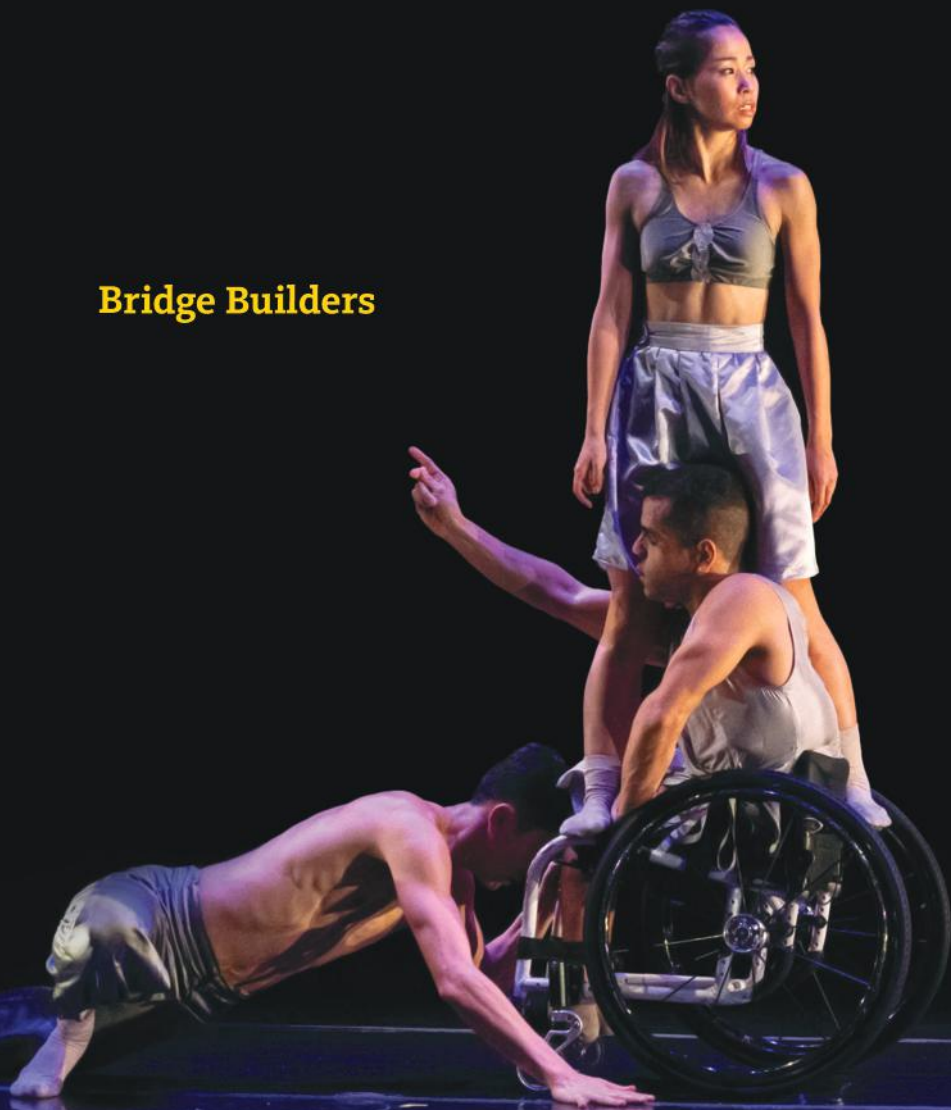


# CONNECT

UCI Claire Trevor School of the Arts

## Bridge Builders



Spring 2023 Season



*Image: Mongrel, Heritage Gold, 1997, and Colour Separation, from National Heritage, 1997–99. From the exhibition Difference Machines: Technology and Identity in Contemporary Art curated by Tina Rivers Ryan and Paul Vanouse featuring works by 17 artists, presented at the Beall Center for Art + Technology through April 29, 2023.*

Photo: Yubo Dong

# Dean's Message



## Dear friends,

I am thrilled to present this spring issue of CONNECT, which exemplifies the cross section of several areas in the arts. Here, we share stories about how so many members of the CTSA community are working in various ways to uplift and advocate the arts in our community. From representation to advocacy, being ambassadors and mentors – this issue features an extraordinary range of

students, alumni, faculty, staff and community members who build bridges and create opportunities for our community to thrive!

As I round the corner to the last quarter of my first year as dean, I reflect on our progress and connections that helped inspire these stories.

JoVia Armstrong (Ph.D. '22) shares her journey in music from being a professional musician to her performance inspired research in the ICIT Ph.D. program at UCI to her professor appointment at the University of Virginia.

Music faculty Kojiro Umezaki shares his story about his creative foundations and time with Yo-Yo Ma's Silkroad Ensemble to his longstanding community engagement with the Northern Cheyenne Indian Reservation students in Montana.

Bradford Chin, an M.F.A. candidate in dance, has become a leader in disability in dance and shares his passion for making dance more accessible and inclusive as an art form and space of social justice work.

Art alum Garnet Hertz bridges art and technology in his new book *Art + DIY Electronics*, coming out this May, about how DIY creative technologies explore the complexity of what it means to be human.

We bring a spotlight to our alumni, Marissa Diaz, Andrea Yorita and Kaysie José, who are now teaching and advising their own students; and to our arts champions, Matt Bailey and Goran Matijasevic, whose gifts are helping CTSA students to excel.

I am inspired daily by our CTSA community of bridge builders who signal the way into more expansive spaces of connection and possibility. These stories feature creatives and leaders connecting people, places and projects while opening doors wider for others. We can imagine all that we might creatively share to help better the world when we see how those from our community are building and traveling bridges. To be it, you have to see it.

Tiffany Ana López, Ph.D.  
Dean

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Bradford Chin, JanpiStar and Yuko Monden Juma in Jennifer Archibald's *Petrichor — the smell of earth after rain* (2019) for AXIS Dance Company. Photo: Steve Disenhof

More information and electronic copy available at [www.arts.uci.edu](http://www.arts.uci.edu). Email questions or comments to [artsmarketing@uci.edu](mailto:artsmarketing@uci.edu).



## UCI Homecoming

**On Feb. 11, 2023,** Dean Tiffany López had the opportunity to experience her first UCI Homecoming! She met with current CTSA students, alumni and fellow deans —including hanging out with Peter the Anteater — as the Anteater community descended on Aldrich Park for food and entertainment. For this annual tradition, alums are invited to return to campus and enjoy a day of fun and reconnection before heading to the Bren Center for the traditional homecoming basketball game. Zot! Zot! Zot!

Photo: Sarah Strozza

IN RETROSPECT

## *The ICIT Ph.D. program's embrace of diverse forms of music hit the right notes for percussionist, sound artist and educator JoVia Armstrong*

*By Greg Hardesty*

**JoVia Armstrong**, a 2022 graduate of the Department of Music's Integrated Composition, Improvisation, and Technology (ICIT) Ph.D. program, recalls getting accepted into the prestigious Cass Technical High School in her native Detroit.

The four-year college and preparatory magnet school counts among its alumni such musical and acting luminaries as Diana Ross, Lily Tomlin, Jack White and Ellen Burstyn.

Armstrong, who began playing percussion instruments at age 8 when her older sister bought her a toy drum kit for Christmas and decided to become a musician when she was 12, was inspired by all the "amazing" musicians at Cass Tech.

"We all challenged and supported each other," she said, "and there were three Black women on the faculty. I never had the sense that, 'Oh, girls can't or don't do that.'"

Later, while working as a music technology teacher in Chicago and touring as a musician, Armstrong recalls showing three Black female teens how to use a beat-making machine.

"They were enjoying themselves for about 15 minutes until a few boys

walked up, and then the girls started to walk away," she recalls.

"I asked them, 'Where are you going?'"

"Well," they responded, "girls don't do this."

"Do what?"

The girls pointed at the beat-making machine.

"Do that," they said.

All her life, Armstrong has believed she could do whatever she wanted. Become a female jazz drummer, when aspiring female musicians typically are encouraged to play the violin or flute?

Sure thing.

Armstrong credits her strong self-identity to a supportive family who didn't discourage her from pursuing her own path.

Self-identity turns out to be a big theme in Armstrong's UCI dissertation, which is about creating meditative music through the Black lens to combat unconscious bias.

Armstrong thinks back to the three teenage girls who walked away from the beat-making machine.

"Here I was, a woman playing this machine, but they still didn't see me,"



Photo: Michael Jackson

CONNECTIONS

she said. “To them, I was an exception, an anomaly. Who told them that? Who told them they can’t do certain things because they’re girls? That really struck me. I saw a bigger problem.”

### ‘A Great Fit’

Dismantling this “bigger problem” of racism and sexism in schools of music, which tend to focus on the Eurocentric canon, has been an ongoing focus of Armstrong — as has striving to get more members of underrepresented communities to see themselves in positions of leadership.

“You cannot become what you do not see,” said Armstrong, who takes concepts from Black studies, feminism and environmental studies to create experimental and improvisational music, often utilizing computer technology to paint sonic universes that invite contemplation and meditation.

At Cass Tech, Armstrong mastered the cello and French horn in addition to the xylophone, tambourine, marimba and other orchestral percussion instruments.

She left Michigan State University to graduate from Columbia College in Chicago after veering from classical music into Afro-Cuban jazz and other complex rhythms from around the world, playing such instruments as the box-shaped cajon.

At Columbia College, where she earned a bachelor’s degree in arts, entertainment and media management, Armstrong met Nicole Mitchell, a world-class flutist, composer, bandleader, scholar, educator and arts organizer and now a professor of music at the University of Virginia.

Between 2011 and 2019, Mitchell was a core faculty member of the ICIT program.

*Image: Armstrong, before UCI, performed on Nicole Mitchell’s 2017 album, *Mandorla Awakening II: Emerging Worlds*, featuring Mitchell’s *Black Earth Ensemble*. (Left to right) Kojiro Umezaki, shakuhachi; Tatsu Aoki, bass @ shamisen, taiko; Alex Wing, electric guitar, oud and theremin; Renée Baker, violin; Nicole Mitchell, flute @ electronics; avery r. young: vocals; JoVia Armstrong, percussion; Tomeka Reid, cello @ banjo.*



For years, she urged Armstrong to enroll in the Ph.D. program.

“I always thought JoVia would be a great fit for the ICIT program because she was a compelling composer and improviser and was already an experienced educator teaching music technology in Chicago for many years,” Mitchell said. “I knew that she had something unique to offer in academia.”

Armstrong, not wanting to be a touring musician forever — she has played internationally with groups such as the Black Earth Ensemble, Les Nubians, the JC Brooks Band and Musique Noire — finally applied and got accepted into the ICIT Ph.D. program in 2018.

“There was definitely something about UCI,” Armstrong said. “For one, my musical background is not coming from the European canon. There are a lot of schools that are going to look at my background and look at what I do, and they might think it’s too commercial for a Ph.D.

“But UCI was looking for people like me. They want to dismantle racism in music schools. I was drawn to the program because it was open to folks like me who do like jazz and hip hop and other popular forms of music.”

## A ‘Natural Teacher’

At the Claire Trevor School of the Arts, Armstrong collaborated with Professor Bridget R. Cooks on the latter’s virtual exhibition *The Black Index*.

“I invited her to meet with me to talk about her work,” recalled Cooks, a professor of art history and African American studies. “I was impressed by her, her ideas, and her performances that I’d watched online.”

Cooks asked Armstrong to create a soundscape for the exhibition that visitors would hear as ambient sounds as they experienced the art by Titus Kaphar, Dennis Delgado, Kenyatta A.C. Hinkle, Whitfield Lovell, Lava Thomas and Alicia Henry — whose works “showcase self-representation as an antidote to colonialist images,” according to the exhibition catalog.

Armstrong collected sounds offered by each artist in the exhibition and combined them with her own performance and aesthetic sense of composition to create *Blackscape*. Armstrong then offered to create a five-song suite inspired by the art in the exhibition she called *The Antidote Suite* after the catalog essay.

In 2022, Armstrong released the critically acclaimed album *The Antidote Suite*, performed by an ensemble in which she serves as bandleader called the Eunoia Society (eunoiasociety.com). The group’s music, intended to be therapeutic entertainment and incorporating a hybrid cajon kit, electric bass, guitar and electric violin, relies heavily on repetition, drones, reverb, delays and other time-based processed effects.

Photo: Courtesy of Nicole Mitchell





Armstrong's dissertation advisor at UCI, Professor Kojiro Umezaki, a shakuhachi player and composer and professor of music in the ICIT program, calls Armstrong a natural teacher.

"Students and people, in general, gravitate to her," Umezaki said. "The range of expertise she possesses is exceptional: a composer who challenges herself to create music always with layers of social meaning and mindfulness, a degree in music business, a high level of studio experience and knowledge as a performer and producer, a bandleader, and an excellent musician with a unique concept around what it means to be a set drummer."

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## "The range of expertise she possesses is exceptional..."

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Umezaki shared that at UCI, Armstrong developed skills in practice-based research involving leading technologies for immersive sound, all within the context of a humanistic examination of the inequities certain younger generations are confronted with — especially women who at a younger age are discouraged from pursuing interests in technology and the arts.

"I feel truly fortunate to have had a chance to work with a one-of-a-kind person like JoVia," he added.

Said Armstrong of her experience at UCI: "It was great. It's exactly why I went back to school. I wanted to work on larger projects, such as with galleries and museums. I went back to school to pick up more skills in these areas and get back into those worlds."

**Image (left):** Armstrong sits with the Akai MPC Live II, the latest version of the most popular beat machines to produce hip hop.

Photo: Jannatul Pramanik

## No Mistakes

Armstrong now works with Mitchell at the University of Virginia, which hired her as an assistant professor on a tenure-track position in the Department of Music while she still was working on her dissertation at UCI.

"I wasn't surprised that she got hired right away to such a prestigious institution," Mitchell said. "I'm really happy to have witnessed her success over the years."

Armstrong, a city girl most of her life, gravitated to the University of Virginia because of her desire to connect more with nature — Charlottesville is a short drive from the beach and mountains — as well as for another reason.

"I feel like the University of Virginia is truly trying to do the work of dismantling racism in schools of music," she said. "They're doing more than just diversifying the faculty — they're putting them in positions where they can make the necessary changes.

"Living in Charlottesville," she added, "gives me a sense of solace."

It's a similar vibe Armstrong felt when, at the height of the pandemic, she recorded demos in her bedroom in Los Angeles for "The Antidote Suite." The Eunoia Society held no rehearsals, and musicians had no charts to prepare for the recording.

Said Armstrong: "It was an attempt to test my own belief that there are no such things as mistakes and that perfectionism is not a feat to conquer."

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

*To learn more about JoVia Armstrong, visit [www.joviaarmstrong.com](http://www.joviaarmstrong.com).*



# Unleashing Artists' Creativity

By Christine Byrd

**Matt Bailey, MBA '12**, remembers how hard it was to be an artist on a student budget. He constantly needed film, photo paper, canvas and paints – and all of that was expensive, especially on top of tuition and living costs. Sometimes he just couldn't afford the supplies.

"It was overwhelming," Bailey says.

Three decades later, Bailey hopes to alleviate similar financial pressures for UC Irvine's emerging artists with a \$125,000 gift to support scholarship and creative research. Half of the gift will create The Bailey Scholarship in Art to annually support five talented students in the Claire Trevor School of the Arts with \$2,500 to defray the cost of fees for art courses and materials.

"I want to encourage the next generation of art makers, so that they can explore, innovate and do

interesting projects, without the cost of art supplies being a hindrance," Bailey says.

This is especially important at UC Irvine, where almost half of undergraduates are the first in their family to attend college and may feel pressure to go into a field that's perceived as more lucrative. But the "starving artist" is not the only kind of artist – and Bailey wants potential art students to know that, too.

"There certainly are many ways to fold creative experience into a career that pays very well," he says. "The things I learned in art school went well beyond just the output or immediate career opportunities. It gave me a way to think

*Image: Matt Bailey stands in the Beall Center for Art + Technology at UCI.*

*Photo: Steve Zylius*

about culture and the world around me that led to my entrepreneurial efforts later in life.”

Bailey has launched several creative businesses, including a software company that enabled artists to market their work online, and earned an MBA from the UCI Paul Merage School of Business, where he serves as adjunct faculty. He believes UC Irvine’s collaborative spirit fuels creativity not only in the arts but across disciplines.

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“I want to encourage the next generation of art makers, so that they can explore, innovate and do interesting projects, without the cost of art supplies being a hindrance.”

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“If an artist wants to collaborate with a computer science student, that’s possible at UC Irvine in a way that it wouldn’t be at a lot of other places,” Bailey says.

A prime example: Associate Professor of Art Jesse Colin Jackson’s Speculative Prototyping Lab uses 3-D printers and other fabrication tools commonly found in engineering labs to create technology-inspired artwork. Jackson’s most iconic work, “Marching Cubes,” is based on shapes and algorithms computers in the 1980s used to display graphics. It’s been part of interactive exhibits all over the world – inspiring fascination from kids and adults, like Bailey.

“It shows a thoughtfulness and awareness to the truly interesting part of technology, not just new but old technology, too, and how that can be used in some very contemporary types of art making,” says Bailey.

At least 20 students have spent a quarter or longer working in the lab developing creative projects that range from a startup that recycled plastics for its creations, to pedal-powered light displays. Not all of them are art students, either – one of the current lab managers is a math major.

While half of Bailey’s gift creates an undergraduate art scholarship, the remainder will support the Speculative Prototyping Lab, allowing the purchase of additional fabrication equipment, such as a large laser cutter.

“We’ve always operated year-to-year,” explains Jackson. “My team and I are so excited about the runway for excellence that this gift provides. We are finally able to work with an eye towards the future.”

Ultimately, Bailey hopes his gift to support scholarships and the lab will unleash the creativity of UC Irvine artists.

“Orange County often gets eclipsed by big cities as a center for the arts,” says Bailey. “But if we can break out of the safe aesthetic default here – and we’ve been moving toward that steadily over the last 30 years – I see a lot of possibilities for the future.”

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

# Building Roads with Music

*Musician and professor Kojiro Umezaki  
builds connections between communities*

*By Christine Byrd*

**Kojiro Umezaki** plays a traditional Japanese bamboo flute called shakuhachi, which has been around for centuries. But he also uses artificial intelligence to analyze and layer recordings of himself playing the instrument. Bringing together ancient and modern, natural and digital, East and West, are central to Umezaki's creation of hybrid music and his teaching as a professor of music in UCI's Integrated Composition, Improvisation, and Technology program.

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"Through music, we can explore ways in which [ancient and modern] coexist and dialogue with each other."

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"Hybrid music can be anything where you mix two things that don't seem like they would naturally come together," Umezaki says. "If you think of the shakuhachi as embodying centuries of older knowledge, and computers as creating new kinds of knowledge, they seem to exist in two different spaces. Through music, we can explore ways in which they coexist and dialogue with each other."

It's a dialogue Umezaki brings not only to UCI students but to K-12 students at schools across the country, including one located in a remote Indian reservation in Montana, where he's been visiting and teaching for over a decade.

## **A Meaningful Life**

To explain his interests, Umezaki talks about his parents and World War II. His Japanese father had witnessed the mushroom cloud created by the atomic bomb the U.S. dropped on Nagasaki, from his hometown across the bay. Meanwhile, his Danish mother lost her father to the fighting. The unlikely pair met in a Spanish class at a small college in Ohio after the war, where they were international students from opposite sides of the globe.

The couple settled in Tokyo, where Umezaki and his brother were born. Because of his mixed race, Umezaki felt like he didn't fit in in his homeland. Looking back now, Umezaki thinks he may have been drawn to the shakuhachi – a musical tradition typically passed down from generation to generation

*Image: Kojiro Umezaki plays the shakuhachi, a traditional Japanese flute made of bamboo.*

Photo: Anthony Mongiello



FACULTY RESEARCH



*Image: Umezaki (second from left) with members of the Silkroad Ensemble on the summer 2022 Phoenix Rising Tour.*

— as a way to reinforce his Japanese identity.

Like his parents, Umezaki came to the U.S. for college. In graduate school at Dartmouth, he was mentored by pioneer of electro-acoustic music Jon Appleton, and that relationship cemented his interest in a career in academia.

“I saw in him someone who had a life that was very meaningful,” says Umezaki, who joined UCI faculty in 2008, when the Integrated Composition, Improvisation and Technology program was brand new.

“When I found out what UCI was trying to do with ICIT, I knew it could have a lot of impact,” he says. “I felt really lucky.”

## **Silkroad**

In 2001, Umezaki got a call asking if he could play a piece written for shakuhachi and cello written in a style that reflected “the Japanese response to European modernism after the war.”

After he agreed, Umezaki discovered the musician he would be performing with was internationally acclaimed cellist Yo-Yo Ma.

Thus began Umezaki’s two decades of work with Silkroad, a collaboration of international artists who perform and teach with an emphasis on using arts to build bridges and foster connection across cultures and geographic boundaries. Silkroad has taken Umezaki to perform and teach around the world, including at high-need schools in Chicago, Iowa and Montana.

“It’s a way to engage with students using the arts as a catalytic force toward being more engaged and passionate about learning,” he says. Studies have shown arts programs like these can increase school attendance and academic outcomes.

## On the Reservation

Lame Deer High School is about 100 miles east of Billings, Mont. on the Northern Cheyenne Indian Reservation — where the life expectancy is nearly 20 years less than the U.S. average. The school was among eight selected by the President’s Committee on the Arts and the Humanities during the Obama administration to pilot the Turnaround Arts Program, aimed at improving underperforming schools through arts.

Blank stares and confused looks from the students greeted Umezaki and his fellow artists on their first visit. But they kept going back year after year — even after the federally funded pilot ended and Silkroad took the project under its umbrella. The ensemble performs and works with students on projects that incorporate music, dance and storytelling. They even cook side by side, the visiting artists preparing homemade ramen while the students make Indian tacos from scratch, sharing their cultures through food.

“It’s made such a strong impression on me, because it’s hard to get there to visit, but it’s even harder for the young people to leave the reservation, for other reasons,” he says. “I hope that we can make the boundary between local and global a little more porous.”

A decade in, Umezaki can see some changes taking root. Two Lame Deer students recently wrote lyrics in English and in Cheyenne, which a small group then recorded in a studio in Bozeman, Mont., while Umezaki joined them in the studio via Zoom. A digitized version of that song is going to the moon — literally — on a rover, through a collaboration with Montana State University. This spring, a small group of Lame Deer students will visit UCI, with plans to shoot a music video to go with their song.

## A Destination

Umezaki hopes to continue planting seeds of inspiration and hope with the students, using art for the dual



*Image:* Umezaki plays for students as a part of the Kennedy Center’s Turnaround Arts program, supporting under-resourced communities.

Photo: Kyle Knicley | Des Moines Public Schools



***Image:** Umezaki works with students from the Lame Deer High School on the Northern Cheyenne Indian Reservation, about 100 miles east of Billings, Mont.*

purposes of gaining freedom, and feeling grounded.

“Silkroad is about opening up dialogue while maintaining a sense of who you are and your traditions,” he says.

Umezaki wants both his students at Lame Deer and at UCI to see their own traditions and cultural practices represented – or feel comfortable creating something entirely new.

“We’re led to believe that certain kinds of music making, like classical music, are at the top of the pyramid,” says Umezaki. “But we have so many different kinds of voices in music making that are at an extremely high level of skill and artistry, so why can’t they be at the top of the pyramid as well?”

Umezaki hopes to see a Lame Deer student attend college at UCI and for the Claire Trevor School of the Arts to be recognized as a school that attracts students from a variety of cultures and artistic traditions.

“I hope we can create the infrastructure for artists who have different voices, who look differently, talk differently, eat differently, to see UCI and CTSA as a destination, one where students’ past and future coexist in conversation with each other.”

*To learn more about faculty in the Department of Music, visit [music.arts.uci.edu](http://music.arts.uci.edu). To learn more about Kojiro Umezaki’s professional work, visit his website at [kojiroumezaki.com](http://kojiroumezaki.com).*

# Anteaters in the Arts

## Marissa Diaz Lights the Way

By Mia Hammett

**Alumna Marissa Diaz, M.F.A. '19**, is the recipient of the 2022 Award for Excellence in Undergraduate Training from the University Resident Theatre Association (URTA). Since 2017, Diaz has been an assistant professor of Lighting Design and Technology at the University of Texas at El Paso (UTEP).

Diaz's work is focused in light as a form of dynamic play, creative experimentation and multimedia interaction. She lets the combined mediums of dance and drama guide and inform her creative authority in light.

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**“A female mentor active in the field was something I had not yet had.”**

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“Instead of the body or the voice, my tool is lights. I draw on colors, textures and angles, and use them to support the current production and its needs,” said Diaz.

Diaz was an undergraduate working on her first production as an assistant stage manager for a dance show when she first recognized light as a creative medium. Watching from the wing, Diaz was struck by how the lights on stage shaded and silhouetted the dancers' bodies. “It was magical; I wanted to learn more about what the lighting designers were manipulating about the lights, and why,” she said.

While sitting in on her prospective classes, Diaz increasingly believed the Department of Drama's graduate program in lighting design would support her needs as a young designer. Diaz also cites Professors Lonnie Alcaraz and Jaymi Lee Smith as driving forces in committing to the program.

“I saw how [Alcaraz] talked about light in his classes – how he got students to be excited about it. I knew I needed to learn from a person like that. I also knew that the program offered another perspective and mentor in lighting design: Professor Jaymi Lee Smith. A female mentor active in the field was something I had not yet had.”

After graduating, Diaz was eager to return to El Paso, Texas – the city that raised her. “I had the opportunity to help my undergraduate mentor in the theater program and am utilizing and sharing what I learned from my time in California with the current students at UTEP.” Diaz is continuously motivated to set her students up for success – and to see out their creative and professional potential beyond the classroom.

As for long-term, professional pursuits, Diaz looks forward to becoming a better educator and mentor. “I'm excited about other opportunities that come about that allow me to continue designing and honing my skills with light as a medium,” said Diaz.

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Learn more at [www.madlightingdesign.com](http://www.madlightingdesign.com).

ALUMNI





# ***Art + Technology = Innovation***

Alum Garnet Hertz's new book chronicles 100 years  
of innovative DIY technology practices

*By Greg Hardesty*

**As a child and teenager**, Garnet Hertz lived in two worlds.

He grew up in Saskatoon, a city in the Canadian province of Saskatchewan.

In Saskatoon, snow is on the ground a third of the year.

In the winters, Hertz stayed in Saskatoon with his father, a professor of mechanical engineering, spending hours in the lab where his dad, a stock and drag racing buff, researched fuel efficiency for passenger cars at the University of Saskatchewan.

In the summers, Hertz whiled away time on the family farm “in relatively the middle of nowhere – north of Fargo, put it that way.”

One of four boys, his hobbies included “building forts and go-karts, many forms of art and exploring the world, and lighting things on fire.”

Small wonder, then, that the tinkerer with an artistic streak – Hertz’s mother and grandmother were painters – became an academic specializing in art and design, with a focus on DIY (do it yourself) culture, electronic art and critical design practices.

## New Book

The UCI alum (Ph.D. ’09 Visual Studies, School of Humanities; M.F.A. ’05 Arts Computation Engineering, Claire Trevor School of the Arts, Computer Science, and Engineering) this spring is dropping his first book from a major academic publisher, *Art + DIY Electronics* (MIT Press, May 30, 2023).

The book chronicles 100 years of innovative DIY technology practices, illustrating how the Maker Movement – a catch-all term for inventors and designers who include computer

nerds and traditional artists – is a continuation of a longstanding creative electronic subculture.

“It primarily looks at unique and productive ways artists have repurposed and used technology in innovative and unexpected ways,” says Hertz, an associate professor of design and Canada Research Chair in Design and Media Arts at Emily Carr University of Art and Design in Vancouver, B.C.

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*“Art + DIY Electronics primarily looks at unique and productive ways artists have repurposed and used technology in innovative and unexpected ways.”*

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Hertz says his book has many themes related to creativity and technology, including how to be innovative with a lack of resources, exploring personal identity through technology, and protest/anti-establishment movements.

An example of the latter in *Art + DIY Electronics* is the Barbie Liberalization Organization (BLO), which gained notoriety in 1993 when the group of maverick artists and activists switched voice boxes in talking G.I. Joe and Barbie dolls to underscore gender stereotyping by toy manufacturing.

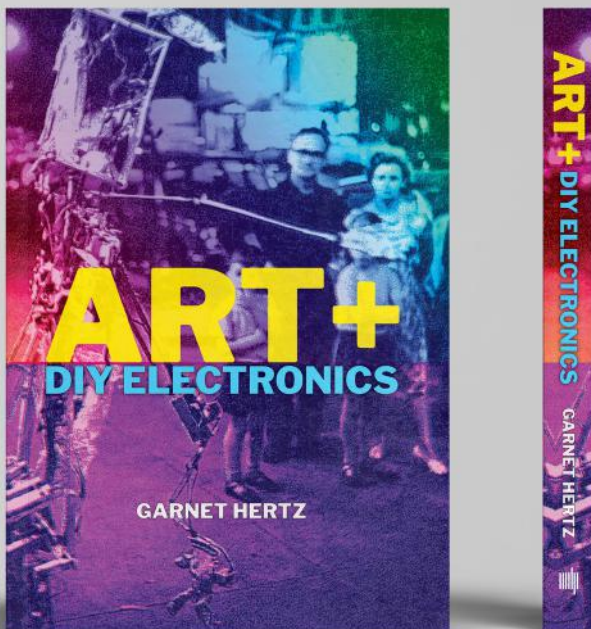
After the subversive switch when the dolls had been returned to shelves, unwitting purchasers would discover their Teen Talk Barbie saying such things as “Vengeance is mine!” while G.I. Joe dolls would utter such phrases

*Image: Garnet Hertz*

Photo: Kaia Proctor

ALUMNI





as “The beach is the place for summer!”

Says Hertz: “This happened at a time when viral corporate pranking was not really being done.”

He adds with a touch of pride: “I’ve been involved in things like this, and I know those (BLO) people.”

### The Hissing Cockroach

The Maker Movement surged in popularity with the advent of 3-D printing in the mid-2000s, and Hertz was involved from the start.

In the mid-2000s, while working on his M.F.A. at UCI, he made international news for a device he made that fused a living insect and electronic machinery.

Hertz’s *Cockroach Controlled Mobile Robot* featured a Giant Madagascar hissing cockroach, two freakish inches in length, that was strapped in a harness atop a modified computer track ball.

The roach’s movements propelled a three-wheeled robot around the floor,

an early example of a hybrid biological/machine system, with the roach serving as a kind of living central processing unit.

More recently (2021), for an art installation, Hertz created *Phone Safe*, a locked box with a slot in the top to put your mobile phone. Pressing a button adds time that your phone will be locked inside, and the phone is not retrievable while in the locked box and there is no way to reduce your time.

Perhaps not surprisingly, the inspiration for *Phone Safe* was Hertz’s four children, who today range in age from 11 to 25.

### Plan B

Going to graduate school was Plan B for Hertz.

He earned his undergraduate degree in studio art and art history from the University of Saskatchewan in 1997. At his B.F.A. show, he introduced an Internet-controlled drawing machine. While logged onto a website, people

could manipulate a robot that would scratch lines into the ground.

“That was the first mechanical thing I made that was popular,” Hertz says. “I was like, ‘Oh, wow – people like this. This is, like, a thing.’”

Hertz then launched a commercial design firm. But the startup tried to go to an initial public offering but failed during the dot.com swoon in the early 2000s.

Hertz then won a Fulbright award for graduate school and he picked UCI for its then-new (and since discontinued) M.F.A. in Arts Computation Engineering.

“It was dynamic and interesting,” he says of the graduate program.

Hertz credits UCI for helping him gain exposure with his cockroach contraption, which landed him on the front page of *The New York Times*, exhibitions across the globe, and on NBC with Keith Olbermann.

Also, while at UCI, Hertz organized a Meetup group called Dork Bot, which he says helped give birth to the contemporary Maker Movement.

After earning his Ph.D., Hertz remained at UCI, first as a postdoctoral scholar in the Institute for Software Research and, for about five years, as a research scientist in the Department of Informatics.

He accepted his professorship in Vancouver in 2014.

At Emily Carr, a public post-secondary university dedicated to art and design, Hertz runs a lab called The Studio for Critical Making.

## Oh, the Humanity

Hertz’s three brothers also inherited his tech geek gene. One has a Ph.D. in robotics, another is an electrical engineer, and the third is a mechanical engineer.

“I was the most creative one,” Hertz says, “so I ended up doing art.”

Hertz’s works have been exhibited in 18 countries and he has won top international awards, including the Oscar Signorini Prize in robotic art.

In several of his works, Hertz repurposes obsolete media technologies. His 2009 work *OutRun* turned an arcade video game cabinet into a vehicle. As the vehicle is driven, it converts the camera view of the real street into an 8-bit video screen view that the driver uses to navigate.

One of Hertz’s core beliefs is that the arts and humanities can be useful tools in addressing the information overload afflicting modern society.

Sure, he says, technology is great and allows people to connect with each other in new ways. But new technology also means people are constantly being disrupted.

Part of the blame, he says, is the result of technology designers’ desire to maximize users’ productivity without giving enough thought to how these modern tools affect individuals and society at large. Technology, Hertz says, needs to be more human-focused.

“If technology is to improve society,” Hertz says, “it must be designed for the complexities of what it means to be human. And being human is far from simple.”

Learn more about Garnet Hertz and his new book on his website, [www.conceptlab.com](http://www.conceptlab.com).





## Ballet X

Alumna Andrea Yorita, B.F.A. '12, is one of only a dozen professional dancers from BalletX, a premier national contemporary ballet company based in Philadelphia, which presents a diverse and innovative repertoire. In January, BalletX performed for one night only at the Irvine Barclay Theatre, and Yorita took time out of her busy schedule to teach a master class to current ballet students in the Department of Dance.

"It's so inspiring for our students to have an alum, like Andie, come back and share their experiences," said Molly Lynch, chair of the department. Yorita credits UCI with seeking out a position with BalletX. She shared with the *TimesOC*: "Going to college really opened up my eyes to the contemporary dance world... I was so lucky to have been exposed to a large range of styles, from classical ballet to modern to jazz... I don't think I would have auditioned for BalletX had I not gone to UCI." While at UCI, Yorita was a William J. Gillespie Foundation Scholar and studied under Diane Deifenderfer, Molly Lynch and Donald McKayle.



ALUMNI



# Kaysie José Comes Full Circle at CTSA

By Mia Hammett



A once-UCI undergraduate, alumna Kaysie José (B.A. '11) is particularly qualified — and wholly committed — to bolstering the creative career pursuits of UCI's arts students.

After working in UCI's Student Housing department, José joined the Claire Trevor School of the Arts (CTSA) part time as an Outreach Programs Coordinator in September 2015. From there, she achieved full-time status in 2016, rose to the position of manager in 2019, and has most recently earned the title of associate director of Outreach Programs for the CTSA.

In her newly acquired role, José is eager to expand the professional development and career-readiness opportunities for CTSA undergraduates.

"Many of us at the school already do this in various ways," said José, "but our goal is to create more formal programming accessible to students of all arts majors and interests."

José's long-term aspiration is to create and oversee a dedicated career office in the CTSA, whose express purpose is to develop well-informed, well-prepared 21st-century professionals, both within and outside of the creative sectors.

As an undergraduate who hadn't declared a drama major until her third year, José believed she didn't sufficiently take advantage of all her school had to offer. But having returned to the CTSA as a professional, her disappointment has been replaced by sincere gratitude and admiration for her work — and the students who define it.

"Not only do I get to be in service to our amazing arts students and community, but I have a direct impact in molding an environment and creating opportunities that I did not get to have or were not available to me," she said.

## Building Bridges

José wholeheartedly believes in the transformative power of education. Having moved to the United States as a child, whose parents uprooted their lives for her educational future, José can attest to the deep intrinsic value of education.

*Image: Kaysie José (bottom left) on the last day of Creative Connections training in the fall 2021. Creative Connections interns each received their favorite snack as a parting gift.*

Photo: Courtesy of Kaysie José

“I immigrated here from the Philippines because my parents wanted to afford their children better educational opportunities.” While optimistic about education as a tool to carve out desired futures, José also recognizes the combined structural and systemic factors continuing to work against those in pursuit of higher education.

“I firmly believe that higher education is for everyone and anyone who wants to pursue it — and we, as educational institutions, still have lots of work to do in eliminating barriers to this pursuit. As a higher education professional, I am committed to embodying this idea in all the work I do,” she says.

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“Being able to work alongside and support our students truly affirms what I do, why I show up, and what has kept me at UCI for the last 10 years.”

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In her current role, José runs the CTSA’s Creative Connections program, which provides yearlong funding for UCI arts students interested in earning practical teaching experience developing arts-based curriculum and projects for K-12. She also managed the CTSA’s Summer Academies in the Arts program—2- to 3-week summer college and career preparatory intensives that provide dance, art, drama and music lessons to advanced high school- and

college-aged students. She believes that her emerging work in leading the program introduced her to a spectrum of student experiences that resulted in a keener interest in career counseling.

After earning her Masters in College Counseling and Student Development from Azusa Pacific University in 2020, José realized that adapting the Creative Connections internship program was a sensible intersection of her professional interests and a natural progression of her career development within the CTSA. Her work in the CTSA affords her the potential to uniquely and fundamentally shape the futures of individual arts students.

“Whether that’s getting them on our campus for a free show or having them participate in a workshop, we take a student’s interest or involvement in the arts and use it as a catalyst to expose them to this environment, to have them recognize that higher education is a viable option and that they do belong in a place like this.” For José, it’s about moving and working towards vast career potential—helping students forge generative, career-spanning experiences and connections that lead them beyond a fixed path.

“I’m always in awe of our students,” said José. She is deeply moved by the experiential depth and scope of the students she works with and describes them with refreshingly impassioned optimism. “Being able to work alongside and support our students truly affirms what I do, why I show up, and what has kept me at UCI for the last 10 years.”

**For UCI Alumni resources, visit [engage.alumni.uci.edu](https://engage.alumni.uci.edu)**

Are you an Arts Alum? Learn ways to stay connected at [www.arts.uci.edu/alumni](https://www.arts.uci.edu/alumni).  
Questions or stories? Contact [artsalumni@uci.edu](mailto:artsalumni@uci.edu).

## Finding Your People

In February, the Department of Drama presented *Airness*, written by Chelsea Marcantel and directed by Chancellor's Professor of Acting Eli Simon. "In directing *Airness*," said Simon, "I became fascinated by the intersection of acting and air guitar and how the brilliance of our playwright capitalized on the potential for theatricalizing this unusual form of performance art. Here you meet people that care deeply about their community and help like-minded artists achieve their dreams on stage." *Airness* follows the protagonist, Nina, who enters her first air guitar competition, thinking winning will be easy. She befriends a group of charismatic nerds committed to becoming the next air guitar champion and discovers there's more to this art form than playing pretend. Simon added: "Achieving 'Airness' is about finding yourself in your favorite songs and then performing with raw freaking joy."



Photo: Paul R. Kennedy





## BRIDGE BUILDER

# Q&A with Goran Matijasevic

*As executive director of the UCI Chief Executive Roundtable, Goran Matijasevic, Ph.D., MBA, serves as an ambassador to the business community. He's also one of the most avid supporters of the arts at UCI, attending nearly every performance, exhibition and event offered by the Claire Trevor School of the Arts – 41 in just the past 12 months. A member of the Claire Trevor Society, Matijasevic provides philanthropic support across the school. He has received both the UCI Lauds & Laurels Distinguished Engineering Alumnus and Outstanding Staff Achievement Awards.*

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

**Q. With your degrees in engineering and business, what role do the arts play in your own life?**

**GM:** From an early age, my parents exposed me to the arts, taking my brother and me to concerts, opera and museum exhibits wherever we were. During high school in New York, I enjoyed art classes and often found myself wandering museums alone. Although I never had too much success in any arts endeavors, I took a liking to expressing myself through photography – which I continue today – and I even started a photography club while I was a grad student at UCI.

**Q. How did you first become involved with CTSA?**

**GM:** As a grad student at UCI, I attended arts performances at the School of the Arts (now CTSA), finding them affordable for my student budget. In fact, my first date with my late wife Susan was an M.F.A. dance performance at UCI. We enjoyed many other performances and exhibitions at UCI over the years. In fact, this led me to recently establish an endowed graduate award in dance in the name of Susan and me.

**Q. What inspires you to support the arts and CTSA?**

**GM:** I believe arts are essential as they offer a pathway to broadening one's horizons. When I host the UCI Alumni Association Dinner with Anteaters, I make it a point to take the students to a performance at CTSA after an early dinner. I'm always surprised at how many students have never been to a symphony concert or ventured over to CTSA for one of the many performances there, and I'm so glad to be able to expose them to the arts. I choose to support the arts because I enjoy them and want to encourage our arts students, but ultimately, the arts enrich our entire community.

**Q. You're a charter member of the Claire Trevor Society, which enhances the academic and creative excellence at CTSA. What have you enjoyed most about your involvement?**

**GM:** For someone like me who already attends most of the wonderful performances by CTSA, the Claire Trevor Society is a great opportunity to get a behind-the-scenes peek into the shows and exhibits.

**Q. What role do you see the arts playing in building bridges at UCI and in our community?**

**GM:** UCI arts provide a great bridge to connect with the local community and our alumni. While UCI has a lot to offer in the way of lectures and events across many, many disciplines, the arts offer a universal language and can be enjoyed by all.



# Advocating for disAbility in Dance

*M.F.A. student Bradford Chin envisions  
a more inclusive future in dance*

*By Christine Byrd*

## *Leotard. Tights. Classical music.*

To M.F.A. dance student Bradford Chin, these aren't just universal symbols of ballet but potentially barriers for people who don't fit a predefined mold. In the

introductory ballet classes Chin teaches at UCI, he gives students the freedom to wear what they're most comfortable in and sometimes even has them dance to popular songs by contemporary artists.



Photo: Steve Disenhof

**Image:** JanpiStar (*The March Hare*), Bradford Chin (*The Queen of Hearts*), Lani Dickinson (*Alice*), DeMarco Sleeper (*The Mad Hatter*), and AJ Guevara (*The Caterpillar*) in Arthur Pita's *Alice in Californiland* (2019) for *AXIS Dance Company*.

"It's fun, but more importantly, when I clearly signal my intention to break some of the unspoken rules of ballet, students realize they have permission to break other rules that they need to in order to fully exist in the space," Chin says.

Through his research and teaching in the Claire Trevor School of the Arts Department of Dance, Chin has become a leader in disability in dance — the

concept that speaks not only to who can be a "dancer" but also shifts the traditional balance of power among the teacher, choreographer and dancer.

"Bradford is a catalyst for us at UCI," says Kelli Sharp, associate professor of dance and Chin's advisor. "He's really bringing disability justice to the forefront and is creating a scaffold for us to navigate that's more inclusive."

### "Sense of Self"

Chin doesn't exactly fit the traditional mold of a dancer. He stumbled into the art fairly late in life — as a high school student in San Francisco — and enrolled as a pre-med major at California State University, Long Beach before fully committing to dance.

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"He's really bringing disability justice to the forefront."

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"Movement was a way of digging into and finding my sense of self," says Chin.

Professionally, Chin danced at the LA Phil during its centennial season, served as teacher and choreographer at schools and organizations across the country, and then became a full-time company member and teaching artist at the Oakland-based *AXIS Dance Company*, which integrates disabled and non-disabled dancers. Chin planned to pursue a graduate degree to further explore disability in dance, and when *AXIS* let him go during the COVID-19 pandemic, he took that as a sign that the time was right.



**Image:** Bradford Chin and Yuko Monden Juma in Jennifer Archibald's *Petrichor - the smell of earth after rain* (2019) for *AXIS Dance Company*.

Photo: Steve Disenhof

One in every four Americans experiences some sort of disability, according to the Centers for Disease Control, yet hardly any dancers call themselves disabled. Usually, disability ends a dancer's career.

"Dance, as it's currently done, disables a lot of people — injuries, stress disorders, eating disorders, body dysmorphia. These stick with the dancers for the rest of their life and create a disabling experience," says Chin. "Dance is a gateway to disability and also gatekeeps against disability. That's the tension we're working with right now."

### "Giving Students Agency"

Chin's graduate research encompasses not just teaching and choreographing for disabled dancers but also studying how disability and ableism impact all dancers, regardless of whether they consider themselves to be disabled.

One tenet of disability justice is making sure that the ones who are most impacted are the ones who provide the leadership and input.

"Because the ones dancing the work and performing it are the most impacted, that means they should have the power to take care of themselves and the process, adjusting individual rehearsals and trajectory based on their needs," Chin explains. "So the dancers are encouraged to convey what their body, mind, spirit needs as the process goes on. And to communicate that so we can treat them as individuals."

When Chin choreographs, he follows this process, serving more as a facilitator who shares the creative and choreographic process with the dancers. At first, this can be unnerving for students who are unaccustomed to it.

"But giving students agency and access allows them to see themselves in the



*Image: Bradford Chin*

Photo: Canton Winer

world, not just as performers but as individual artists who have voices and can bring themselves into the work," Chin says.

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**"Bradford builds bridges to start conversations across disciplines, with individuals with all different abilities."**

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Chin carries this ethos beyond the dance studio. He serves on the advisory council for the National Dance Education Organization, the UCI Associated Graduate Students council and the UCI Queer Graduate Caucus.

"Bradford builds bridges to start conversations across disciplines, with individuals with all different abilities," says Sharp. "He drives not just inclusion



Photo: Skye Schmidt

**Image:** UCI undergraduate dance majors in *Sunrise: A case study in movement scores and disability justice (2022)*, choreography by the dancers, Bradford Chin, and Lauren Rotante.

for the artform but inclusion and accessibility across all aspects of our community here at UCI.”

### “Dance is Teaching”

A love for teaching has been a constant in Chin’s multi-faceted career. At UCI, he was accepted into the highly competitive Pedagogical Fellows Program, a campuswide program to train future faculty to be excellent teachers.

“Everything in dance is teaching,” Chin says. “Communicating choreographic ideas to a dancer is an act of teaching. We’re teaching the audience about who we are as artists. It’s important for dance artists to recognize that they can’t escape pedagogy.”

At the *Dance Escape 2023*, as part of his M.F.A. thesis, Chin will showcase a new piece featuring two disabled dancers and incorporates an original poem by one of them. They will be complemented in their performance by undergraduate UCI dancers who are learning the best practices of disability in dance through the experience.

While this process is not common in the professional dance sphere — yet — the industry is actively grappling with issues of equity and representation. In just the last few years, high-profile companies have started allowing skintoned tights and shoes for dancers of color. Chin believes it’s important for university dance programs to lead the way in developing and training dancers in more inclusive methods and for UCI undergraduates to be prepared for the evolving dance field.

“Universities are sites of research and innovation — a lab where we can play and explore and, in doing so, find more freedom,” he says. “We have a responsibility to envision a different future and to instill in students a spirit of asking questions of what we can do differently and how we can do better.”

Dance Escape 2023, the M.F.A. graduate student showcase, will run April 20-22, 2023. To purchase tickets, visit [dance.arts.uci.edu/tickets](https://dance.arts.uci.edu/tickets).

# SPRING 2023



*Image:* Visitors view the installation *Future Echoes* (2019) by Cog-nate Collective as part of the *Leaves for Burning* exhibition at the Contemporary Arts Center Gallery in October 2022.

Photo: Will Tee Yang

SEASON EVENTS

UCI Claire Trevor School of the Arts

**SUMMER  
ACADEMIES  
IN THE** *Arts*  
2023

APPLICATIONS  
*Now Open*

[www.arts.uci.edu/summer-academies](http://www.arts.uci.edu/summer-academies)

# 2022-23 Season-At-A-Glance

## Spring 2023

Through April 29*	<i>Difference Machines: Technology and Identity in Contemporary Art</i>	BC
April 6–15*	Juried Undergraduate Exhibition	UAG/R
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: <i>Dance Escape</i>	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: <i>Physical Graffiti</i>	CTT ●
May 10–13*	Coup de Comedy Festival	AC
May 13–14	UCI Opera: <i>Gianni Schicchi</i>	IBT
May 13–27*	3rd Year M.F.A. Thesis Exhibition II	CAC/R/UAG
May 17*	Small Jazz Groups	WSH
May 20–June 10*	<i>Expanded Ecologies</i>	BC
May 24*	UCI Jazz Orchestra	WSH
May 26	UCI Symphony Orchestra	IBT
May 31*	UCI Music: Honors Concert	WSH
June 2*	ICIT Showcase Concert	WSH
June 3–10	UCI Drama: <i>RENT</i>	CTT ●
June 5*	UCI Wind Ensemble	WSH
June 7*	Guitar Ensemble	AMP
June 8*	Tenth Thursday	AC
June 8–17*	Undergraduate Honors Thesis Exhibition	UAG
June 9*	UCI Chamber Singers	WSH
June 12*	Chamber Music Concert	WSH

## Summer 2023

July 10–28	Summer Academies in the Arts	AC
July 15–Sept. 9	New Swan Shakespeare Festival <i>As You Like It</i> , directed by Beth Lopes <i>Julius Caesar</i> , directed by Andrew Borba <i>The Complete Works of William Shakespeare (abridged) [revised]</i> , directed by Eli Simon	NS

## 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
IBTΔ	Irvine Barclay Theatre	xMPL	Experimental Media Performance Lab
NS	New Swan Theater		Check website for specifics.

Δ Venue not on CTSA campus. Consult CTSA website maps: [www.arts.uci.edu/directions](http://www.arts.uci.edu/directions)

Dates, venues, titles are subject to change.

Please check our online events calendar ([www.arts.uci.edu/calendar](http://www.arts.uci.edu/calendar)) for the most current information.

\* indicates free event / ● indicates tentative shuttle availability.

# Spring Quarter 2023 Events

**Spring quarter at CTSA presents** a flurry of creative activity and experiences for every art enthusiast. This quarter, the CTSA presents a series of concerts, exhibitions and plays focused on social justice, classical works, art + technology and so much more. Take advantage of significant presentations such as the undergraduate musical, *RENT*, and the UCI Chamber Singers, previewing their competition songs as they prepare to head to Ireland this summer. There is truly something for everyone!

## BEALL CENTER FOR ART + TECHNOLOGY



**Through April 29, 2023**

### **Difference Machines: Technology and Identity in Contemporary Art**

*Organized by the Buffalo AKG Art Museum*

*Curated by Tina Rivers Ryan and Paul Vanouse*

*Difference Machines: Technology and Identity in Contemporary Art* addresses the complex relationship between the technologies we use and the identities we inhabit. The exhibition asks: How is technology changing the way we see ourselves, and each other? In what ways does it contribute to — or allow us to resist — prejudice and systemic forms of oppression? Dynamic and interactive, the gallery transforms into a laboratory for experimenting with our increasingly powerful “difference machines” as we strive to invent a more equitable future.

*Beall Center for Art + Technology*

*Gallery Hours | Monday-Saturday | Noon-6 p.m.*

*Image: Rian Ciela Hammond, Root Picker, 2021. Courtesy of the artist. Photo by Yubo Dong*

## ART



**April 6-15, 2023**

**Opening Reception: Thursday, April 6, 6-8 p.m.**

### **Juried Undergraduate Exhibition**

Featuring works by 31 students in the Department of Art.

*University Art Gallery*

*Room Gallery*

*Free admission*

*For more information, visit [uag.arts.uci.edu](http://uag.arts.uci.edu)*

### 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.*

## MUSIC: FACULTY ARTIST SERIES



**April 14-15, 2023, 8 p.m.**

### Faculty Artist Series: Kei Akagi and Friends

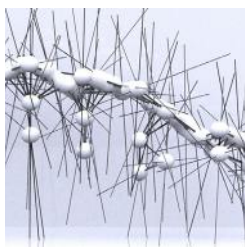
*Darek Oles, bass*  
*Jason Harnell, drums*

Internationally renowned pianist and composer Kei Akagi takes the stage for his annual concert for an evening of modern jazz. He will be joined by colleagues Darek Oles (bass), and Jason Harnell (drums) for an evening of live music. This trio has been together for more than 30 years, and seamlessly incorporates the full spectrum of traditional and experimental jazz.

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



## MUSIC



**Wednesday, April 19, 2023, 8 p.m.**

### Gassmann Electronic Music Series: Matthew Schumaker & Eric Huebner Concert and Workshop

*Organized by Kojiro Umezaki*  
*Eric Huebner, piano*  
*Joshua Rubin, clarinet*  
*Jacob Sundstrom, computer musician*  
*Matt Schumaker, computer musician*

The Gassmann Electronic Music Series presents a concert featuring a range of works for piano and electronics curated by composer Matt Schumaker and pianist Eric Huebner. Among other pieces, Huebner will premiere Schumaker's work *Arcs above the Earth (after Michael Anderson)*, which evokes astronaut Michael Anderson, who died in 2003 on Shuttle Columbia.

*Presented with generous support from UCI Illuminations.*

*Winifred Smith Hall*  
*Free admission*

## DANCE



**April 20-22, 2023**

### Dance Escape

*Alan Terricciano and Ariyan Johnson, artistic director*

M.F.A. choreographers present a lively spring showcase featuring a unique program of original new works highlighting graduate and undergraduate dancers.

*Claire Trevor Theatre*  
*Evenings: April 20, 21, 22* 8 p.m.  
*Matinee: April 22* 2 p.m.

\$ 19 / 16 / 15 / 12

*\*Streaming April 22 at 2 p.m. | Access Code \$15*



## MUSIC



**Friday, April 21, 2023, 8 p.m.**

### **Pointercounts. A French-Belgian Trio for a World Tour of Classical, Jazz, and Electroacoustic Collaborative Music**

*Organized by Lorna Griffitt*

Pointercounts, a French-Belgian trio, performs mixing classical, 21st Century, and computer-assisted electroacoustic works as well as jazz improvisation. Pianists Jérémie Favreau (UCI M.F.A.) and Patrick Defosse, based at the Maurice Ravel Conservatory in Bayonne, will be joined by percussionist/electroacoustic keyboardist Anne-Gabriel DeBaecker in world premieres of works composed by Defosse and mixed with pieces by Claude Debussy and Albert Roussel. This U.S. premiere performance will combine strict interpretations along with free improvisations, creating a unique and exciting musical experience.

*Presented by UCI Illuminations.*

*Winifred Smith Hall*

*Free admission*

## ART



**April 22 - May 6, 2023**

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

### **M.F.A. Thesis Exhibitions, Part I**

Featured Artists: Brian Bowman, Roger Fuentes, Anna Kim and Grant Speich

*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](http://uag.arts.uci.edu)*

### 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



**April 29 - May 7, 2023**

### **The Sweetheart Deal**

*Written by Diane Rodriguez  
Jacquelyne Estrada, scenic design  
Kassia Curl, lighting design  
Sam Allen, production stage manager*

*Directed by Sara Guerrero  
Savannah Flower, costume design  
Melanie Lopez, sound design*

A woman finds her calling while volunteering for an underground political newspaper during the early years of the United Farm Workers movement. In 1970, things were tumultuous for Cesar Chavez and the UFW. Obie Award-winning writer-director Diane Rodriguez traces its history through the eyes of two journalists who leave their comfortable middle-class life in San Jose to volunteer for *El Malcriado*, the underground newspaper founded by Chavez and Dolores Huerta.

*Robert Cohen Theatre*

*April 29; May 4, 5, 6*

*8 p.m.*

*April 30\*; May 7*

*2 p.m.*

*May 3*

*7:30 p.m.*

*\*Join us for a Talk Back with cast/crew after the show on April 30  
\$ 19 / 16 / 15 / 12*

*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 4-6, 2023**

### **Physical Graffiti**

*Lindsay Gilmour and Molly Lynch, artistic directors*

Some of the most promising undergraduate choreographers in the Department of Dance present original new works in this annual concert.

*Claire Trevor Theatre*

*Evenings: May 4, 5, 6*

*8 p.m.*

*Matinee: May 6*

*2 p.m.*

*\$ 19 / 16 / 15 / 12*

*\*Streaming May 6 at 2 p.m. | Access Code \$15*



## DRAMA



**May 10-13, 2023**

### **The Coup de Comedy 2023 & Global Improvisation Initiative Exploration: Evolution of Improvisation**

A free four-day comedy festival featuring panels, workshops, and performances available to the community at UCI and with some online offerings. This year, the team will partner with the Global Improvisation Initiative (GII) to explore the Evolution of Improvisation until now and present innovations that will impact the future around the world.

*Claire Trevor School of the Arts Campus and Online*

*Free admission, For more information, visit [improvrevolution.org](http://improvrevolution.org)*

## MUSIC



**May 13-14, 2023**

### **Opera at UCI: Gianni Schicchi**

*Music by Giacomo Puccini*  
*Libretto by Giovacchino Forzano*  
*Darryl Taylor, artistic director*  
*Dr. Geoffrey Pope, conductor*  
*Featuring the UCI Symphony Orchestra*

Opera at UCI presents *Gianni Schicchi*, a comic opera in one act about family, deception, greed and double-crossing. Relatives of Buoso Donati, very wealthy and newly deceased, gather for the reading of his will. When they discover their inheritance wasn't exactly as they hoped, the family enlists the help of the morally flexible Gianni Schicchi to alter the outcome. Written by Giacomo Puccini and composed in 1917-18, the Italian libretto by Giovacchino Forzano offers one of Puccini's best-known and most famous arias, "O mio babbino caro," based on an incident mentioned in Dante's *Divine Comedy*. Experience the talent of students in the Vocal Arts program at UCI in this colorful opera for the whole family.

*Irvine Barclay Theatre*

*Evening: May 13*

*8 p.m.*

*Matinee: May 14*

*2 p.m.*

*§ 21 / 18 / 16 / 8*

## ART



**May 13-27, 2023**

**Opening Reception: Saturday, May 13, 2-5 p.m.**

### **M.F.A. Thesis Exhibitions, Part II**

Featured Artists: Zachary Benson, Emily Babette Gross,  
Stephen Rivas and Alexandria Ryahl

*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](http://uag.arts.uci.edu)*

## MUSIC



**Wednesday, May 17, 2023, 8 p.m.**

### **UCI Jazz Small Groups**

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

*Winifred Smith Hall*

*Free admission*

## BEALL CENTER FOR ART + TECHNOLOGY



**May 20 - June 10, 2023**

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

### **Expanded Ecologies**

*Curated by Zachary Korol Gold*

*Expanded Ecologies* is the third event in the Beall Center for Art + Technology's new Art + Ecology series and features works by CTSA MFA students. What began as a natural science discipline that investigated the relations between an organism and its environment, ecology has become a general worldview that posits relations themselves as ontological. With relations as foundational, organisms are understood to be contingent within kaleidoscopic webs of life. How do these conditions open the field of art production? How do they foreclose it?

*Beall Center for Art + Technology*

*Gallery Hours | Monday-Saturday | Noon-6 p.m.*

*Image: A tree that looks like a human, 2009 (planted in 1998). Photo by Becky Northey. [www.pooktre.com](http://www.pooktre.com)*

## MUSIC



**Wednesday, May 24, 2023, 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



**Friday, May 26, 2023, 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 classics from your favorite composers under the direction of Dr. Geoffrey Pope. The detailed program will be announced in April.

*Join Maestro Geoffrey Pope for a Pre-Concert Conversation before the performance at 7 p.m.*

*Irvine Barclay Theatre*

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

## MUSIC



**Wednesday, May 31, 2023, Noon**

### **2023 Music Honors Concert**

*Organized by Lorna Griffitt, Sarah Koo and Nina Scolnik*

The annual UCI Music 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.

*Winifred Smith Hall*

*Free admission*

## MUSIC



**Friday, June 2, 2023, 8 p.m.**

### **ICIT Student Concert**

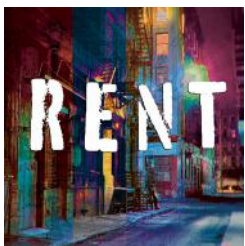
This annual concert presents original new works by Ph.D. students in Integrated Composition, Improvisation, and Technology (ICIT) in the UCI Music Department.

*Winifred Smith Hall*

*Free admission*

*Supported by the Gassmann Electronic Music Series*

## DRAMA



**June 3-10, 2023**

### **RENT**

*Music, Lyrics & Book by Jonathan Larson*    *Directed by Telly Leung*  
*Zachary Dietz, music direction*                      *Andrew Palermo, choreography*  
*Andrea Corona, scenic design*                      *Marcy Froehlich, costume design*  
*Diana Herrera, lighting design*                      *Costa Daros, sound design*  
*Jake Arpaia, production stage manager*

In the late 1980s and early 1990s, friends in Manhattan's East Village struggle to build the lives of their dreams. Pennilessness, drug abuse, HIV/AIDS, social tension, and political unrest, among other hardships, challenge the group physically and emotionally. Facing the problems head on, they make personal self-discoveries and find what really matters most in life.

*Claire Trevor Theatre*

*June 3, 8, 9, 10*

*8 p.m.*

*June 4\**

*2 p.m.*

*June 7*

*7:30 p.m.*

*\* Join us for a Talk Back with cast/crew after the show on June 4  
\$ 19 / 16 / 15 / 12*

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



## MUSIC



**Monday, June 5, 2023, 8 p.m.**

### **UCI Wind Ensemble**

*Kevin McKeown, conductor*

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

*Winifred Smith Hall*

*Free admission*

## MUSIC



**Wednesday, June 7, 2023, Noon**

### **Guitar Ensemble**

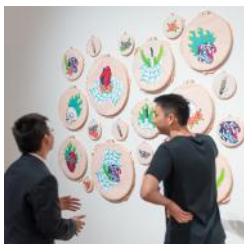
*Organized By Alexander Dunn*

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

*Winifred Smith Hall*

*Free admission*

## ART



**June 8-17, 2023**

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

### **Undergraduate Honors Thesis Exhibition and Select Undergrad Exhibition**

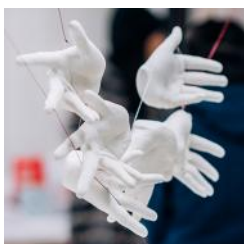
Featuring works by students in the Department of Art.

*University Art Gallery*

*Free admission*

*For more information, visit [uag.arts.uci.edu](http://uag.arts.uci.edu)*

## ART



**Thursday, June 8, 2023, 6-8 p.m.**

### **Tenth Thursday: An Undergrad Exhibition**

*Presented by the Department of Art*

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 9, 2023, 8 p.m.**

### **UCI Chamber Singers Spring Choral Concert**

*Dr. Irene Messoloras, conductor and director*

Kick-Off Concert! Hear the UCI Chamber Singers and Voces Chamber Ensemble perform a variety of repertoire that will be featured in their tour to Ireland at the end of June. The choirs will perform the music of Johann Sebastian Bach, James MacMillan, Levente Gyöngyösi, Ola Gjeilo, Shawn Kirchner, Marques L.A. Garrett, and many more.

*Winifred Smith Hall  
Free admission*

## MUSIC



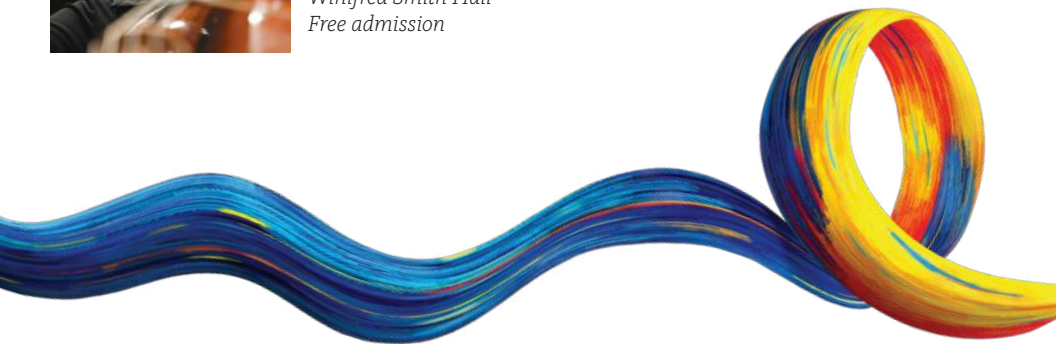
**Monday, June 12, 2023, 8 p.m.**

### **Chamber Music Concert**

*Organized By Sarah Koo*

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

*Winifred Smith Hall  
Free admission*



#### Tickets

**\$ / \$ / \$ / \$**

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

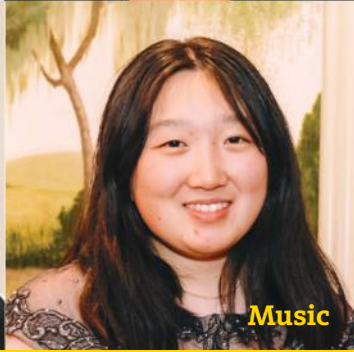
*Please note: Tickets purchased at the Barclay Box Office will incur a \$3-\$5 fee per ticket.*

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](mailto:artstix@uci.edu), or visit [www.arts.uci.edu/shuttle](http://www.arts.uci.edu/shuttle). Due to COVID-19 restrictions, the schedule is subject to change.

#### Complimentary Shuttle Service



# CLAIRE TREVOR SCHOOL OF THE ARTS NAMES 2023 CLAIRE TREVOR SOCIETY SCHOLARS



2023 Scholars: (top, pictured left to right) James Balisteri, Drama; Khadijah Silva, Art; Brenna Farrell, Dance and Biological Science, (bottom) Sophia Zahra, Art; Isabella Cao, Music; Oliver Brown, Music, ICIT

*As a first-generation student that comes from a lower socioeconomic status this award will greatly impact my studies as it will provide me with necessary funds to further my art practice and research. This award will not only impact my academic life but it will also affect my personal life as I will no longer have to worry about purchasing basic needs such as food or purchasing art materials for my projects. This fellowship will allow me the opportunity to solely focus on my interest in creating artwork that gives a voice to those who are underrepresented.*

—Khadijah Silva, M.F.A. candidate in Art

The Claire Trevor Society provides a front door to 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.

[www.arts.uci.edu/claire-trevor-society](http://www.arts.uci.edu/claire-trevor-society)



# Thank You!

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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 [ctsadevelopment@uci.edu](mailto:ctsadevelopment@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



THE  
CLAIRE TREVOR  
SOCIETY

**CLAIRE  
TREVOR  
SOCIETY**

The Claire Trevor Society Inaugural Celebration at the  
Claire Trevor Theatre. Photo: Jeanine Hill



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Join today:  
[www.arts.uci.edu/claire-trevor-society](http://www.arts.uci.edu/claire-trevor-society)

# 2022-23 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](http://www.arts.uci.edu/boxoffice)

## Contact

(949) 824-2787 | [artstix@uci.edu](mailto:artstix@uci.edu)

## Tickets

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

## Ways to Save

### Ticket Packages

[www.arts.uci.edu/package](http://www.arts.uci.edu/package)

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

[www.arts.uci.edu/faster](http://www.arts.uci.edu/faster)

### Student Arts Pass for Current, Full-Time UCI Students

[www.arts.uci.edu/sap](http://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](http://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](http://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.

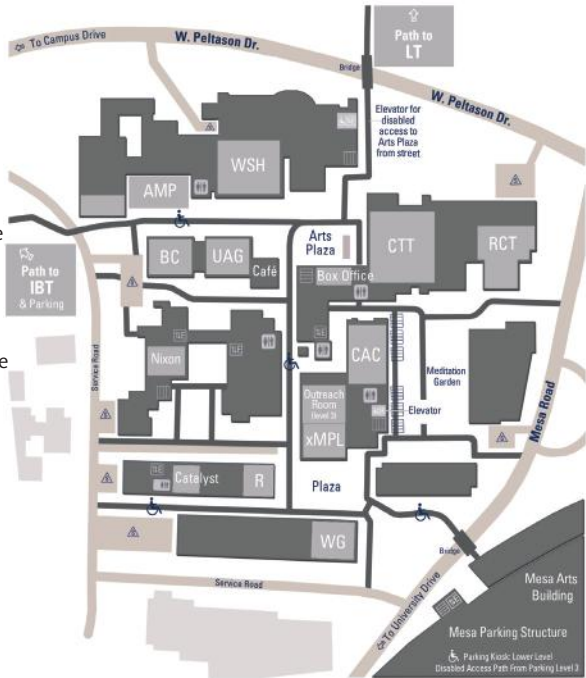
[www.arts.uci.edu/directions](http://www.arts.uci.edu/directions)

Stay abreast to ongoing campus updates related to COVID-19, including visitor access policies, at [uci.edu/coronavirus](http://uci.edu/coronavirus).

## Venues

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

▲ *Venue not on CTSA campus*  
[www.arts.uci.edu/venues](http://www.arts.uci.edu/venues)



## UAG

University Art Gallery  
 (949) 824 9854  
[gallery@uci.edu](mailto:gallery@uci.edu)  
[uag.arts.uci.edu](http://uag.arts.uci.edu)

## Maps

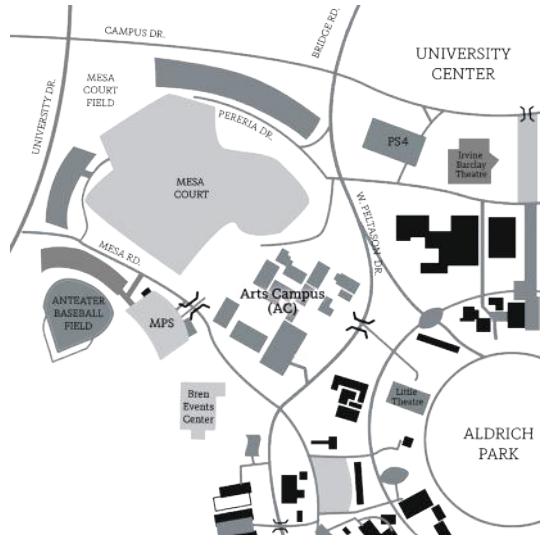
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Please use the pedestrian bridge to get to CTSA galleries and theatres. Take elevator or stairs to Level 3 of Mesa Parking Structure (MPS) to access bridge, which is to your left as you exit elevator or stairs.

## UCI Parking

\$13  
[www.parking.uci.edu](http://www.parking.uci.edu)  
 Check for parking discounts at  
[www.arts.uci.edu/parking](http://www.arts.uci.edu/parking)



# UCI Claire Trevor

## School of the Arts

University of California, Irvine  
Claire Trevor School of the Arts  
200 Mesa Arts Building  
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