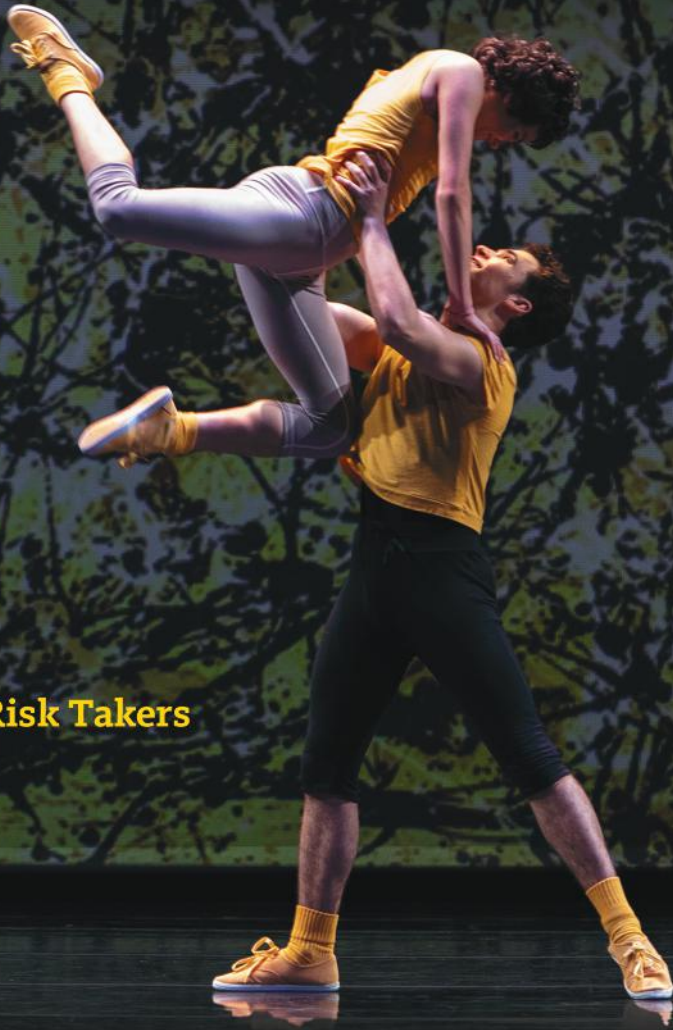


CONNECT

UCI Claire Trevor School of the Arts



Risk Takers

Spring 2024 Season



*Andrea Gonzalez, Spiteful Dreams, 2024, Metal, PLA filament.
Presented at the 19th Annual Juried Undergraduate Exhibition.*

Photo: Jaime DeJong

Dean's Message



Dear CTSA community,

Risk Takers — a term that can mean many things to different communities. At the Claire Trevor School of the Arts, a risk taker embodies a bold and adventurous spirit, someone who embraces challenges with a future-forward vision. Our community of risk takers are unafraid to experiment, disrupt norms, and introduce new ways of seeing and thinking. They

embody the traits of daring creatives who dream big, challenge the status quo, and envision an expansive future. In this issue, we highlight fearless CTSA trailblazers who paved the way for progress by embracing uncertainty through a growth mindset, forging new paths, and furthering professional pathways for the next generation.

This year, we introduced you to our model of “creative wayfinding,” how it shapes our methods of research and teaching and guides our students on their paths to becoming creative leaders in the community. In this issue, you get to meet some of our incredible students and alumni who are forging their own paths and taking the risks necessary to become those leaders. You will learn that about 25%, 1 in 4 of our students, are double majoring at UCI to innovate their career tracks. You will also meet the team behind Ears Up Sound Design, Mark Caspary and Matt Glenn, and learn how their time in the design program in the Department of Drama spurred a trailblazing company in soundtrack production. Reza Jahangiri '00, founder of American Advisors Group, shares why he is an arts advocate and the importance of supporting students' talent pipeline. We also bid a heartfelt bon voyage to our longtime colleague, Don Hill, chair of the drama department and an original trailblazer, as he launches into the newest chapter of his highly esteemed career.

We are also concluding our contributions to this year's Chancellor's Initiative, the Year of Free Speech, with programming presented by Dance and Drama. This quarter, graduate student choreographers celebrate free speech through *Dance Escape 2024*, with Professor S. Ama Wray serving as the artistic director. It is sure to be a showcase of extraordinary talent. Wrapping up the season, the drama department presents *The Prom*, co-directed by Professors Don Hill and Daniel Keeling.

It's been a tremendous academic year, and we thank you for spending it with CTSA! We look forward to seeing you in our galleries and theaters for the remainder of the spring term.

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

Tiffany Ana López, Ph.D.
Dean

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Anisa Johnson and Ryan Robinson perform in *Dance Visions 2024*.
Photo by Rose Eichenbaum

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Email questions or comments to artsmarketing@uci.edu.

Harmonizing Healing

The **Philharmonic Society of Orange County**, a community partner, spearheaded a unique collaboration between UCI Health, the Department of Music, and the Royal Philharmonic Orchestra of London (RPO). Together, they introduced RPO's transformative STROKESTRA® program to UCI stroke patients and clinicians through a distinctive music as medicine session, incorporating rhythmic melodies and collaborative music-making for patient-led recovery.

Pictured, CTSA students Allison Liu (left) and Isabella Cao (center) guide a patient through one of the exercises using the cello to explore the range of movement and motor function. The program fosters socialization and confidence and delves into the potential of music in healthcare, particularly for stroke and dementia patients. Participants in RPO's program have shared profound experiences of liberation and expression, while caregivers have found solace in the therapeutic power of music.



Photo: Steve Zylius



*CTSA students embrace risk as they
pursue careers in arts and other fields*

Doubling Down

By Christine Byrd

Living the artist's life requires embracing risk. Unlike medicine or business, there is no clear-cut pathway to a successful and stable career in the arts. But in the quest to create art by taking risks again and again, student artists emerge more resilient, adaptable and prepared to thrive in any field they ultimately choose.

"The arts naturally cultivate risk-takers," says Tiffany Ana López, Dean of the Claire Trevor School of the Arts. "Artists are unafraid to experiment, disrupt norms, and introduce new ways of thinking and seeing. By design, we encourage and empower our arts students to expand pathways to impact their communities, not only for themselves but also for others."

One in four UCI arts students choose to double major, adding extra work to their already full course load — some to expand their opportunities and others simply to feed their insatiable intellectual curiosity. Pursuing an arts education at UCI offers the unique opportunity for students to also experience the academic breadth of a top-10 public research university and to leverage the benefits of both as they forge their own unique pathway into the future.

Finding Artistic Authenticity

Awni Abdi-Bahri '17, known as Anita Abdinezhad when she was a student, will be popping up on streaming services this year, including on the HBO Max series *Girls on the Bus* and the fourth season of *Evil* on Paramount+. But she came to UCI planning to become a dentist like her mom.

After Awni immigrated to the U.S. at age 6 and took several years of English classes, her parents resorted to enrolling

her in an acting class to help her gain more confidence in the language. Although she continued acting with South Coast Repertory throughout high school, it was always understood that she would choose a career in the sciences. But at some point during college, the vertigo she experienced toggling between Shakespeare and organic chemistry became too much.

“Making good art requires risk. And, to me, in order to be risky one needs to authentically be themselves.”

"Acting was what I felt most excited and passionate about," she says. "It both challenged me and aligned me to my personal call to action, which I soon discovered was to inspire empathy and change through story."

She decided to double major in drama and public health with a minor in anthropology. While she was earning honors in acting, she took classes with graduate students and realized she craved that level of rigor in her own training. She set her sights on earning an M.F.A. and moving to New York City — about as far from safe, suburban Irvine as she could get.

Although Awni won scholarships to several graduate programs, none of them were in NYC. Rather than settle, she took a gap year and performed in UCI's New Swan Shakespeare Festival, moved to LA, auditioned for

Image: Awni Abdi-Bahri

Photo: Jorg Meyer



Image: Awni in The Iliad at UCI in 2016.

Photo: Paul R. Kennedy

commercials, practiced improv, and put her public health degree to use working for Amnesty International. When she applied to M.F.A. programs the following year, she was accepted at Columbia University.

In her final year at Columbia, she landed standby roles for Rachel Dratch, Julianne Hough and Lilli Cooper in Broadway's *POTUS (or Behind Every Great Dumbass are Seven Women trying to Keep Him Alive)*. When the run ended, she acted in a number of workshops and development projects before filming recurring roles for *Girls on the Bus* and *Evil*. Although the industry is more competitive and less stable than a career in dentistry, Awni thrives in it.

"The only competition I have is with myself; my challenge is how can I be better at the next audition or project," she says. "When people get nervous about other actors who are their 'type', it's distracting. My focus is always on how I can get out of my own way to be more myself."

Now, back in Los Angeles, she's creating her own opportunities. In the fall, she will star in a full-length play that she

wrote, called *Three Tall Persian Women*, which will be directed by fellow CTSA alum Dalia Ashurina '17. This next level of creativity comes from embracing aspects of herself that she used to try to hide, such as being an immigrant, being Middle Eastern, learning to speak English, or even admitting that she wanted to be an artist.

"Making good art requires risk. And, to me, in order to be risky one needs to authentically be themselves. I really started understanding that at UCI," she says. "Once I took the risk and plunged into the things that made me *me*, I felt the art and stories that I wanted to make started making themselves."

Taking Calculated Risks

Joseph Wong '23 came to UCI to study computer science, but now he spends his days coding and his evenings and



Image: Joseph Wong

Photo: Courtesy of Joseph Wong



Photo: Taesung Hwang

Image: Joseph Wong, violin, performs with Ellie Chae, cello, during a recital in Winifred Smith Hall.

weekends performing with the Pacific Symphony.

Wong played violin since he was 5 years old, including competitively throughout high school in the Bay Area. When he first arrived at UCI, he auditioned for the Symphony Orchestra, but once he discovered it wouldn't fit easily into his computer science course schedule, he decided to put away his bow for good.

That's when he realized how much he missed music. He joined the orchestra the very next quarter and soon added violin performance as a second major. Dennis Kim, an assistant professor of violin performance and the concertmaster for the Pacific Symphony, saw Wong's potential and encouraged him to stretch further.

"I learned a lot from Professor Kim about musicality and working with people," says Wong. "He really pushed me from being a good amateur to being a professional now."

At Kim's suggestion, Wong spent the better part of a year practicing harder than ever before, preparing to audition for the Pacific Symphony. At the last minute, he got cold feet and nearly canceled his audition. But Kim called him and asked point blank, "What have you got to lose?"

"I realized he was right, there's no reason not to take the audition," Wong says. "If I hadn't taken the risk, I wouldn't be playing with the Pacific Symphony now."

Wong made it through several rounds of auditions, the only undergraduate competing with many musicians who had master's degrees. He earned a spot on the substitute list, which means although he is not on the regular roster, he is often invited to play in Pacific Symphony concerts. Over the last year, he's performed with them dozens of times, including Mahler's Symphony No. 9 and Verdi's Rigoletto.

“Just playing in such a good group is a really exciting experience,” says Wong. “Plus Segerstrom Hall sounds amazing, and it’s incredible to think I’m part of making that sound.”

When he’s not playing violin professionally, Wong puts his computer science degree to use for Paramount, working on the platform that streamed Super Bowl LVIII online, and earning better money than a typical musician. He’s also enrolled in a master’s program in computer science at UCLA to further his career in that industry. Juggling all of that is itself a risk, but Wong learned a lot about time management from his years double majoring at UCI.

“In general, I like to take calculated risks,” Wong says. “You’ll never win if you don’t take risks.”



Image: Jacob Boarnet

Photo: Courtesy of Jacob Boarnet

Moving in New Directions

Jacob Boarnet '20 triple majored at UCI, earning bachelor's degrees in both dance performance and dance choreography as well as in criminology,

law and society — topped off with a minor in psychology and social behavior. Although he had danced his entire life and was a regular on the competition circuit, he always knew he would have more than one major. Boarnet turned down full rides to dance programs that did not encourage students to pursue other academic interests.

At CTSA, Boarnet performed in about 20 shows including *Dance Visions* and *Dance Escape*; he choreographed a piece for *Physical Graffiti*; and he joined the dance department's Community Student Advising Committee and the student-founded Bare Bones Dance Theater. He traveled with dance professor Lisa Naugle and other students to perform in Italy and

“Criminology, law and society gave me the skills, but my dance experience taught me what it truly means to be part of a community.”

participated in the inaugural Summer Dance Jerusalem, and even did a 4-week summer intensive at Hubbard Street Dance Chicago.

But through the process of declaring his multiple majors, Boarnet grew fascinated by the role students played in academic advisement. Soon, he became a peer academic advisor himself, working with staff and helping fellow undergraduates map out their course paths. As he approached his graduation, he decided not to pursue a professional dance career.

“I realized my favorite part of the day was when I was being a peer academic advisor and working with students,” he



Photo: Rose Eichenbaum

Image: Jacob Boarnet (second from left) performs in Dance Visions 2020 at the Irvine Barclay Theatre.

says. “The team I worked with really inspired me to my next path, which is where I’m at right now.”

Now, with a Master in Education Administration, Boarnet works as an intake, outreach and care manager in the Office for Equity, Equal Opportunity, and Title IX at the University of Southern California, where he continues to support students every day. Dance still informs who he is and what he does, even as he applies for law school.

“I learned so much more from dance than the professional values like productivity, time management and respect. I learned empathy, kindness, unconditional love,” Boarnet says. “We started to subconsciously understand one another to the point that you are matching each other’s energy and moving as one.”

“I realize that’s why I’m so interested in

advocating for civil rights and working for change,” he adds. “Criminology, law and society gave me the skills, but my dance experience taught me what it truly means to be part of a community.”

Whether in a courtroom or on a stage, the lessons learned as an arts student at UCI will serve him for a lifetime.

“Not everyone who majors in the arts is going to become professional in that discipline, but they can take what they learned and apply that to another area,” Boarnet says. “That takes incredible risk, courage and vulnerability, too, which is what the dance department and CTSA taught me.”

Learn more about programs offered by the University of California, Irvine, at uci.edu.

Read more about Claire Trevor School of the Arts alumni at www.arts.uci.edu/news/alumni.

Embracing Artistic Risks



Mike Davis, who runs the West Hollywood art gallery of Hauser & Wirth, says UCI connections are critical to his success

By Greg Hardesty

Mike Davis considers himself a risk taker.

“And I owe that to my father,” says Davis, a studio art major (B.A. '08) and now a senior director at the internationally recognized art gallery Hauser & Wirth.

On Valentine’s Day 2023, Davis, 39, opened Hauser & Wirth’s West Hollywood gallery, cementing him as a key player at one of the top names in the global contemporary and modern art gallery world.

Back when Davis was entering UC Irvine and mulling what to major in, the Mission Viejo native recalls a

conversation with his father, Michael Robert Davis Sr.

“What do you love?” Davis’ father asked him.

“Art.”

“Then you should do it. Trust yourself.”

Recalls Davis Jr.: “My father inspired me to not take the normal path and to follow my heart.”

Image: Mike Davis stands with a painting by Pat Steir from her current exhibition, "Painted Rain," which closes May 4, 2024, at Hauser & Wirth in West Hollywood.

Photo: Courtesy of Mike Davis

Key CTSA Connections

After he graduated from UCI, Davis worked for several months in the hospitality industry, unsure of what path to take.

“I always felt this pull back to the art world, and it never let me go,” he said. “I knew I wanted to do something in the arts, but I didn’t know what form it would take.”

When Davis was a student, three key UCI Department of Art faculty members — Kevin Appel, Monica Majoli and Mara Lonner — were critical to his eventual success as a creative leader in the art world, illustrating the power of students forging connections at the Claire Trevor School of the Arts.

“His unwavering energy and dedication, not only to his own artistic growth but also to the growth of his peers, was inspiring for our entire class.”

“My relationships with UCI Art faculty totally changed the course of my life,” says Davis, who lives a short walk from the Hauser & Wirth gallery he helped open.

Room to Grow

At Santa Margarita Catholic High School, art class was always Davis’ favorite part of the day. With a mother and a sister who both played the violin, Davis grew up with what he calls “an openness to the arts.”

He was 7 when he got a Bob Ross oil painting kit. He would draw and paint family pets and objects around the house.

“I was very cognizant of dimensions and perspectives and things like that,” Davis recalls. “I loved it — it just felt easy for me.”

In high school, he knew he had talent, but he also realized he had a lot of room to grow as an artist.

A scholarship landed Davis at UCI.

Class Inspiration

Majoli, who remains a professor in the Department of Art at UCI, recalls Davis taking her advanced painting class when he was a senior.

“He was unusually stylish — he wore white jeans to work in the studio,” says Majoli. “His charm was as memorable as his wardrobe. His painting was less developed.”

Davis also took art classes from Appel, a professor and current department chair and executive director of University Art Galleries at the CTSA.

“His unwavering energy and dedication, not only to his own artistic growth, but also to the growth of his peers, was inspiring for our entire class,” Appel recalls.

While working at the Balboa Bay Club in Newport Beach after graduating, Davis reached out to Appel, who hired him as his studio assistant.

“He was the best I’ve had and hard to replace — and hilarious,” Appel says. “There was never a shortage of laughter. What struck me most was Mike’s sensitivity to my painting techniques. He understood my methods intuitively, becoming one of the very few people I trusted to work directly on my paintings.”



Image: Davis with Japanese contemporary artist Takashi Murakami in 2012.

Photo: Courtesy of Mike Davis

‘Totally Floored’

After working with Appel, Lonner — a specialist in drawing, painting and 3D design who had Davis in many of her drawing classes when she was a lecturer at the CTSA — put him in touch with Mark Bradford, an acclaimed contemporary artist whose work Davis first saw when Lonner took him and other UCI students to an L.A. art show.

Davis recalls being “totally floored” by Bradford’s work and credits that experience to igniting his desire to learn everything he could about the business of art.

Bradford thought Davis would be a great fit at a gallery, rather than in his studio. Davis landed an internship at Gagosian Gallery in Beverly Hills and after seven months there he got hired as an assistant to Tim Blum, co-founder of pioneering Culver City gallery Blum & Poe (renamed Blum last year).

Davis considers his time at Blum & Poe Gallery as his “grad school” where he learned everything about the creating, exhibiting, and buying and selling of modern and contemporary art.

After three years at Gagosian, Davis worked for seven years at Matthew Marks Gallery before joining Hauser & Wirth in October 2021.

All along, he’s kept up with his painting, switching from acrylic in large formats to watercolors in 2013. When he needs inspiration, he turns to a favorite subject: Kermit the Frog.

“You can really distort his face and it still looks like Kermit,” Davis explains. “He’s the perfect composition to paint when I’m not feeling it.”

Titans of Art

Lonner, who started teaching in UCI in 1995 and retired in 2017, says Davis possesses all the tools to succeed as a professional in the art gallery industry.



Image: Davis with British artist Martin Creed during Creed’s solo exhibition at Hauser & Wirth in 2022.

Photo: Courtesy of Mike Davis



Image: One of Davis' watercolors of Kermit the Frog.

"I've witnessed him interacting with both collectors and artists: He treats all of his professional relationships with the same respect, good humor and seriousness," she says. "Mike also values the importance of art in our culture and society. This attitude comes through in everything he does." Majoli agrees.

"He occupies multiple positions at once, which makes him unique and invaluable to our field," she says. "As an artist, Mike's practice continues in a contemplative mode of making. His watercolors are sensitive and explicit, personal and social.

"His commitment to making art, despite the professional pressure he's undoubtedly under, continues to be inspiring to witness."

Also inspiring, says Davis, is the invaluable help he got from UCI art faculty members when he was an undergraduate.

He urges all CTSA students to seek and cultivate mentors.

"As I've spent more time in the art world," Davis says, "I've come to realize how pivotal UCI, and especially the art department, was formative for me and how many incredible titans of the art world have come out of those doors."

He doesn't say it, but Davis is shaping up to be a formidable creative leader in the art world himself – thanks, in large part, to the CTSA.

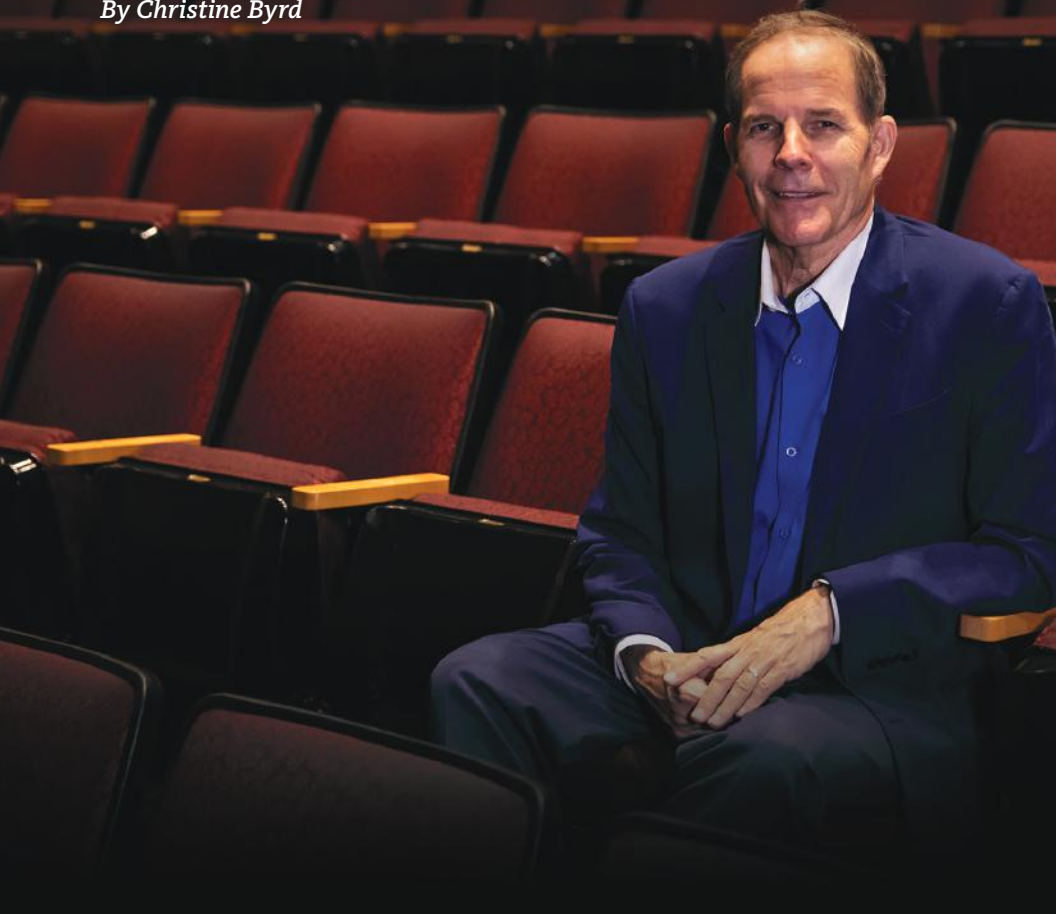
See more art by Mike Davis on the Gavlak Gallery, Los Angeles, website at www.gavlakgallery.com.

To learn more about Hauser & Wirth and their international collection of exhibitions, visit www.hauserwirth.com.

That's Show

Don Hill makes his final curtain call after 20 years with CTSA

By Christine Byrd



Theater is a risky business. No one knows that better than veteran stage manager and producer Don Hill, who left the Nebraska cornfields to ultimately work with legends like Carol Burnett and Patti Lupone.

Hill, chair of the Department of Drama and season producer for the Claire Trevor School of the Arts, is retiring this spring after 20 years at UCI. But the expertise he has passed on to students helped launch dozens of careers, and

Biz



the classes he created promise to continue preparing UCI drama students for the signature ups and downs of a career in theater.

“Sometimes it’s not about the result but the chutzpah to keep going and trust yourself.”

“You have to have a strong self-belief in this business,” Hill says. “Sometimes it’s not about the result but the chutzpah to keep going and trust yourself.”

Pre-production

Hill approaches theater with the down-to-earth nature learned from his Midwestern father, a Presbyterian minister. As a child, Hill sang hymns at deathbeds and was encouraged to befriend the neighborhood kids who were shunned for being different – skills that would later serve him well working with dramatic divas.

His choice to pursue an M.F.A. at the University of Southern California was a gamble since students were routinely cut from the program after their first or second year, with no recourse and no degree. Soon after arriving, Hill accidentally interrupted an audition being held by Academy Award-winning actor John Houseman, who was then head of the drama program. An annoyed Houseman insisted that Hill audition for him. What could have been the end of his time at USC turned into an incredible opportunity. Everyone else had cracked under Houseman’s

Image: Don Hill

Photo: Emily Zheng

gaze, but Hill kept his cool, earning him a role in Houseman's new play. He also made Hill his assistant and, eventually, would chair his master's thesis, *Find Your Way Home*.

Business of Show Business

Hill always found work in show business, even when that meant living out of a suitcase or doing “schlocky dinner theater.” He returned to his alma mater to guest direct several productions, but he gravitated toward stage management. In 1991, he got an offer to become stage manager at The Mountain Playhouse in Pennsylvania, (an equity company, which means they hire professionals from theater unions) and just hours later was on a plane headed east — without a contract.

“I just took a risk that it would pay off,” he recalls.

And it did. Hill returned to California as a successful production manager to work on scores of shows and events

“We teach students to play the long game because many of these students will discover that their best roles are 10 to 15 years ahead of them.”

for the LA Theater Center, the Geffen Playhouse, the Los Angeles Chamber Orchestra, and the Mark Taper Forum. Then, as associate producer at the Long Beach Civic Light Opera, he helped launch national tours of musicals like *State Fair* starring Susan Egan and *Bye Bye Birdie* featuring Tommy Tune and Ann Reinking.

“Stage managers are shadow artists, in the wings calling the cues and very much creating the rhythms and making the magic happen,” Hill says. “When they do it really well, they are an artist

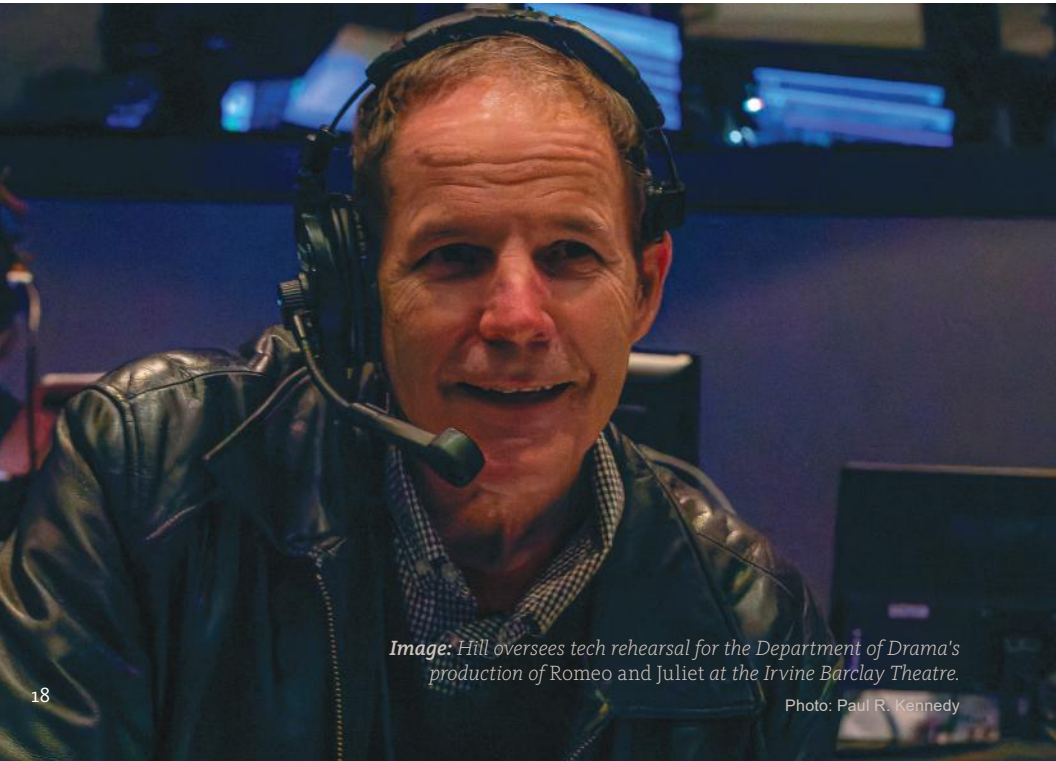


Image: Hill oversees tech rehearsal for the Department of Drama's production of Romeo and Juliet at the Irvine Barclay Theatre.

Photo: Paul R. Kennedy



Image: Don Hill with (from L-R) Blake Elliott, Jessie Bender and Sam Allen, current graduate students in drama, studying stage management.

who feels the breathing and movement of the dancer, singer or actor.”

Hill brings his decades of experience to CTSA students. One popular class he created, The Business of Show Business, highlights the lessons Hill learned from professional theaters and seven years with Actor’s Equity Association where he negotiated the union contracts for Broadway and Disney. Hill brings agents and casting directors to class, holds mock interviews, and prepares students with the mental fortitude to not to take rejection personally.

“We teach students to play the long game because many of these students will discover that their best roles are 10 to 15 years ahead of them,” Hill says. “But we train them to be so on point with branding themselves and what they uniquely do best, that casting directors remember them in the future.”

Hill regularly received notes from alumni who took his class years ago, telling him they still use the techniques they learned from him in that class.

“I’m like a proud papa,” he says. “What I love about working with students is that it’s so rewarding.”

Psychology of Theater

Another class Hill developed is Psychology for Stage Managers, aimed at preparing future production professionals “to cope when something hits the fan, or someone behaves in a problematic way.” Over the years, Hill earned a reputation for masterfully handling divas like Elizabeth Taylor – whom he once had to persuade to stay for an entire two-hour awards show instead of just making a cameo to be feted.

As a stage manager, Hill says he will go to great lengths to get the best performance out of an actor, from maintaining the perfect temperature of the rehearsal hall to ensuring the male lead wears the right cologne for his on-stage love interest. Bringing out the best from everyone on the production requires balancing personalities, needs and boundaries.

“It’s about learning how to get into someone else’s head and see the perspective from someone else’s eyes. That can be very painful, but if you can see where they’re coming from, it allows for the possibility that you can meet someone halfway,” Hill says.

Encore

When Cameron Harvey, then chair of the CTSA Department of Drama, invited

Hill to fill a new position as head of the stage direction, Hill took the leap and helped create nine courses for the master’s in stage management program.

“It was exciting to connect the dots in my career to teach others,” Hill says.

Hill went on to serve as vice chair and chair of the Department of Drama, and for the last five years, has also served as CTSA’s season producer, helping decide which shows will both sell tickets and provide the richest educational and artistic opportunities for current students. A shining example is this spring’s production of *The Prom*, a Broadway musical that was adapted into a star-studded film in 2020.

“When I first saw *The Prom* on Broadway, I knew it would be great for UCI,” he says. “It’s both timely and



Image: Hill poses with Dean Tiffany Ana López, longtime Theatre Guild supporter Bobi Keenan, and Sheila Abregov during a Claire Trevor Society reception for Romeo and Juliet at the Irvine Barclay Theatre.

Photo: Jeanine Hill

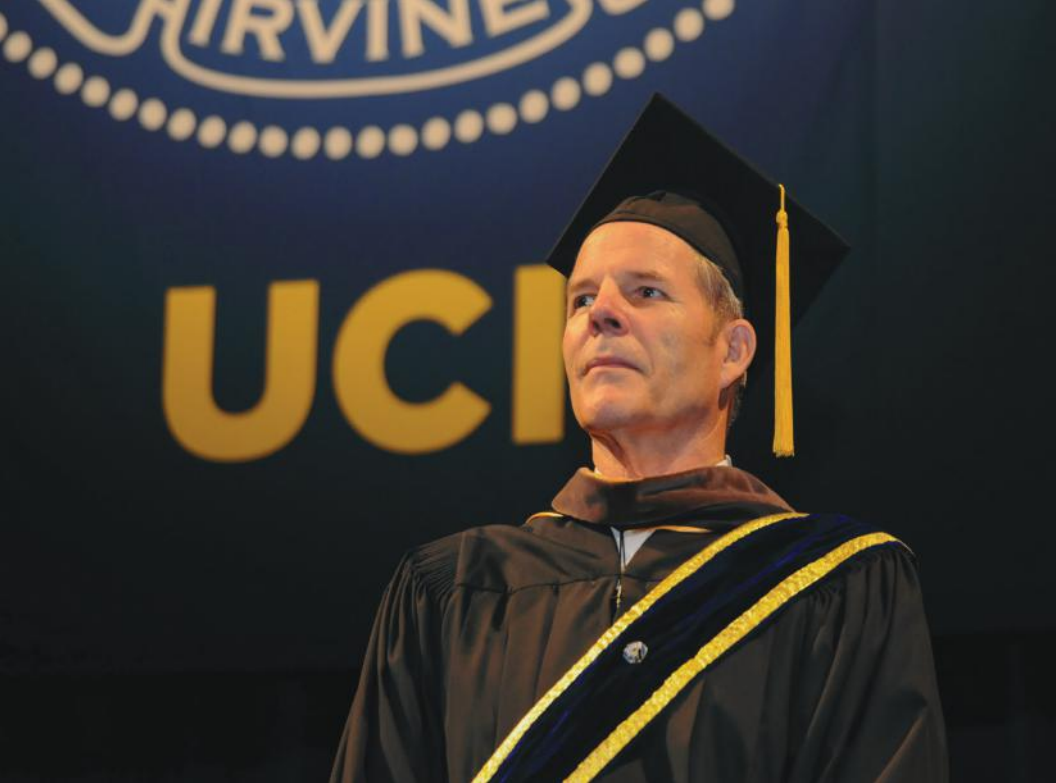


Image: Don Hill serves as the Master of Ceremonies during UCI commencement.

Photo: Steve Zylius

relevant and offers wonderful roles for our students.”

The productions Hill is most proud of, though, are the ones that involved risks. For example, UCI staged the world premiere of *The Last Lifeboat*, which dramatizes the court trials and political machinations that followed the Titanic’s ill-fated voyage. Written by playwright Luke Yankee, Hill’s husband, the play has since been produced more than 55 times and is especially popular at junior colleges.

Of course, retiring from UCI doesn’t mean leaving the theater. Hill was recently the production stage manager at International City Theatre in Long Beach for Yankee’s newest play *Marilyn, Mom and Me*, about Yankee’s mother’s friendship with Marilyn Monroe. Hill is

also eyeing some off-Broadway projects in New York and, in an entirely different turn, contemplating volunteering for the animal rescue where he adopted his dog Henry.

If the past is any indication, Hill’s not done taking risks, which means his next act might be a surprise.

*To learn more about the Department of Drama’s production of *The Prom*, directed by Don Hill, visit the website at drama.arts.uci.edu. Tickets are available at www.arts.uci.edu/tickets.*



A Rather Brief Period of Time

Professor Juli Carson (right) and Mary Kelly engaged in a captivating dialogue during the opening event of *On the Passage of a Few People through a Rather Brief Period of Time* at the Contemporary Arts Center Gallery. Surrounded by members of the Claire Trevor Society, students, and art patrons, they discussed Kelly's influential work and its impact on a new generation of artists. Carson's edited anthology, *Mary Kelly's Concentric Pedagogy: Selected Writings*, provided the backdrop for their exploration of project-based art and the intergenerational transmission of collective desires. They delved into the exhibition's themes, Kelly's legacy as an artist, writer and educator, and how her work inspired both reflection and action.

On the Passage of a Few People through a Rather Brief Period of Time, installation view of Kerry Tribe's Call Keri (2022), I'm surrounded by Idiots (2022), My chicken has double bumblefoot! (2022), My head is fucked (2022), and It's not working out with this new person you found (2022). Part of On the Passage of a Few People through a Rather Brief Period of Time, Contemporary Arts Center Gallery, 2024.



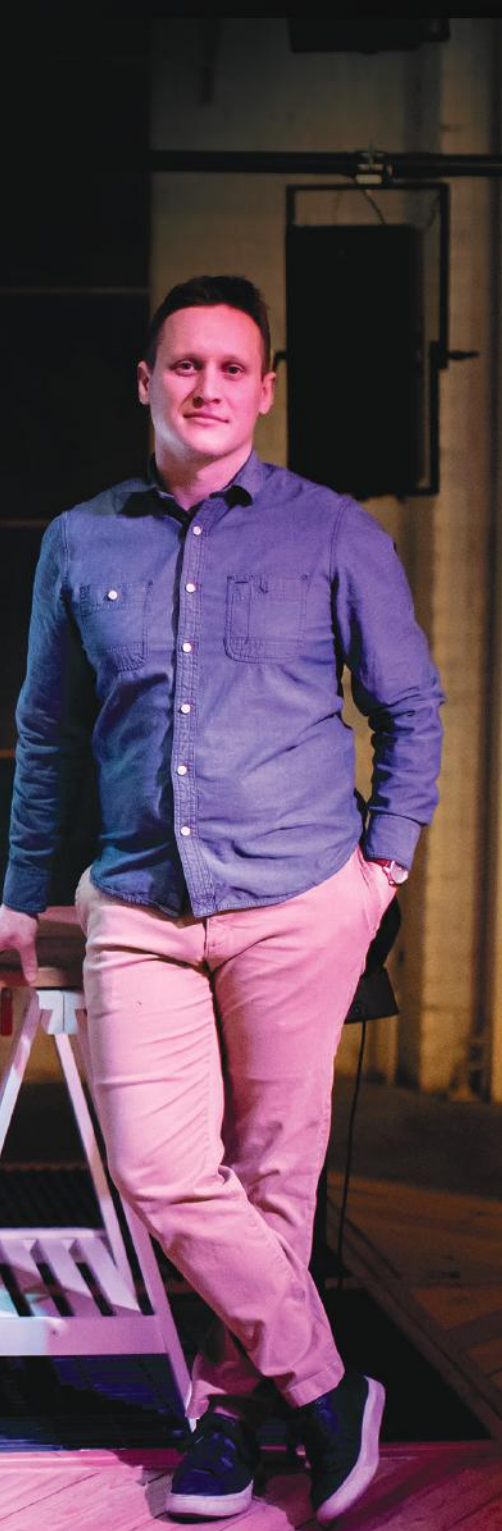


The Sound of Success



*A sound design company founded by UCI alumni
is making waves in themed entertainment*

By Christine Byrd



Even if you've never heard of Ears Up Sound Design, their work is heard by millions around the globe — from the music that sets the tone at Las Vegas' Allegiant Stadium to the soundscape of the touring *Stranger Things* experience and even the soundtracks at two theme parks in Abu Dhabi.

Created by alumni Matt Glenn, M.F.A. '14 and Mark Caspary, M.F.A. '15, Ears Up is a trailblazer in soundtrack production for “location-based” entertainment.

“Matt and Mark took a risk by asking the industry to think about sound design in a different way – and that’s paying off,” says Vincent Olivieri, professor of sound design. “As composers and designers, in theater and in themed entertainment, they always ensure storytelling is the throughline for their work, even as they are using highly technical tools to tell the story. That’s what makes them great.”

After working together as graduate students and then professionals in the fast-growing themed entertainment industry, the duo saw an opportunity to bring their experience from the theater world to improve the sound design process. Instead of introducing sound design at the end of the creative process — the standard workflow in film, television and themed entertainment — Caspary and Glenn thought sound should be involved much earlier.

“Uniquely, as sound artists, we can let you hear what your project will sound like at nearly full scale before anyone has stamped a drawing or built any scenery,” explains Glenn.

Image: Mark Caspary (left) and Matt Glenn

Photo: Molly McCauley

ALUMNI



One way Ears Up achieves this is with the one-of-a-kind sound design studio they developed in Glendale, Calif. There, a raised floor surrounded by a theatrical truss equipped with speakers allows a 360-degree sound experience. They can mix audio with virtual reality mock-ups of experiences or even accommodate a full-sized vehicle from a theme park ride in the space. On the walls, two refrigerator-size subwoofers can produce an audio vibration akin to the call of a blue whale. The facility's newest addition is a high-quality production studio for recording dialogue, instruments and other sound effects, complete with foley pits.

Collaboration

Casparly and Glenn met in the drama M.F.A. program at the Claire Trevor School of the Arts. They chose UCI not only because it's one of the best design programs in the nation but because it offered the opportunity to work with state-of-the-art equipment provided by industry standard-bearers like Meyer Sound Laboratories. They say they benefited from the different approaches to sound design brought by Mike Hooker, a professor of sound design who came from themed-entertainment including Walt Disney Imagineering, and Olivieri, who has a theater background. What both professors had in common was high expectations for the quality of their students' work.

Casparly and Glenn worked together on CTSA productions, collaborated with Hooker on a show at Segerstrom Center for the Arts, and took a themed entertainment course that brings together students from all design disciplines and stage management and asks them to plan a immersive, interactive experience from concept

development to detailed design and planning.

"The themed entertainment design class is really unique; it was a great introduction to the themed entertainment design world," says Casparly. "At the same time, I was noticing a lot of graduates from our program were going into themed entertainment design."

“Diving in and saying yes, that’s a big philosophy of the company. Those were values instilled at UCI.”

Both Casparly and Glenn interned and worked at themed entertainment firms before forming Ears Up in fall 2016. The company was immediately busy, thanks to the pair's alumni and professional network connections. Their first major project was sound design and installation for Warner Bros World Abu Dhabi, with a size and scope that forced them to quickly refine the company's design process to serve the complex, corporate world of themed entertainment.

"Suddenly, we were talking to general contractors and real estate developers or film producers — far from theatrical clients," says Glenn. But the foundations they built at UCI served them well. "It's all about being able to communicate effectively, making everyone feel that you are there to work with them and accomplish their goal."

Mark Caspary of Ears Up producing a recording session



Photo: Courtesy of Ears Up Sound Design



Photo: Vincent Olivier

Image: Mark Caspary gives graduate students from the Claire Trevor School of the Arts a tour of the Ears Up Sound Design facility.

Global Reach

That openness to collaboration and creative challenges has led the team to accept some truly unusual projects. Ears Up recently worked with ornithologists from Cornell University to incorporate real bird songs into the soundscapes at SeaWorld Abu Dhabi, accurately re-creating sounds from different parts of the world across the park, and ensuring the sounds shifted over the course of a day and with the seasons, just as they do in nature.

“Diving in and saying yes, that’s a big philosophy of the company,” says Caspary. “Those were values instilled at UCI.”

Ears Up helped an ocean conservationist create a high-tech presentation about the effects of underwater noise pollution on

“We’re as much inventors as we are producers, creating as we go along.”

migratory species. That’s when they acquired their massive subwoofers, to mimic the sounds of whale calls that are as intense as underwater explosions — too low for the human ear to hear but strong enough to be felt.

The team also composed and produced the music and audio for tours of Pilsner Urquell’s “The Original Beer Experience” in Prague, the sound mix for the Nintendo-themed attractions

at Universal Studios Japan, and the musical soundtrack that conjures the vibe of a 1960s NASA mission control center in an escape room on the Royal Caribbean Oasis of the Seas cruise ship.

“No two projects are ever the same,” says Glenn. “We’re as much inventors as we are producers, creating as we go along.”

Staying Connected

Casparly and Glenn remain connected to the CTSA faculty and to new generations of UCI students. As their company has grown, they’ve hired UCI alumni, including Nathan Chase, M.F.A. stage management ’17, whom they had worked with on UCI’s New Swan Shakespeare Festival. Chase had gone into live shows and entertainment for Disneyland and California Adventure until the pandemic. Serendipitously, Ears Up needed a project manager around the

same time, and Chase’s role with the company has been expanding ever since.

It’s not just their professional lives that are inextricably linked to UCI. Chase and Casparly both met their future wives on campus, and Olivieri even officiated at Casparly’s wedding.

“Most of my best friends are people I met in grad school — and who are fantastic to hang out with,” Casparly says.

The team at Ears Up has become part of the ever-growing network of alumni who help new generations of CTSA students find their place in the professional world. Glenn taught several lectures in Olivieri’s recent post-production sound design course, and Casparly is the resident composer for acting professor Annie Loui’s CounterBalance Theater. Ears Up has also welcomed UCI undergraduate and graduate students taking Trends in Modern Sound Design to tour their studio to share more about location-based entertainment and the company’s unique approach.

“Something we always want to pass back to current UCI students is that the lessons they are learning go so much further than just theater,” Glenn adds. “The environment of collaborative sharing of information, support and solving problems together is something that’s worth bringing with you wherever you go, no matter what.”



To learn more about Claire Trevor School of the Arts graduate programs in design, visit the website at drama.arts.uci.edu.

To learn more about Ears Up Sound Design, visit their website at www.earsupdesign.com.

The Page is a Stage

Alumna Julia Cost publishes an illustrated children's book that drew upon her UCI dance education

Julia Cost (M.F.A. in Dance, '11) said there are parallels between her UCI studies and the picture book she just published, *The Girl and the Boat*.

"The book is wordless," said Cost, raised and based on Maui, "so like a dance, viewers read the story through the body language and expressions of the figures I painted. It works as a children's book or as an art book for adults and people of all ages have been discovering their own stories in it."

The Girl and the Boat, six years in the making, is filled with 30 richly detailed oil paintings that tell a tale of friendship, love, letting go, creativity, and imagination through a girl and a wooden boat she discovers in a field of wildflowers.

"This was the biggest project of my life," said Cost, who is also a painter and textile designer, "and creating it drew upon my dance education. At UCI, in collaboration with the incredible dancers I got to work with, I aimed to put real, meaningful, and personal human experiences onstage. In a similar quest for realism, to create my book, I worked with child models,



"Attending UCI was immeasurably influential on my life."

sewed them costumes, built sets and props, and staged and painted every scene from life."

Art runs in Cost's family. Her father, Curtis Wilson Cost, is one of the most acclaimed realistic landscape painters in Hawai'i, and her mother, Jill, is the family gallery manager and once had a batik business sewing wares with her original fabrics.

"Attending UCI was immeasurably influential on my life," Cost said. "The M.F.A. program gave me access to many talented colleagues and professors who taught me so much. I got to experience how composers, lighting designers, scenic designers, and film editors think and create. I wore many of those hats in the making of this book."

Added Cost: "The cherry on top of my time at UCI was the intensive, professional, and interdisciplinary experience of creating an evening-length choreographic concert in one of the gorgeous theaters on campus for my thesis. I will always treasure that opportunity and it developed my skills for my interdisciplinary art career today."





15th Anniversary Weekend

On March 8-9, 2024, the Department of Music celebrated the 15th anniversary of its graduate program in Integrated Composition, Improvisation, and Technology (ICIT) with a weekend-long series of events. These events included experimental music and innovative musical research presented by alumni and students of the ICIT M.F.A. and Ph.D. programs. The weekend was led by Professor Christopher Dobrian and the other core faculty in the ICIT program. Pictured, alumni, faculty and current students gathered in Winifred Smith Hall for the first evening concert of the weekend, which showcased the program's vast array of professional talent. This unique program transcends musical boundaries by blending classical composition, computer music, improvisation, and jazz under

the guidance of a dedicated core faculty. With an emphasis on fostering interdisciplinary collaboration, students receive personalized mentorship to craft cutting-edge projects that redefine contemporary music. Many graduates have gone on to teach at colleges and universities, as well as perform internationally in professional settings.

To learn more about the Department of Music's Integrated Composition, Improvisation, and Technology (ICIT) Ph.D. program, visit music.arts.uci.edu.

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.



RISK TAKER

Q&A with Reza Jahangiri

Reza Jahangiri '00 is the founder of American Advisors Group, a pioneer in the reverse mortgage industry. A lifelong music lover, he serves on the Dean's Arts Board in the Claire Trevor School of the Arts as well as the board of the Pacific Symphony. He is also a member of the Dean's Advisory Board in the Paul Merage School of Business and the UCI Chief Executive Roundtable.

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

RJ: Music was a big part of my life growing up. My first love was a guitar at age 12, and it never left my hands after that. I taught myself to play classic rock, alt rock, punk rock, folk and spent many nights playing in bands or holding jam sessions with friends. When I came to UCI, I even took some classes and briefly majored in music; but I knew I would not pursue it as a career so I decided to graduate early with a major in economics.

To learn more about ways to support CTSA, contact Sarah Strozza, senior director of Development, at (949) 824-0629 or sstrozza@uci.edu.

Q. With “risk takers” being the theme of this issue, what lessons can artists learn from the risks you took on your path to entrepreneurship?

RJ: What’s funny to me is the polarity. I knew the path to career success in music was not necessarily predictable, and I was risk-averse about that. My wife had a very successful career on Broadway and television, and I envied people like her who had the guts to pursue it. On the other hand, I was really risk-on when it came to business — as long as I was betting on myself.

Part of the process in becoming a risk-taker is figuring out who you authentically are, so you can make that bet on yourself. That’s an analog to creativity, too. As part of exploring who you are or, when you know who you are — when you’re in the pocket, that’s where amazing and original art can be created.

Q. How do you see CTSA preparing students to take on risks as creative leaders?

RJ: As an extremely well-respected academic institution, UCI prepares students no matter what the discipline when it comes to theory. What CTSA excels at is also preparing students with the practical application, giving them the confidence to go out to Broadway for example. CTSA marries theory and practice exceptionally well and proves that with its output of incredible artists and where they land — my wife and I see alumni every time we go to productions in New York.

Q. What do you think is CTSA’s biggest contribution to OC’s creative economy?

RJ: UCI is a leading academic institution, and we’re a leader in arts, too. Arts are a very important facet of any thriving community. We are in the business of stewarding and catalyzing amazing artists right in our own back yard. Seeing UCI musicians recently collaborate with the Pacific Symphony is a great example of what local partnerships can do, creating opportunities and experiences for our students to play with a world-class orchestra. Plus, it has the reciprocal benefit of nurturing a talent pipeline of world class musicians right here in OC.

Q. What have you enjoyed most about your participation in the Dean’s Arts Board?

RJ: I’ve been on the Dean’s Arts Board for three years and really enjoy working hand in hand with Dean Tiffany Ana López and her team. She has an amazing spirit and energy and a great vision for building a world-class program.

Risk vs. Reward

Third-year dance major Anisa Johnson says their love of the craft makes all the risks worth it

By Greg Hardesty

When they were 4 years old, Anisa Johnson started taking dance classes because their parents thought they lacked coordination.

Today, they are a 20-year-old dancing dynamo who recently enjoyed a featured role in the Claire Trevor School of the Arts' *Dance Visions 2024*, the annual showcase of faculty-choreographed pieces.

What started out as something fun for a kid to do has evolved into a well-polished craft for the dance major, who says that taking risks comes with the territory.

"I take a lot of risks as a dancer, when you consider it," says Johnson, who in *Dance Visions* performed a duet in "Coltrane's Favorite Things," a modern piece with jazz influences choreographed by dance luminary Lar Lubovitch.

"We all had a great time and got to experience a real community feeling onstage," says Johnson, who also danced in "Visually Sound," a hip-hop piece choreographed by Cyrian Reed, co-artistic director of *Dance Visions*.

"That one was really sick!" Johnson exclaims.

Elaborating on risk-taking, the third-year dance major says: "There's a risk involved in going to college to study dance because you're dependent on your physical health. And having to find

your own opportunities and create your own career path can be very daunting.

"But dance is something I love and am passionate about and something that's fulfilling, so I'm willing to take the risk of going through a lot of hardship. It's something I'm not willing to give up for the sake of fitting into society's mold of what is considered ideal 'work' or a 'career.'"

"I'm not willing to give up for the sake of fitting into society's mold of what is considered ideal 'work' or a 'career.'"

Young inspiration

Johnson grew up in Murrieta. They have an older sister who also took dance classes, encouraged by their educator parents.

Image: Anisa Johnson performs in "Coltrane's Favorite Things" (2010) a work choreographed by UCI Distinguished Professor Lar Lubovitch presented as a part of Dance Visions 2024.

Photo: Rose Eichenbaum



STUDENTS

Johnson's father, Travis Johnson, is a seventh- and eighth-grade science teacher. Their mother, Alicia Acevedo Johnson, is a ninth-grade biology teacher.

"My grandmother danced when she was younger," Johnson notes.

As a child, Johnson started with tap and ballet. By age nine, they started thinking about competing and undergoing more serious training.

By age 10, they were all in and added jazz, hip hop and contemporary dance to their repertoire at a dance studio. Johnson was already thinking about attending UCI after learning about its reputation in the arts.

One of their inspirations was Donald McKayle, a pioneering Black American modern dancer, choreographer, teacher and prolific artist and trailblazer in the dance community who spent more than 25 years on the UCI dance faculty and helped shape the department.

Tapping Into Creativity

While at Vista Murrieta High School, Johnson mainly was involved in commercial dancing.

After graduating in 2021, they got accepted into the CTSA.

"Coming to UCI, I was focused on ballet, but then I got more into modern dance," Johnson says. "I now pride myself on my versatility — I don't focus on one style, and that's not common for people seeking a career in dance."

Tap and modern, however, have developed into Johnson's sweet spots.

"I find a lot of freedom and creativity and expressions in those styles that feel very natural to me," says Johnson, a triple major in dance performance, dance choreography and economics.

They appreciate that the CTSA provides the chance for them to enjoy a broad



Image: Anisa Johnson

Photo: Courtesy of Anisa Johnson

curriculum of classes inside and outside of the School of Arts.

"While I'm in college, I want to get as much out of these programs as I can," Johnson says. "I have a broad range of interests and always wanted another major besides dance. I know when my body eventually breaks down, I won't be able to rely on performing. And economics came naturally to me in high school, so it's great I can study it here at UCI."

'Something Special'

Rob Reinhaben was Johnson's mentor at a dance studio when they were attending Vista Murrieta High. He first worked with Johnson at the Norris Performing Arts Center and later at his own studio.

"Anisa takes risks that propel them to artistic levels that most dancers only dream of," Reinhaben says. "They use the stage as a canvas where their body makes beautiful brush strokes creating masterpieces with vivid color and imagination.

“They not only captivate audiences but take them on a journey one step at a time.

“It’s risk takers like Anisa that come along and reshape what we think of dance and elevate it in ways that we never knew possible.”

Big on Community

McKayle, best known for creating socially conscious dance works in the 1950s and 1960s, died in 2018.

His legacy lives on. Johnson won the Donald McKayle Endowment for Dance for 2023-24.

“It’s risk takers like Anisa that come along and reshape what we think of dance and elevate it in ways that we never knew possible.”

Over the summers, Johnson has enjoyed participating in UCI’s UROP (Undergraduate Research Opportunities Program), which among other things provides grants to support UCI faculty-mentored undergraduate research projects and creative activities during the academic year and summer.

“I need to attend UROP programs before I can apply for grants — it’s costly, but I know it’s worth it because I’m investing in my career,” says Johnson, who currently plans to pursue dance career opportunities after they earn their undergraduate degree.

Longer term, they’re interested in choreography and perhaps returning to graduate school.

At UCI, Johnson is big on community. They have had a hand in starting and are involved in three clubs: Movement

Exchange UCI, Sole Rhythms Tap Club and Jazz Co-lab.

“I get a lot of inspiration and fulfillment by interacting with humans,” they say. “Your experiences with other people are things that can’t be re-created, so I find a lot of value in that — especially as an artist. And a lot of our career path is based off the connections we make in college.”

Next Up

Johnson will be performing in *Dance Escape* April 18-20 at UCI in a piece choreographed by João Ducci. They also will be performing in *Physical Graffiti* May 2-4 in a piece choreographed by Brooke Manning. In addition, Johnson will be premiering a choreographic piece of their own at *Physical Graffiti* in which they are collaborating with Daniel Manoiu, a principal musician at UCI.

Johnson encourages everyone to tap into their inner dancer.

“A lot of people don’t understand how personal dance can be,” they say. “It’s just so much about yourself and your expression and movement. I think a lot of people shy away from dance because they don’t have previous experience, which really isn’t necessary to express yourself through movement.

“Dance doesn’t have to be of service to please anyone else. If it pleases your own soul, people will begin to admire your presence and your expression and the organic quality about your movement.”

To learn more about performances for the Department of Dance, visit dance.arts.uci.edu.

For more information or to purchase tickets to Dance Escape or Physical Graffiti, visit www.arts.uci.edu/tickets.

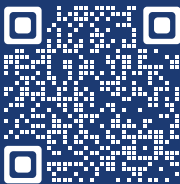
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SPRING 2024



Image: Students perform in "Serenade" by George Balanchine for Dance Visions 2024. The performance was presented by arrangement with The George Balanchine Trust.

Photo: Rose Eichenbaum

SEASON EVENTS

2023-24 Season-At-A-Glance

Spring 2024

Through April 20*	Katherine Behar: <i>Ack! Knowledge! Work!</i>	BC
April 5	Music Faculty Artist Series: Matt Hare, double bass	WSH ●
April 6-7*	Finding a Voice	WSH
April 7*	Music Honors Concert	WSH
April 12*	Vocal Arts Concert: Nordic and Ukrainian Songs	WSH
April 16	UCI Giving Day	ONLINE
April 18-20	<i>Dance Escape 2024</i>	CTT ●
April 20-May 4*	M.F.A. Thesis Exhibition, part 1	CAC, R, UAG
April 22*	Music: Galan Trio: <i>Kinesis</i>	WSH
April 27-May 4	Drama: <i>The Brothers Paranormal</i>	xMPL
May 2-4	Dance: <i>Physical Graffiti 2024</i>	CTT ●
May 11-12	UCI Opera and UCI Symphony: <i>The Turn of the Screw</i>	IBT
May 11-25*	M.F.A. Thesis Exhibition, part 2	CAC, R, UAG
May 15*	Small Jazz Groups	WSH
May 18-19*	Coup de Comedy Festival	AC
May 19	Music Faculty Artist Series: Dennis Kim, violin	WSH ●
May 22*	UCI Jazz Orchestra	WSH
May 24*	Music: ICIT Showcase Concert	WSH
May 31*	UCI Choral Concert	WSH
June 1-8	Drama: <i>The Prom</i>	CTT ●
June 3*	Wind Ensemble	WSH
June 5*	Guitar Ensemble	WSH
June 6*	Tenth Thursday Undergraduate Student Exhibition	AC
June 6-15*	Undergraduate Honors Thesis Exhibition	UAG, R
June 7	UCI Symphony Orchestra	IBT
June 10*	Chamber Music Concert	WSH

Summer 2024

July-August	New Swan Shakespeare Festival presents <i>Twelfth Night</i>	NS
	<i>Measure for Measure</i>	NS
Aug. 24-Dec. 14	<i>Future Tense: Art, Complexity, and Uncertainty</i>	BC

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 2024 Events

Join us for UCI Giving Day on Tuesday, April 16, 2024!

We invite our CTSA community to come together to support programs in Art, Dance, Drama and Music. Your support remains essential to a UCI education and helps us expand our community impact. Learn more on our website at www.arts.uci.edu.

Make a gift on April 16 at givingday.uci.edu

BEALL CENTER FOR ART + TECHNOLOGY



Through April 20, 2024

Katherine Behar: Ack! Knowledge! Work!

Curated by Jesse Colin Jackson

In the solo exhibition *Katherine Behar: Ack! Knowledge! Work!* interactive installations, video works and sculptures address how digital technologies of automation are reforming the future of labor. With *Ack! Knowledge! Work!* Behar invites us to “acknowledge” crucial labor that automation makes invisible and to question the supposed intelligence of “knowledge work” as artificial intelligence encroaches on traditionally white-collar jobs. Simultaneously, the exhibition gives a nod to the conflicted “Ack!” so many of us feel about work and automation: we understand that automation could lead to unemployment, but even so we wish tedious work could be automated away.

Beall Center for Art + Technology

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

Image (top): Katherine Behar, Anonymous Autonomous, 2024. Modified office chairs, motors, sensors, custom electronics, custom software, computers, vinyl, paper, sound; variable dimensions. Photo: ofstudio Photography.

MUSIC: FACULTY ARTIST SERIES



Friday, April 5, 2024, 8 p.m.

Faculty Artist Series: Matt Hare, double bass

Matt Hare, a prolific musician, explores the technical boundaries of the double bass in solo and chamber music. Honoring Serge Koussevitzky's 150th anniversary, the program features works by or for Koussevitzky, performed on his personal instrument. Guest soprano Courtney Taylor joins for George Crumb's Madrigals, Book I, alongside a premiere celebrating Koussevitzky's dedication to new compositions.

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

Winifred Smith Hall

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

MUSIC



April 6-7, 2024

Finding a Voice

Organized by Dr. Joe Davies

The Department of Music, in association with the Claire Trevor Society and Illuminations: The Chancellor's Arts & Culture Initiative, is pleased to host a collaboration between Finding a Voice and the Women in Global Music Network. The festival will include a recital for voice and piano by Dr. Aisling Kenny (soprano) and Dr. Yonit Kosovske (piano), a panel discussion on the idea of "voice" across global contexts, and performance workshops with guest artists. *Presented with generous support from UCI Illuminations.*

Winifred Smith Hall

Please check www.arts.uci.edu/events for admission/registration details.

MUSIC



Sunday, April 7, 2024, 3 p.m.

Honors Concert

Organized by Lorna Griffitt, Sarah Koo Freeman and Nina Scolnik

The annual Honors Concert showcases outstanding music students in solo and ensemble performances from classical to jazz and beyond. Don't miss this special opportunity to hear exceptionally talented musicians from all disciplines from the department of music.

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

Winifred Smith Hall

Free admission

MUSIC



Friday, April 12, 2024, 8 p.m.

Vocal Arts Concert: Nordic and Ukrainian Songs

Directed by Frances Bennett and Yuliya Minina

Junko Nojima and Yuliya Minina, piano

Barbara Bonney, vocal coaching

UCI students showcase a unique concert performing fervent Scandinavian melodies by Sibelius, Grieg, Stenhammar and more, in Swedish and Norwegian. Additionally, they'll present Ukrainian art songs, delving into lesser-known works of Lyatoshinsky, Kosenko and Lysenko.

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

Winifred Smith Hall

Free admission

DANCE



April 18-20, 2024

Dance Escape 2024

S. Ama Wray, artistic director

Join us for an unforgettable evening as M.F.A. choreographers present a dynamic program of original new works that celebrate the extraordinary talents of both graduate and undergraduate dancers. Get ready to be mesmerized as they transport you to a realm of movement and emotion, combining the synergy of innovation and tradition in a one-of-a-kind performance.

Claire Trevor Theatre

April 18, 19, 20

8 p.m.

April 20

2 p.m.

\$25 / \$22 / \$20 / \$21 / \$10

Over the course of the 2023-24 academic year, UC Irvine is recognizing a Year of Free Speech and Academic Freedom. UCI and CTSA are honoring the year with a series of related programs and events. For more information please visit freespeech.uci.edu.

ART



April 20-May 4, 2024

Opening Reception: Saturday, April 20, 2-5 p.m.

M.F.A. Thesis Exhibitions, Part I

The Department of Art at the University of California, Irvine is pleased to present the solo exhibitions of M.F.A. candidates Alberto Lule, Gintaute Skvernyte, Joshua Thomen, Mona Welch.

Contemporary Arts Center Gallery, University Art Gallery, Room Gallery

Free admission

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

For more information, visit uag.arts.uci.edu

MUSIC



Monday, April 22, 2024, 8 p.m.

Galan Trio: Kinesis

A concert of contemporary works by California composers

The Galan Trio, a dynamic piano trio from Greece (Babis Karasavvidis, violin; Marina Kolovou, cello; Petros Bouras, piano), will perform a concert of works by living California composers. The program will include compositions by Professor Christopher Dobrian and M.F.A. alumnus Kevin Zhang, among others.

Generous support is provided by the Marjorie and Robert Rawlins Endowment Fund and by UCI Illuminations and Ifshin Violins

Winifred Smith Hall

Free admission

DRAMA



April 27-May 4, 2024

The Brothers Paranormal

Written by Prince Gomolvilas

Guest directed by Jon Lawrence Rivera

The Brothers Paranormal is written by Prince Gomolvilas and guest directed by Jon Lawrence Rivera. Two Thai American brothers set out to launch a ghost-hunting business after a nationwide rise in sightings of "Asian-looking ghosts." The two are soon called on to investigate the home of a couple who've been displaced by Hurricane Katrina — all of whom experience the haunting of a particularly malevolent spirit.

Experimental Media Performance Lab (xMPL)

April 27, May 2, 3, 4 8 p.m.

April 28, May 4* 2 p.m.

May 1 7:30 p.m.

**Please join us after the Sunday, April 28, matinee for a TalkBack with cast & crew.*

\$25 / \$22 / \$20 / \$21 / \$10

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

DANCE



May 2-4, 2024

Physical Graffiti 2024

Lindsay Gilmour and Molly Lynch, artistic directors

From contemporary ballet to high-energy hip hop and everything in between, our talented undergraduate choreographers will take you on an emotional journey like no other. Experience the power of movement as it transcends boundaries through this annual dance concert.

Claire Trevor Theatre

May 2, 3, 4 8 p.m.

May 4 2 p.m.

\$25 / \$22 / \$20 / \$21 / \$10

Tickets

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

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

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

MUSIC



May 11-12, 2024

Opera at UCI: *The Turn of the Screw*

Adapted from the novel by Henry James

Benjamin Britten, composer

Myfanwy Piper, libretto

Darryl Taylor, artistic director

Andreas Mitisek, stage director

Geoffrey Pope, conductor

Yuliya Minina, assistant music director

Featuring the UCI Symphony Orchestra

Dr. Geoffrey Pope, conductor

Experience the chilling suspense of *The Turn of the Screw*, a haunting two-act opera based on Henry James' classic novella. Opera at UCI's production follows the enigmatic Governess as she confronts malevolent spirits in a grand estate, navigating a world where reality and the supernatural intertwine. Prepare for a captivating, unforgettable journey into psychological terror.

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

Irvine Barclay Theatre

May 11

8 p.m.

May 12

2 p.m.

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

ART



May 11-25, 2024

Opening Reception: Saturday, May 11, 2-5 p.m.

M.F.A. Thesis Exhibitions, Part II

The Department of Art at the University of California, Irvine is pleased to present the solo exhibitions of M.F.A. candidates Lauren Goldenberg, Khadijah Silva, Liz Stringer, Devin Wilson.

Contemporary Arts Center Gallery, University Art Gallery, Room Gallery

Free admission

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

For more information, visit uag.arts.uci.edu

MUSIC



Wednesday, May 15, 2024, 8 p.m.

UCI Jazz Small Groups

Organized by Michael Dessen

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

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

Winifred Smith Hall

Free admission

DRAMA



May 18-19, 2024

The Coup de Comedy 2024

Produced by Joel Veenstra @ Improv Revolution

UC Irvine's Improv Revolution (iRev) continues its tradition of The Coup de Comedy Festival 2024, a celebration of free fun for the community, featuring some of the best comedic talent in the world. iRev is an improvisational ensemble composed of undergraduate students from UC Irvine and Claire Trevor School of the Arts (CTSA). This year's festival will be in various spaces at CTSA. Admissions to ALL events, workshops and performances are free!

Claire Trevor School of the Arts Campus and Online

Free admission, For more information, visit improvrevolution.org

MUSIC: FACULTY ARTIST SERIES



Sunday, May 19, 2024, 5 p.m.

Faculty Artist Series: Dennis Kim, violin

A citizen of the world, Dennis Kim was born in Korea, raised in Canada and educated in the United States. He has spent over a decade leading orchestras in the United States, Europe and Asia. Also a dedicated teacher, Kim is the assistant professor of violin at Claire Trevor School of the Arts. Join us for a concert like no other.

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

Winifred Smith Hall

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

MUSIC



Wednesday, May 22, 2024, 8 p.m.

UCI Jazz Orchestra

Michael Dessen, director

Join the UCI Jazz Orchestra for an evening of warm and exciting large-ensemble jazz music, from big-band-era classics to diverse modern sounds.

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

*Winifred Smith Hall
Free admission*

MUSIC



Friday, May 24, 2024, 8 p.m.

ICIT Showcase Concert

Organized by Kojiro Umezaki

This annual concert presents original new works by Ph.D. students in Integrated Composition, Improvisation, and Technology (ICIT) in the UCI Music Department.

Generous support is provided by the Gassmann Electronic Music Series and the Marjorie and Robert Rawlins Endowment Fund.

*Winifred Smith Hall
Free admission*

MUSIC



Friday, May 31, 2024, 8 p.m.

Songs from the Heart: A Choral Tapestry

Dr. Irene Messoloras, conductor and director

The UC Irvine Chamber Singers and Voces Chamber Ensemble, under the direction of Dr. Irene Messoloras, ensembles conductor and director of choral activities, will present a delightful evening of inspirational song.

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

*Winifred Smith Hall
Free admission with registration, visit music.arts.uci.edu for more information*

\$ / \$ / \$ / \$

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.

Tickets



June 1-8, 2024

The Prom

*Music by Matthew Sklar
Lyrics by Chad Beguelin
Book by Bob Martin and Chad Beguelin
Music direction by Trevor Bourland
Choreography by Nikki Snelson
Co-directed by Don Hill and Daniel Keeling*

The Prom—with music by Matthew Sklar, lyrics by Chad Beguelin and book by Bob Martin and Chad Beguelin—will be co-directed by Don Hill and Daniel Keeling, with music direction by Trevor Bourland. *The Prom* follows four Broadway actors who journey to the conservative town of Edgewater, Ind., after learning that the town’s local high school has banned Emma Nolan—a lesbian student—from bringing her girlfriend to the dance. Drama Desk Award winner for best musical and six Tony Award nominations, Variety magazine states: “*The Prom* is so full of happiness that your heart is about to burst.”

Claire Trevor Theatre

June 1, 6, 7[^], 8 8 p.m.

June 2^{*}, 8 2 p.m.

June 5 7:30 p.m.

**Please join us after the Sunday, June 2 matinee for a TalkBack with cast & crew.*

^Join us for alumni night on Friday, May 3, for the 8 p.m. showing. ARTeater Alumni: Enjoy a pre-show reception in Studio 4, 6:30-7:45 p.m., with light refreshments. Alumni with tickets to the Friday show are invited and welcome to attend.

\$25 / \$22 / \$20 / \$21 / \$10

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

UCI Claire Trevor School of the Arts' e-shop!

Embrace your passion for the arts and proudly showcase your affiliation the Claire Trevor School of the Arts Anteaters — or, as we fondly call ourselves, ARTeaters! 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



Monday, June 3, 2024, 8 p.m.

UCI Wind Ensemble

Kevin McKeown, conductor

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

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

Winifred Smith Hall

Free admission

MUSIC



Wednesday, June 5, 2024, noon.

UCI Guitar Ensemble

Organized By Alexander Dunn

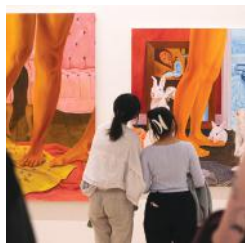
Discover the enchanting melodies of UCI guitar students as they harmonize the world's timeless compositions. From solo to quartet, witness six centuries of global repertoire, blending guitars and instruments in a mesmerizing performance.

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

Winifred Smith Hall

Free admission

ART



June 6-15, 2024

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

Undergraduate Honors Thesis Exhibition and Select Undergrad Exhibition

Organized by Amanda Ross-Ho

The Department of Art at the University of California, Irvine is pleased to present 2024 Undergraduate Honors Thesis Exhibition. The show features thesis presentations by students from the Art Honors cohort: Dirui Cheng, Ayahna Christian Hu, Ashley Kim, Gia Kim, Sarah Kwak, Peggy Lee, Ruiyi Qin and Sadie J. Rose.

University Art Gallery

Free admission

For more information, visit uag.arts.uci.edu

ART



Thursday, June 6, 2024, 6:30-8 p.m.

Tenth Thursday: An Undergrad Exhibition

Organized by Liz Glynn and Deborah Oliver

Undergrad students come together to exhibit their work in a group show with painting, drawing, photography, performance, sculpture, video projections and installations.

*Arts Campus – Department of Art Courtyard
Free admission*

MUSIC



Friday, June 7, 2024, 8 p.m.

UCI Symphony Orchestra

Dr. Geoffrey Pope, conductor

Join the UCI Symphony Orchestra for the final concert of the season. The orchestra will perform an evening of orchestral classics from your favorite composers under the direction of conductor Dr. Geoffrey Pope.

Join Maestro Geoffrey Pope for a Pre-Concert Conversation before the performance 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 / \$8*

MUSIC



Monday, June 10, 2024, 8 p.m.

Chamber Music Concert

Organized By Sarah Koo Freeman

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

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

*Winifred Smith Hall
Free admission*

Tickets

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

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

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

Complimentary Shuttle Service



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

2023-24 Box Office Information

Hours

Wednesday & Thursday, 11 a.m. - 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

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

Group Sales

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

Contact the box office for more specific info.

Directions and More Information

Maps

www.arts.uci.edu/directions

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.

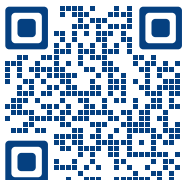
UCI Parking

\$13+ | www.parking.uci.edu

Check for parking discounts at www.arts.uci.edu/parking

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.

Thank You!

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Captured In a Moment

175 unique voices resonated through the halls of the Irvine Barclay Theatre on March 13, 2024. Accompanied by 62 members of the UCI Symphony Orchestra, the UCI Chamber Singers and Concert Choir unveiled the West Coast premiere of *Twilight Mass* and *Ubi Caritas* by composer and pianist Ola Gjeilo. Conducted by Assistant Professor Irene Messoloras, the sold-out performance ignited a standing ovation, etching memories in hearts and minds.





Photo: Will Tee Yang

UCI Claire Trevor

School of the Arts

University of California, Irvine
Claire Trevor School of the Arts
200 Mesa Arts Building
Irvine, CA 92697-2775
18

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