, with Rajna Swaminathan

Guitarist-composer-producer Rafiq Bhatia presents a set of solo improvised music alongside new material created as part of a duo project with UCI Professor Rajna Swaminathan, who will join on mrudangam, piano and voice. The music builds on their decade-long friendship and collaborative relationship.

Winifred Smith Hall
Free admission

DANCE



Dec. 1-3, 2022

New Slate

Lisa Naugle, artistic director
Vitor Luiz, assistant artistic director
Jacqueline Malenke, lighting design

An exciting showcase of original choreography by M.F.A. candidates in Dance. This concert is the first full weekend of the year and features a collection of dances that uniquely reflects the enormous talent of UCI choreographers and dancers.

Claire Trevor Theatre
Evenings: Dec. 1, 2, 3 *8 p.m.*
*Matinee: Dec. 3** *2 p.m.*
**Streaming Dec. 3 at 2 p.m. | Access Code \$15*
\$19 / \$16 / \$15 / \$12



\$ / \$ / \$ / \$

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

Please note: Tickets purchased at the Barclay Box Office will incur a \$3-5 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. Due to COVID-19 restrictions, the schedule is subject to change.

Tickets

Complimentary Shuttle Service



DRAMA



Dec. 1-4, 2022

The Biddy Mason Story

Written by Dana Johnson and Annie Loui

Directed by Annie Loui

Jacquelyne Estrada, scenic design

Dana Woods, costume design

Jimmy Balistreri, lighting design

Nat Houle, sound design

It is 1850 Los Angeles, and the birth of the Pueblo of Los Angeles is helped along by Biddy Mason, a former Mississippi slave and midwife who walks to California behind a wagon train, and becomes a healing force in the Wild West. "Auntie Mason" becomes a person to be reckoned with: a businesswoman and entrepreneur who takes care of all of her people. The narrative highlights Biddy Mason's perseverance and commitment as a healer of bodies and souls, ensuring that her spirit lives on in the City of Angels. Based on a real historic person.

Experimental Media Performance Lab (xMPL)

Evenings: Dec. 1, 2, 3 *8 p.m.*

Evening: Dec. 4 *7 p.m.*

*Matinees: Dec. 3, 4** *2 p.m.*

**Ticketholders: Please join us for a post-performance TalkBack with the creative team and cast.*

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

MUSIC



Friday, Dec. 2, 2022, 8 p.m.

UCI Chamber Singers

Dr. Irene Messolora, director

UCI Chamber Singers return to the stage to present songs for the winter season.

Winifred Smith Hall

Free admission

MUSIC



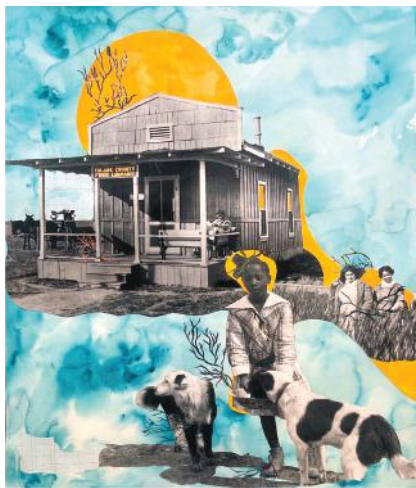
Monday, Dec. 5, 2022, 8 p.m.

Chamber Music Concert

A program featuring talented students from UCI's Department of Music performing chamber music masterworks.

Winifred Smith Hall

Free admission



Dissolve

Contemporary California artists
reflect on the process of changing form

Sept. 24–Dec. 10, 2022

On view at UCI University Art Gallery
712 Arts Plaza, Irvine, CA

Free admission
open Tue. – Sat. noon–6 p.m.

imca.uci.edu

Echoes of Perception: Peter Alexander and California Impressionism

Artists across generations in dialogue about California light, space, and landscape



Sept. 24, 2022–Jan 14, 2023

On view at 18881 Van Karman Ave. Suite 100, Irvine, CA

Free admission; open Tue. – Sat. 10 a.m.–4 p.m.

(top) Kenyatta A.C. Hinkle, *THEY: A Temple of Black Possibility [Allensworth Pt. 3]*, 2022, Acrylic paint and inkjet print on watercolor paper, 60 x 40 in. Courtesy of KACH Studio, Commissioned by UCI Institute and Museum of California Art on occasion of Dissolve, © 2022 Kenyatta A.C. Hinkle
(bottom) Granville Redmond, *Untitled - Moonlight Marsh Scene*, early 20th century, Oil on canvas, 26 x 43 in. UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

Thank You!

The Claire Trevor School of the Arts would like to recognize those donors who gave \$1,000 or more during the 2021-22 fiscal year.

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This list represents generous gifts, pledge, and pledge payments made between July 1, 2021, and June 30, 2022. Multiyear pledges are recognized for their full amount in the fiscal year they are made, and subsequent payments are recognized for their cash value. Please accept our apologies for any errors or omissions in this list. For questions, please contact ctsdevelopment@uci.edu.

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We are grateful for the trust and foresight of those who have ensured the Claire Trevor School of the Arts' brilliant future by establishing an endowed fund or have included us in their estate plans.

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WITH GRATITUDE

2022-23 Box Office Information

Hours

Wednesday–Friday, noon–4 p.m.

1 hour before performances at venue box office

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

Contact

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

Tickets

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

Ways to Save

Ticket Packages

www.arts.uci.edu/package

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

www.arts.uci.edu/faster

Student Arts Pass for Current, Full-Time UCI Students

www.arts.uci.edu/sap

Group Sales

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

Contact the box office for more specific info.



ADA Access

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

www.arts.uci.edu/ada

Complimentary Shuttle Service

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

www.arts.uci.edu/shuttle

General and Disabled Parking

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

www.arts.uci.edu/directions

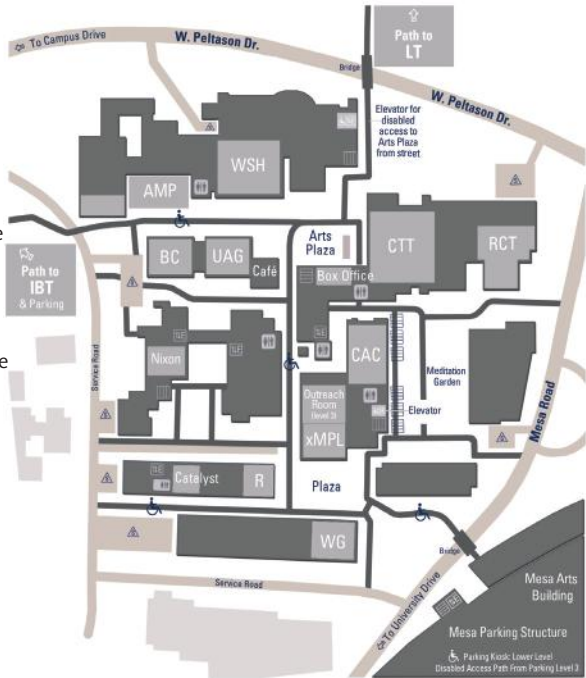
Stay abreast to ongoing campus updates related to COVID-19, including visitor access policies, at uci.edu/coronavirus.

Venues

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

▲ Venue not on CTSA campus

www.arts.uci.edu/venues



UAG

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

Maps

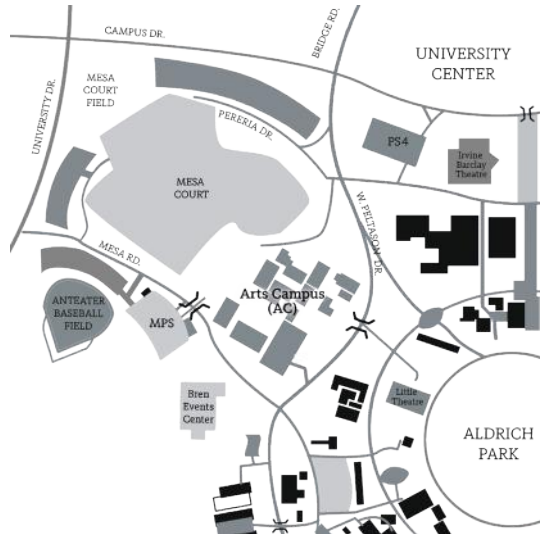
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Patrons

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

UCI Parking

\$13
www.parking.uci.edu
Check for parking discounts at
www.arts.uci.edu/parking





Humor Heals

After two years of pivoting to online performances and programming during the pandemic, the New Swan Shakespeare Festival and company returned for its 10th anniversary under the stars to the New Swan Theater, a 130-seat reimaged Elizabethan theater. New Swan presented two Shakespearean works in rotating repertory, *Pericles Prince of Tyre* and *The Comedy of Errors* (pictured here). In this scene, Jackson Dean, fourth-year drama major (left), and Evan Lugo (right), M.F.A. '22, perform an over-the-top slow-motion fight scene to a long-awaited and entertained audience.

Photo: Steve Zylus



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