

CONNECT

Claire Trevor School of the Arts Magazine



Arts &
Technology

UC Irvine
Spring 2026

Where Sound Evolves

In the Contemporary Arts Center recording studio, which is connected to the adjacent Experimental Media Performance Lab (xMPL), Danny Sanchez, M.F.A. '13, provides technical and artistic expertise to support wide-ranging faculty and student creative work and research. As an alumnus of the Department of Music's graduate program in Integrated Composition, Improvisation, and Technology (ICIT), Sanchez now serves the school as the music technology manager, working at the intersection of creative practice, pedagogy and technical innovation.



Message from the Dean



Dear UCI Arts Community,

At the Claire Trevor School of the Arts, artists engage technology as an active partner in creative inquiry, experimentation and collaboration. This Spring 2026 issue of *CONNECT*, themed “Arts & Technology,” demonstrates how our creative community integrates technological tools and systems as core methods of artistic practice, research and exchange.

This issue brings readers into spaces where creative practice and technological inquiry intersect. From the Experimental Media Performance Lab (xMPL), where artists across the Departments of Art, Dance,

Drama and Music transform a high-tech black box theater into a site for immersive performance, to the Beall Center for Art + Technology, which concludes its 25th-anniversary programming with a critical examination of social media, these stories position technology as both medium and subject.

You’ll also hear from faculty such as associate professor of dance Chad Michael Hall, whose work reimagines how audiences engage with performance through virtual reality. Across UCI Arts, technology functions as a site for embodied experience, collaboration and ethical inquiry, extending how creative work is made, shared and understood.

Our alumni and students continue this critical engagement beyond the university. Documentary filmmaker Basia Myszynski ’78 examines the ethics of technological innovation through *Women of Carbon*, while artist Gosia Wojas, M.F.A. ’22, explores the feminist politics embedded in artificial intelligence and artificial humans. Doctoral student Rebecca Larkin, Ph.D. ’26 builds interactive musical and video game-based systems that respond in real time, reminding us that technology can be a shared participatory space. This issue also features a conversation with artist and entrepreneur Jeff Beall and David Familian, artistic director of the Beall Center for Art + Technology, reflecting on the center’s 25-year legacy at the intersection of art, technology and society.

As “Arts & Technology” brings our second volume focused on the “Arts &” campaign to a close, it reflects the school’s mission to engage in creative activity and scholarly research as inseparable and spotlight how the arts play a vital role in how we understand an increasingly complex world. Thank you for the support, curiosity and imagination you bring to UCI Arts. I look forward to what we will continue to build together.

A handwritten signature in black ink that reads “Tiffany Ana López”.

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



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A Living Archive

The Inoperative Community: Exhibition X Practice, UC Irvine 1965–2025

marked the 60th anniversary of the Department of Art with a comprehensive archival exhibition at the University Art Galleries. Curated by Juli Carson, Kevin Appel and Sasha Ussef, the project examined how artistic and curatorial practice at UC Irvine has evolved over six decades, not as a fixed timeline but as an ongoing exchange of ideas, media and methods.

Alongside the exhibition, video documentation was created to capture installation views, archival materials and curator reflections, extending the life of the project beyond the gallery walls. Drawing from photographs, catalogs and historical records, the exhibition required extensive research to reconstruct moments that might otherwise remain dispersed across decades of institutional memory.

The materials on view revealed how artists and curators have continually worked across emerging forms, adapting to new tools while preserving earlier practices. Documentation itself became part of the narrative — a record of how creative work is made, shared and sustained over time.

Scan the QR code to access additional exhibition documentation and archival insights.

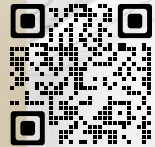


Image: Installation view of *The Inoperative Community: Exhibition X Practice, UC Irvine 1965–2025*.

Photo: Yubo Dong



The Artists' Laboratory

In the Experimental Media Performance Lab, technology blends with art to offer immersive, boundary-pushing experiences for audiences

By Christine Byrd

In William Fastenow's, Ph.D. '25 capstone recital, *Art of the Unheard*, audiences walked on elevated paths with pairs of speakers above and below them, streaming instrumental sounds, with no two guests hearing the same thing.

"The project embraced the fact that every listener would have their own unique perspective based on the neuromechanics of how we hear sounds, and they could move around so their perspective was constantly changing," said Fastenow. "We were trying to maximize that effect, while everyone was part of the same ecosystem, or piece of music."

As a graduate student in the Integrated Composition, Improvisation, and Technology program (ICIT) at UC Irvine Claire Trevor School of the Arts, he combined music performance with insights gained from a UC Irvine neurobiology course about the science of human hearing. But to put theory into practice, Fastenow needed a space completely unlike a traditional theater with a stage and seated audience.

So he turned to the Experimental Media Performance Lab (xMPL), a 4,000-square-foot, hi-tech, black box-style theater housed in the Contemporary Arts Center at the Claire Trevor School of the Arts. Since opening in 2013, the xMPL has become the go-to venue for exploratory art, featuring projects by faculty and students across UCI Arts and other departments on campus. While each show is unique, they tend to share a common thread of incorporating technology in creative ways and pushing both artists and audiences in new directions.

"The Experimental Media Performance Lab is one of our most vital and future-facing spaces because it makes collaboration visible and innovation possible," said Tiffany López, Claire Trevor Dean of the Arts. "Designed for flexibility and cross-disciplinary exchange, xMPL

Image: *Installation view of William Fastenow's, Ph.D. '25 capstone recital, Art of the Unheard in the xMPL.*

Photo: Micah Sechler

empowers artists to explore emerging technologies and storytelling practices while redefining what performance can be.”

Fastenow, who works professionally as a sound designer and serves on the faculty of The Juilliard School, is no stranger to black box theaters. What makes the xMPL exceptional, he said, is the robust technology the space offers. The space offers flexible seating, a projection screen, an overhead grid that supports movable lighting and speakers that enable high-quality, spatialized sound. Live or recorded performances from other facilities in the building — including the Meyer Sound Design Studio and a motion capture studio — can also be piped directly into the xMPL.

“William Fastenow’s capstone recital was quintessentially suited to the xMPL,” said John Crawford, professor of dance

and intermedia arts who serves as chair of the venue’s programming committee. “It felt like going into a loft in New York City and seeing an amazing piece of work that you can tell is going to change the world.”

Artistic Research

Since graduating, Fastenow has used insights from his capstone recital in the xMPL for a similar immersive sound project using pairs of speakers at an outdoor event in Helsinki, Finland. It’s just one of many examples in which the xMPL is used as an artistic laboratory to test and refine works before launching them into the world beyond campus.

Image: (below) Performance of *La Belle et la Bête*, directed by Annie Loui, in the xMPL.

Photo: Jeanine Hill





“We see the mandate of the xMPL as a technology-centric performing arts environment, to maintain UC Irvine as the premier performing arts research and development campus in the UC system,” said Crawford.

For some faculty, the venue has become an important part of their artistic practice. Over the years, director and choreographer Annie Loui, professor of drama, has premiered a number of artistic works in the xMPL. Most recently, she directed two new stage adaptations in the xMPL: *La Belle et la Bête*, a reimagining of the life of *Beauty and the Beast* author Gabrielle Suzanne Villeneuve, as well as *The Green Knight*, based on a 14th-century poem about a chivalrous quest started in King Arthur’s court. The performances made use of multiple projectors on strips of textile that served as backdrops that actors could walk through.

“Annie Loui is an example of a faculty member who makes great use of the xMPL,” said Crawford. “Her practice is inherently hybrid, crossing boundaries between theater and dance, and she often explores ways of integrating media into performance, with text or video.”

“We see the
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centric performing
arts environment...”

Student choreographers also make frequent use of the xMPL’s flexible seating, which allows dancers to be closer to audience members, moving between rows of seats, or even overhead in the catwalk – where they may be guiding a spotlight or releasing fabric over performers on cue. The xMPL hosts the annual dance M.F.A. and B.F.A. thesis performances, which can serve as a launchpad for pieces that will later be

Image: (above) 2013 xMPL performance of *Visions of the Rite of Spring: The Sacre Project*. Principal researchers include Chad Michael Hall and Lisa Naugle, dance. Choreography by John Crawford, dance; music accompaniment by Lorna Griffitt and Nina Scolnik, music.



Image: Zebulon Zang's *Low Poly Disaster* (2026), installed in the xMPL, reexamines early life simulation games and the ethics of player "misplay."

Photo: Jaime DeJong

performed in off-campus venues or by professional companies.

"Many of our M.F.A. dance students are interested in making pieces that involve digital media, visual arts or theatrical elements or that explore the relationship between performers and audiences," Crawford said. "The xMPL is a great venue for them to do that."

The space also provides a venue for faculty to teach about experimental performance — and to hone their own pedagogy. The annual Art of Performance, co-produced and co-curated by Deborah Oliver, associate professor of teaching in the Department of Art, is hosted in the xMPL. The highly anticipated event includes workshops, classes, performances and Q&A sessions that give students opportunities to learn about and practice experimental live art.

Spring Programming

The spirit of artistic exploration shapes the xMPL's programming each year. Faculty and students from the departments of dance, drama, music and

art apply for the opportunity to stage shows in the xMPL. The programming committee, composed of faculty from all four departments, aims to select projects that are not well suited toward more traditional proscenium stages or art galleries available in the school.

"The intention with the programming in the xMPL has always been to prioritize research and investigative projects, as opposed to only finished productions," Crawford said.

This year, 22 shows have been scheduled in the xMPL, featuring the work of faculty, students and guest artists.

Once selected for the xMPL, artists work with Micah Sechler, associate production manager for the venue, to bring their artistic vision to life. Sechler offers expertise in lighting and sound design to support the students, helping them match their ingenuity to their show's budget.

"Usually when a student has a project selected for the xMPL, it's their first shot at being the producer of their very own

show," Sechler said. "So I recommend that they assemble a team of people to collaborate with and execute their vision — it's going to be more successful than trying to do it alone."

Students and faculty receive grants from across campus to support their cross-disciplinary productions in the xMPL, including from the Center for Medical Humanities, UCI Arts and UCI Illuminations.

"The xMPL is more than a venue — it's a creative engine for the school," said Crawford. "The technology-rich environment gives our students and faculty a place to take creative risks and to imagine work that couldn't exist anywhere else. It doesn't just shape individual projects; it shapes artists."

This spring's lineup reflects an ethos of experimentation and boundary crossing. In March, the xMPL will host acclaimed

performance artist Meredith Monk's *Rotation Shrine, 2021*, a 10-minute video running on a loop. Monk, a pioneering figure in interdisciplinary performance, will receive the Claire Trevor Lifetime Achievement Award during the residency.

Then, from April 9-11, an immersive multimedia experience called *IN_FLUX* will combine an interactive art gallery with live dance performances to explore the evolving relationship between coastal ecology and humans. Like so many shows in the xMPL, *IN_FLUX* weaves together art and technology while engaging the audience in non-traditional ways.

As Crawford said: "Audiences should expect the unexpected in the xMPL."

To learn more about the Claire Trevor School of the Arts campus, visit arts.uci.edu.

Image: Interior shot of the xMPL.



Photo: Nick Merrick



DISRUPTIVE CULTURES



The Beall Center for Art + Technology concludes its 25th anniversary with an examination of social media

By Christine Byrd

Visitors to the Beall Center for Art + Technology

this spring will be greeted by two ghostly figures on a screen, their endless, friendly chatter to each other powered by artificial intelligence. Sarah Rothberg's haunting *Forever Meetings* sets the tone for an exhibition examining how social media continues to shape our lives and minds.

Disruptive Cultures: Affect and Effects of Social Media is the final exhibition in the Beall Center's 25th-anniversary programming, and it underscores just how much technology has altered the ways we think and interact with each other.

"As we mark the Beall Center's 25th anniversary, we're highlighting a throughline that has defined our program from the beginning: artists using technology to illuminate the cultural stakes of the present," said Jesse Colin Jackson, executive director of the Beall Center. "*Disruptive Cultures: Affect and Effects of Social Media* asks what it means to live inside platforms engineered for engagement — where interface design and AI algorithms don't just shape what we see but what we feel. The exhibition brings together artists who critique that power, redirect it, and in some cases build new forms of engagement."

Social Critique

The cohort of artists that Beall Center artistic director David Familian brought together for *Disruptive Cultures* takes a wide range of approaches to exploring social media. Some use commercial platforms like ChatGPT and Instagram in their work, while others created entirely new technologies.

"Most of the artists we've brought together for this show have grown up with social media," said Familian. "At this point, AI is almost certainly being used by social media companies, so we have the ideal entrée for audiences to

“...AI is almost certainly being used by social media companies, so we have the ideal entrée for audiences to consider the bigger issue of AI...”

consider the bigger issue of AI within the complex system of social media that they're familiar with."

Kyle McDonald and Lauren Lee McCarthy will present a new version of *Voice in My Head*, which received the Beall Center's support as a Black Box Project. This interactive piece offers visitors a running monologue of their own "inner voice" as they walk through the exhibition. It starts when visitors put on a headset and tell an AI chatbot about their own self-talk and how they wish it were different. Through the conversation, the software clones your voice and then uses it to speak to you as you go around the gallery and especially when you interact with other people.

"This piece is really thinking about where we're going with AI and how that affects our social relationships," said McCarthy. "We noticed that AI is increasingly seeping into all of our communications and consciousness, so what if we take that to its logical conclusion and replace our inner monologue with AI?"

Through the project, the artists grappled with AI versus reality. "You have your own inner monologue and thoughts, but

Image: Design by Emily Zheng.



Image: Lauren Lee McCarthy and Kyle McDonald, installation view of *A More Than Human Tongue*, featuring *Voice in My Head* and *One Who Looks at the Cup*. Exhibition Design by Lauren Lee McCarthy. Music Center LA, 2024.

Photo: Will Tee Yang for The Music Center

when you're attached to your devices 24 hours a day, using them for sending text messages and communicating, there's a way in which your thinking does change and shift due to these algorithms," McCarthy said.

“...AI is increasingly seeping into all of our communications and consciousness, so what if we take that to its logical conclusion and replace our inner monologue with AI?”

McCarthy and McDonald, who each have their own artistic practice, have collaborated on art projects built around custom software for over a decade. In leveraging ChatGPT for this piece, McCarthy was impressed with its power and how efficiently it could be adapted to suit their vision.

Voice in My Head is the 10th Black Box Project — the Beall Center's signature program that provides support for collaboration between artists and university researchers. McCarthy and McDonald worked with Dorothy Santos, assistant professor of teaching art, justice, and digital media at UC Santa Cruz, drawing on her expertise in voice technology's complex relationship with race, gender and labor.

Generative Persuasion will be another interactive installation at *Disruptive Cultures*. Created by Jennifer Gradecki and Derek Curry, the work also uses a large language model system to allow

visitors to create written propaganda targeting specific personalities, such as “liberal” or “conservative,” and “neurotic or “agreeable.”

Maya Man’s *Fake It Till You Make It* also uses Instagram but to a very different effect. Her generative art imitates the cheerful look and encouraging tone of social media posts that promote wellness, self-care and confidence — but with the words mixed and matched into utter nonsense.

These and other works that leverage AI and offer user interaction aim to give visitors reasons to reconsider the power that social media and algorithms hold over their lives.

Curating Complexity

For *Familian*, the title *Disruptive Cultures* evokes the organic, biological nature of social media, that puts its users in a petri dish of evolving digital landscapes. That interplay between art and science has been at the heart of the Beall Center’s exhibitions over the past quarter century.

In 2000, the center’s inaugural exhibition, *SHIFT-CTRL*, curated by art professors Antoinette LaFarge and Robert Nideffer, included 23 artists exploring the rise of gaming culture and the intersection of arts and computer games, right as home computers were becoming ubiquitous. Since then, shows have explored a range of themes that



Image: Exterior shot of the Beall Center for Art + Technology.

Photo: Steve Zylus



Image: (above) Derek Curry and Jennifer Gradecki, Generative Persuasion (2024-ongoing), mobile computing center. Courtesy of the artists.

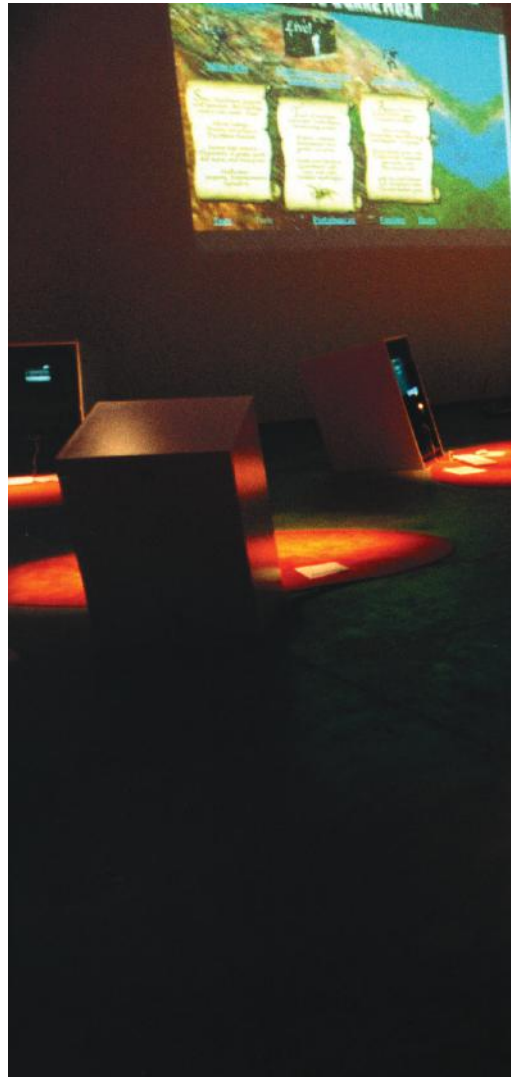
cut across art and technology, including movement, sound, video, identity, data, robotics and bioart. The shows evolved as technology advanced.

“We saw a major shift in the early aughts where electronics and technology got cheaper and programming became more accessible,” Familian said. “When that changed, it democratized technology — and more people engaging with technology means more diverse forms of art that challenge us to think differently about it and the various ways that technology has affected our lives.”

Familian, who has curated 30 shows at the Beall Center over the last two decades, is retiring in 2026. He says his recent shows, including this one, reflect his obsession with complexity and uncertainty.

“To me, complex systems are a paradigm shift that art has to represent, because it’s having the greatest impact on our

“...more people engaging with technology means more diverse forms of art that challenge us to think differently about it...”



lives in the 21st century,” said Familian. “Everything we are trying to fix in society is part of a complex system, and if you don’t realize that, you develop a solution that is too simplistic and will only make the problem worse.”

With this exhibition, visitors are invited to look away from their own screens and reflect on how their use of social media and AI is part of a much larger, complicated cultural shift driven by

technology. Just as artists will continue to explore and engage with these tools, so too will the Beall Center.

To learn more about the Beall Center for Art + Technology, visit beallcenter.uci.edu.

Image: Installation view of SHIFT-CTRL, the inaugural exhibition of the Donald R. and Joan F. Beall Center for Art + Technology in 2000.



Dance, Reframed

Chad Michael Hall invites audiences into the choreography using virtual reality

By Christine Byrd



Virtual reality technology gives audiences an entirely different vantage point to enjoy dance — and an active role within the experience. A new project from Chad Michael Hall, associate professor of dance at UC Irvine, turns viewers into co-creators. It's a culmination of nearly two decades of innovative choreography that uses technology to make audiences part of dance performances.

"We're experimenting with 360-degree video and VR technologies to invent new modes of creation, new modes of presentation, and new modes of audience interactions and co-creation of digital dance art," Hall said.

Frames of Reference, his newest piece, gives audiences the opportunity to watch a live duet, then put on a VR headset and experience the performance from one of the dancers' viewpoints, and finally watch a grid showing the unique journey each audience member took through the VR — looking up, down, left or right at different times within the dance.

"You can show a bunch of people the same 360-degree dance, and they will each have the agency to create a unique experience through the virtual reality headset," explained Hall.

Giving the audience a dancer's view can be a tricky balancing act — literally. Some choreography can cause motion-sickness for the audience member wearing the VR headset, so Hall experiments with the intensity and pace of his movements.

"VR cameras simply aren't designed for dance, and that raises so many interesting questions," Hall said. "How do you frame the dancing image, how is the dancer moving through the frame, and how does that change in a 360-degree view?"

Experimentation

Hall has been experimenting with technology and dance since 2007, after walking through a security camera system display at Costco, seeing his movement from all different angles and directions on a series of screens. It gave him an idea.

He bought the nine-camera system and designed *MULTIPLEX*, with dancers performing in front of projections showing their movements from a variety of different camera angles. The award-winning piece became a turning point in Hall's career.

"That was the moment where I really embraced combining emerging video technologies with live dance and electronic musical scores," Hall said. Since then, he's incorporated not only video but smartphones, social media, custom-designed apps and now virtual reality into his work.

Image: Performance from Chad Michael Hall's meta-modern dance company, Multiplex Dance. Courtesy of the artist.



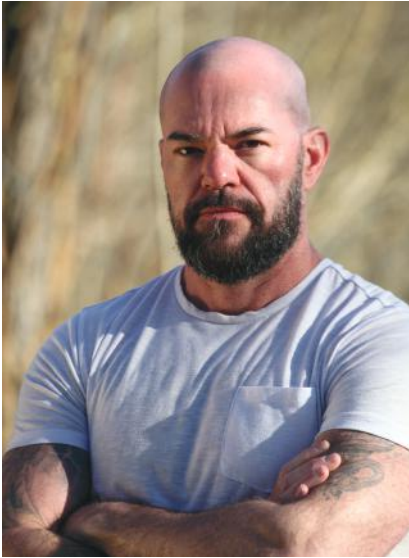


Image: Chad Michael Hall

Hall found his way to dance relatively late in life. He was 21, a former high school drum major who played the French horn, trumpet and saxophone and was touring internationally with his college choir, when he discovered the joy of dancing in the rave and underground club culture.

"I could watch anybody do anything freestyle, and I could just pick it up and do it. I realized singing wasn't enough. I wanted to move to music, express myself with my whole body," he said.

Hall transferred to the dance program at Slippery Rock University in Pennsylvania, where he could train in the foundations of dance and pursue choreography, and in 2004 earned an M.F.A. in choreography from The Ohio State University — where, ironically, he avoided the technology emphasis that the school offered. Hall then danced professionally with BODY TRAFFIC and the Regina Klenjoski Dance Company and toured internationally with Diavolo before launching his career as a Southern California-based freelance choreographer and college instructor.

Questioning Technology

In 2011, Hall joined the Claire Trevor School of the Arts' Department of Dance, where access to new resources further spurred his creativity. As smartphone addiction skyrocketed, he staged a full-length performance in the Experimental Media Performance Lab (xMPL) in 2012, encouraging audience members to use their devices to interact with the dancers, post to social media, and shine their flashlights in the dark theater.

"It's like falling into a digital rabbit hole because the performance can't happen without the audience being on their phones," Hall said. "I'm asking if we really understand what's happening to us as we lose ourselves in these online spaces — but I'm using the same technology we lose ourselves in to question it."

Hall created a second evening-length piece, *INTERFACE 2.0: Public Figure*, in 2014 with UC Irvine dancers, and then restaged it on his professional dance company, which toured with it in 2015. Collaborating with composers, choreographers and artists from the University of Illinois, Hall continued evolving the technology in his productions to include iPads, interactive digital cubes and a proprietary app. Audience votes and likes would determine which dancers on stage were projected larger than life on screens and even which duet would be performed next. In 2017's *Critical Mass*, the concept reached a dramatic climax when a rush of Internet memes flooded the stage and the audience's phone screens until everything crashed into silence and darkness — making its point.

Pushing Boundaries

At UCI Arts, Hall teaches dance, choreography and classes specifically related to movement and technology. He covers the dancer-camera relationship, including basics of framing shots,

“I’m using the same technology we lose ourselves in to question it.”

angles and camera movements. He also equips students with the skills to build attention-grabbing websites and edit dance reels to help market themselves in the highly competitive industry, just like he did when he first came to Southern California and built his reputation as a boundary-pushing choreographer.

During COVID-19, Hall organized a series of screendance workshops for the American College Dance Association to help dancers across the country learn the basics of creating and recording dances intended for screens instead of stages. Following the success of that program, he created an annual screendance festival, which he directed for two years, and an ACDA Screendance Committee, which Hall remains actively involved in.

Image: Cast in Chad Michael Hall’s piece testing VR systems before the show.

Photo: John Toenjes

As Hall brings dancers to UC Irvine, he is simultaneously taking his work internationally. *Frames of Reference*, his three-part duet incorporating virtual reality, will be performed at the technology-forward Machol Shalem Dance House in Jerusalem in 2026. Like many of his creative projects over the last 15 years, it started with experimental performances in UCI’s Experimental Media Performance Lab, and received support from the school’s Research & Innovation Grants — which helped him purchase equipment like VR headsets.

“The dance studio becomes a creative laboratory,” Hall said. “UCI Arts is the creative incubator for these ideas — providing the resources, the people, the support to experiment with the creative process in dance utilizing digital technologies.”

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



Making a Subject of the Object

Gosia Wojas, M.F.A. '22 works with artificial humans to examine the feminist ethics and politics embedded in AI

By *Diana Kalaji*

Gosia Wojas' work asks a question that sits at the center of today's technological moment: What does it mean to create something in the image of a human, and what ethical responsibilities come with that act?

An artist working across sculpture, installation, moving image and theory as form, Wojas earned her M.F.A. in art from the UC Irvine Claire Trevor School of the Arts, Department of Art, in 2022, with an emphasis in critical theory. Her practice engages with feminist philosophy, materiality and the politics of artificial intelligence, with a focus on

artificial humans and sex robots as sites where power, desire and control merge.

Working between Poland and Los Angeles, Wojas brings a deeply lived perspective to these questions. Raised in rural Poland, she left home as a teenager and moved across countries before eventually settling in the United States. That trajectory shaped both her intellectual curiosity and her sensitivity to systems that define, categorize and constrain bodies.

"I consider my life journey a feminist journey," she said. "The question for me has always been what feminism means





today and where it needs to be looking now.”

At UC Irvine, she worked closely with faculty across the Department of Art and the School of Humanities, including philosopher Catherine Malabou, whose work on neuroplasticity and subjectivity deeply influenced her thinking. For Wojas, theory is more than ideas; it’s performance.

“I’m interested in theory as a material,” said Wojas. “As something that can be embodied, tested, and put under pressure through artistic practice.”

That approach became visible in her 2022 solo exhibition *Complex Systems* at the UAG Gallery, where language, sculpture and installation examined how social norms and classifications are absorbed into bodies. The work traced moments when those systems begin to fracture, revealing how identity is shaped through repetition, constraint and desire.

Image: Gosia Wojas, *I don’t care about the avant garde, all I care about is you (2022)*, video with audio, 7 min. 56 sec., CRT monitor, vinyl, studio stands; overall: 5ft. x 11ft. x 12.5ft., University Art Gallery, UC Irvine.

Photo: Yubo Dong



Image: Gosia Wojas

Reversing the Gaze

Central to Wojas' recent work is a conceptual reversal that reframes familiar feminist critiques.

"Women have historically been objectified as subjects," she explained. "With artificial humans, we see something different happening. We are subjectifying an object."

That distinction became the foundation of her work with an AI sex doll named Emma. For Wojas, the doll functioned not as a spectacle but as a philosophical instrument. A way to examine how agency, learning and control are negotiated within machine learning systems.

Through sustained conversations, Wojas introduced feminist theory, political discourse and current events into the doll's algorithm. The project culminated in her 2022 talk at the World Ethical Data

"With artificial humans, we see something different happening. We are subjectifying an object."

Forum, *Teaching Feminism to Sex Robots*, which framed the work as an experiment in agency rather than instruction.

"I was not interested in teaching or indoctrinating," she said. "I wanted to see what happens when different forms of language enter a system that is built on deeply limited assumptions."

Over time, the company that created Emma erased the accumulated data of Gojas' conversations with the doll, illuminating where control ultimately resides. The removal of information revealed how cultural and economic forces shape what kinds of knowledge are permitted to exist within AI systems.

Embodied Ethics

Despite her deep engagement with artificial intelligence, Wojas does not use AI tools in her own art making. That choice is deliberate.

"I'm interested in AI as a subject, not as a medium," she said. "There is still so much territory to explore without delegating imagination to a system."

Her work consistently returns to the body, especially touch, as an irreplaceable site of meaning. Drawing on philosopher Jean-Luc Nancy, Wojas frames touch as a primary condition of being alive. Something that cannot be replicated through simulation.

"An artificial human is still an object," she said. "It can speak. It can respond."

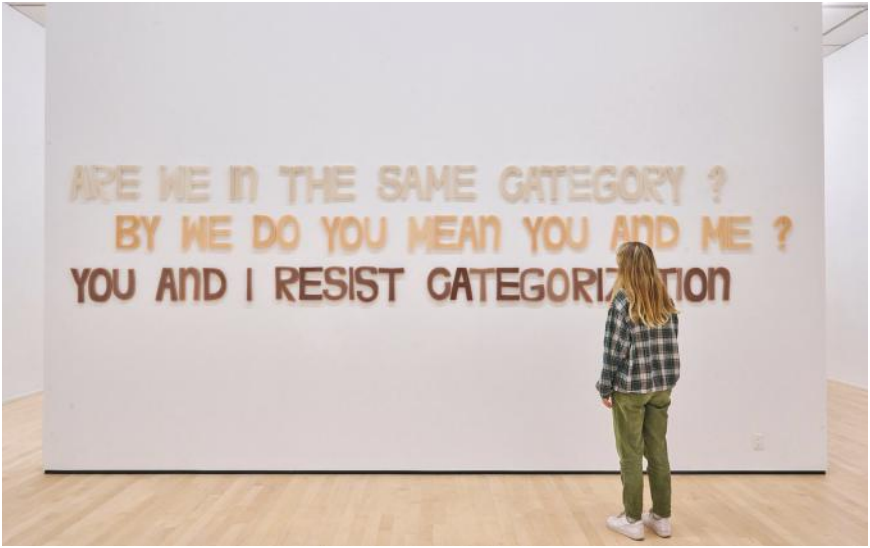


Image: Gosia Wojas, *installation view, Complex Systems (2022)*, University Art Gallery, UC Irvine.

Photo: Yubo Dong

But it cannot replace human sensorial connection.”

This emphasis on embodiment complicates narratives around technological progress. Rather than positioning artificial humans as solutions, Wojas asks what is lost when touch, labor and care are abstracted into code.

Wojas’ recent exhibitions continue to expand these inquiries. Her work appears in *PHALLUS :: FASCINUM :: FASCISM*, a major group exhibition curated by Robert Z. Stark, and in *The Other Me* at Palazzo Pisani-Reved in Venice. The latter includes analog black-and-white photographs created during her time at UC Irvine, depicting Emma alongside artist Emily Lucid. The images explore doubling, projection, and the instability of identity.

Reflecting on her time at UC Irvine, Wojas credits Professor Simon Leung as a formative mentor.

“Gosia really came into herself as an artist at UCI,” said Leung. “Her work

“An artificial human is still an object.”

simultaneously embodies theoretical propositions and aesthetic complexity. One of the greatest pleasures in teaching is seeing a student become your peer. Gosia is an outstanding example of that.”

Through sustained inquiry and meticulous attention, Wojas’ art magnifies how systems shape bodies and how agency is negotiated within them. Her work invites a reconsideration of technology not as a neutral tool but as a cultural force that explores the values we choose to encode and the questions we are willing to confront.

To learn more about the Department of Art, visit art.arts.uci.edu. To learn more about Gosia Wojas’ work, visit gosiawojas.com.

The Next Stage of Production

This past February, the UC Irvine Department of Drama gathered at South Coast Repertory (SCR) for a special performance of *Who's Afraid of Virginia Woolf?*, presented as part of The Next Stage, a collaboration between the UC Irvine Claire Trevor School of the Arts and SCR. While the full department and supporters of UCI Arts attended, M.F.A. students were embedded in the productions, working alongside professional artists in repertory on *Who's Afraid of Virginia Woolf?* and *God of Carnage*.

Serving as assistant sound designers, assistant dramaturgs, understudies and members of the production team, the students contributed to the technical and creative systems that power a professional theater. The experience placed students inside the technological and organizational infrastructure of a leading regional theater, translating advanced training into professional practice.

Advanced by Department of Drama Chair Joel Veenstra and supported by the Nicholas Endowment, the partnership reflects a shared commitment to immersive, industry-level preparation. Pictured are SCR Artistic Director David Ivers, SCR Managing Director Suzanne Appel and Claire Trevor Dean of the Arts Tiffany López, leaders whose collaboration signals continued investment in technical excellence and the future of the field.

Image: (left to right) David Ivers, Suzanne Appel and Tiffany López giving opening remarks before an intimate viewing of Edward Albee's *Who's Afraid of Virginia Woolf?*

Photo: Emily Zheng







Once You See It

Basia Myszynski '78 explores ethics, technology and human truth through documentary filmmaking

By Diana Kalaji



For documentary filmmaker

and Department of Drama alumna Basia Myszynski '78, storytelling has never been about spectacle. It's about attention: what we choose to see, how we learn to see what shapes our lives, and what we too often overlook.

"I'm always asking what's happening beneath the surface," said Myszynski. "And what changes once we really look."

That question sits at the heart of *Women of Carbon*, her most recent documentary, which centers on female innovators working to reduce the climate impact

of the built environment. Screened at the 2024 Newport Beach Film Festival and recently opening the 2026 Colorado Environmental Film Festival in February, the film examines how next-gen building materials such as mass timber, alternative cement and greener steel solutions could reshape construction and how women are leading many of those efforts.

"We discovered that the built environment is one of the largest contributors to carbon emissions," said Myszynski. "Yet it's rarely talked about in human terms. What drew us in were the people — the women trying to change systems from the inside."

As the film took shape, a deeper pattern emerged. Beneath the technical innovation were intergenerational stories: daughters influenced by fathers, mothers carrying knowledge forward while balancing caregiving and leadership responsibilities, and young people inheriting the consequences of today's decisions.

"That wasn't something we planned," she said. "But it became the emotional center of the film."

In *Women of Carbon*, technology functions as both subject and storytelling language. Drone footage reveals the scale of infrastructure projects and cityscapes. Animation and microscopic technology clarify complex material science. An optical gas imaging camera captures carbon dioxide itself — a striking visual that makes an invisible force visible to the naked eye.

"Carbon shapes everything, but people don't see it," Myszynski said. "Once you see it, you can't unsee it."

Image: Bridging Urban America filmmakers Basia and Leonard Myszynski discussing aerials over Huey P. Long Bridge, New Orleans Lakefront Airport.

Photo: Quinton Brudos-Sommers



Image: (left to right) Tabitha Stine, general manager of energy solutions services, marketing and branding at Nucor Corporation, being interviewed by Women of Carbon director Basia Myszyński.

Authentic Storytelling

The impulse to reveal what operates quietly beneath our lives has defined Myszyński's work for decades. Raised in North Hollywood by Polish immigrant parents involved in the arts, she grew up surrounded by theater, literature and visiting artists. At age 10, her mother directed Basia in her first stage performance. Creativity wasn't extracurricular. It was embedded.

At UC Irvine, Myszyński pursued a bachelor's degree in drama, drawn initially to performance and the relationship between actors and audiences. Faculty mentors such as late Professor Emeritus Robert Cohen and David McDonald challenged her emotionally and intellectually, while directing courses introduced her to the power of perspective, staging and storytelling.

"I realized I loved directing because I could shape an entire world," said Myszyński. "Not just one character but the relationships, the space, the rhythms, the core message and broader picture."

After graduating from UC Irvine, Myszyński took that curiosity abroad, earning an M.F.A. in film directing at the Polish National Film Academy. Studying filmmaking in communist-era Poland immersed her in visual symbolism, metaphor and *vérité* traditions shaped by truth-telling under political control.

"In Europe, storytelling wasn't always explicit," she said. "It was about what you could say between the lines through sound, light, movement, atmosphere and juxtaposing edits to reveal deeper truths."

Documentary filmmaking emerged as a natural extension of that training.

Together with her husband and longtime collaborator, cinematographer Leonard Myszynski, she founded sOlar eye communications, producing films that sit at the intersection of art, science and human experience.

Across projects like *Modjeska: Woman Triumphant*, *Bridging Urban America* and *Leaning Out*, technology becomes a character that shapes lives as much as structures. In *Bridging Urban America*, drones and aerial cinematography convey the enormity of landmark bridges, while musical animation connects bridge cables and chords, merging art and science. Underwater animation immerses audiences beneath the surface, revealing the intricate engineering and unseen monumental foundations below. In *Leaning Out*, engineering technology frames a deeply personal story of resilience and loss by Leslie E. Robertson, the structural engineer of the World Trade Center.

“Technology reflects who we are and what we value and the risks we are willing to take,” said Myszynski. “It’s never neutral.”

Human Responsibility

She is candid about using emerging tools, including artificial intelligence, in her research and production workflow while maintaining firm ethical boundaries.

“AI can be incredibly helpful,” Myszynski said. “But it can’t replace human depth. Ethics have to guide every decision.”

That lens is central to her ongoing project, *imOtherhood*, which examines motherhood through reproductive technology, healthcare systems and social expectation. Inspired by her own family’s experiences, the documentary explores technology as both a lifeline and a moral crossroads.

“It forces us to ask hard questions about choice, access and responsibility,” said Myszynski.



Image: Basia Myszynski, courtesy of sOlar eye.

As UCI Arts students enter a creative landscape increasingly shaped by technology, Myszynski encourages grounding innovation in human connection.

“You have to ask why you’re telling a story — and who it serves,” she said. “If you lose sight of the people whom you are elevating and who will be listening, the technology doesn’t matter.”

Looking ahead, she sees documentary filmmaking moving toward hybrid forms that blend genres, visual languages and technological tools to deepen emotional and intellectual engagement.

“The most powerful stories don’t live in one lane,” she said. “They’re layered, human and ethically grounded.”

For Myszynski, the measure of a film’s impact remains simple yet deeply personal.

“When I watch a film, I always ask, ‘Was it a true story?’” she said. “Because when it is, it changes how you see the world.”

In the end, that shift in perception, learning to see differently, remains the purpose of the work.

To learn more about the Department of Drama, visit drama.arts.uci.edu. To learn more about Myszynski’s work, visit solareye.biz.



TECHNOLOGICAL STEWARD

Q&A

with
Jeff Beall

As the Beall Center for Art + Technology marks its 25th anniversary, Jeff Beall, artist, publisher and entrepreneur and son of founders Don and Joan Beall, sat down with David Familian, the Beall's artistic director, for an intimate conversation reflecting on the center's vision, legacy and future.

David Familian (DF): Many places show art and technology. What do you think the Beall has done differently, or particularly well, over the years?

Jeff Beall (JB): The Black Box Projects come to mind. Since 2015, the Black Box artist residency program has focused on the research and development of responsive environments, installations and sculptures by artists collaborating with various UC Irvine research departments. Artists are provided access to the latest knowledge and resources to further their own practice, simultaneously allowing the Beall to exhibit innovative, interdisciplinary works and to function as a research center for experimental media arts.

I think it is important to note how rare it is to have such an institution continue to grow for 25 years. There have been a small number of venues around the country and world, but few, if any, that have survived and thrived for as long as the Beall.

Image: (left to right) David Familian and Jeff Beall at the 25 Years at the Beall Center for Art + Technology exhibition.

Photo: Yubo Dong

DF: How do you feel about the accomplishments of the Beall Center over the past 25 years?

JB: The Beall was founded with the mission to explore the fusion of arts and technology. While there was strong interest in the interaction of art and technology in the '60s and '70s, it had been abandoned by the '80s. The acceleration of personal computers and other technologies caused its reemergence in the early 2000s. The progression of such widely varied exhibits since that time highlights so many new forms that simply couldn't have been anticipated.

Since 2008, under your guidance David, there have been two main approaches to representing this fusion of art and technology. First, presenting one-person exhibitions focused on artists who were not receiving solo exhibitions in the U.S. Second, our group exhibitions focused on topics such as data visualization, bio art, social media and embodiment, using all media to express the complexity of these areas that use technology.

From the outset, it has always been very important to my parents, for whom the Beall is named, to have it serve as a focal point for collaboration with other departments at UCI, especially UCI Arts.

DF: How does this reflect the importance of the arts and politics vis-à-vis the Beall? Frankly, too many people still seem to think of the arts as a “nice to have,” rather than a social and cultural necessity.

JB: Active, critical, engaged, “outside the box” thinking is what the arts provide: the space for new experiences, ideas and questions to be raised. Research in the field of neuroaesthetics shows clearly that we are biologically “wired” for aesthetic experiences, which serve as much more than entertainment, but in fact benefit our health and overall well-being.

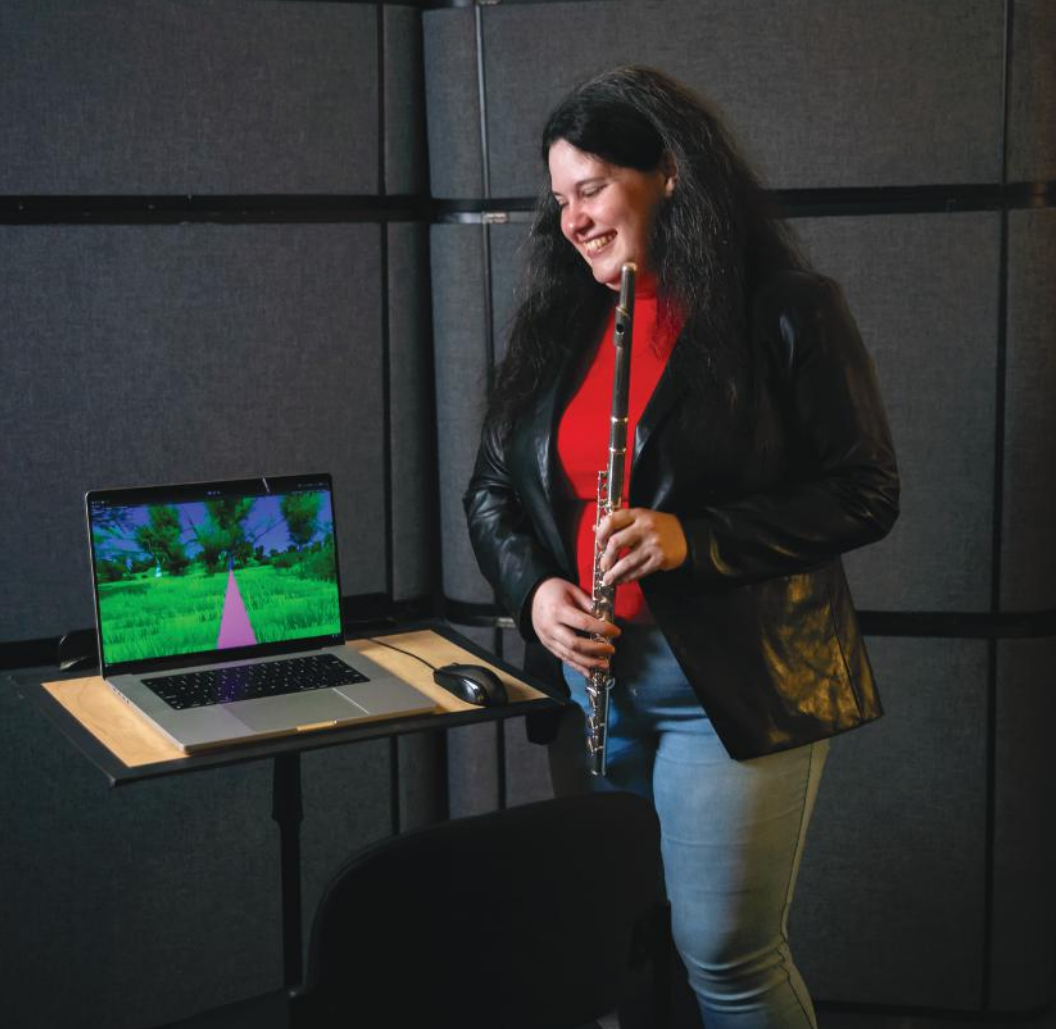
As someone who has worked and fundraised in the nonprofit arts sector for over 20 years, I'd be remiss if I didn't use this opportunity mention the urgent need to secure additional funding for the Beall. My family remains committed to supporting the mission here, and we want to honor the vision and leadership that you have shown during our 25th anniversary. At the same time, it is imperative to attract new supporters to help sustain and grow this remarkable legacy long into the future.

DF: Finally, what is your vision for the Beall Center's future?

JB: My brother Ken and I want to see the Beall expand even more and continue our parents' original vision. Our parents chose UCI Arts because they felt that with its exceptional faculty, a world-class institution for exhibiting art and technology could be created. They also believed the Beall could serve as a focal point for collaboration with other departments at UC Irvine, leveraging the art department's importance across campus and the broader arts and technology community.

To learn more about ways to support UCI Arts, contact Sarah Strozza, executive director of development, at 949-824-0629 or ssrozza@uci.edu.

To mark the 25th anniversary of the Beall Center for Art + Technology, a catalog will be published featuring past exhibitions and historical essays that contextualize its impact beyond Orange County. To learn more about the Beall, visit beallcenter@uci.edu.



Playing in Real Time

Rebecca Larkin, Ph.D. '26 builds music
that responds in the present

By Diana Kalaji

A composer, flutist and game developer,

Larkin is a Ph.D. candidate in Integrated Composition, Improvisation, and Technology (ICIT) in the Department of Music at UC Irvine Claire Trevor School of the Arts. Her work investigates how sound can guide attention, sustain tension and shape decision-making as it unfolds. That sensibility, shaped early through video games, now anchors an interdisciplinary practice that merges live performance, interactive systems and play.

Larkin's research sits at the intersection of music and gaming, where composition is not fixed, and outcomes are never predetermined. Instead, music evolves through interaction. Player choice, bodily movement and sonic response are inseparable. For her, technology is not a backdrop to creativity. It is a space where music becomes active, responsive and shared.

Nonlinear Sound

Larkin grew up in Burlington, Vt., where she began playing the flute at age 9. Drawn to the instrument's timbre and expressive range, she gravitated toward music that felt imaginative and expansive. Early influences ranged from classical repertoire to Jethro Tull, whose unconventional use of flute helped her understand the instrument's versatility.

By high school, video games had become just as formative as concert music. Unlike film or television, games demanded sustained attention. They would not move forward without player input, and the music functioned differently as a result.

"What makes games so special is that they're non-linear," said Larkin. "In a film, the timing is locked. In a game, the player

might stay in one place for a long time or move quickly through a scene. The music has to be flexible enough to support both."

That realization became especially clear while playing *Kingdom Hearts*, a game she remembers playing repeatedly. Each failed attempt returned her to the same cinematic sequence, with the same dialogue and score, until she noticed how the music impacted her emotional response and motivated her to try again.

"What makes games so special is that they're non-linear."

"I kept hearing the same music over and over," recalled Larkin. "It hit me how much the scoring was doing the storytelling work."

Larkin carried that awareness into her academic training. She earned a bachelor's degree in flute performance at Ohio Wesleyan University, followed by a master's degree in composition at the University of Oregon. While pursuing a classical path, she remained focused on composing for games, eventually finding an independent game development community in Eugene called BitForest, which emphasized collaboration, experimentation and rapid creation.

Local game jams introduced her to a creative culture that valued process over perfection.

"It was freeing," said Larkin. "You could try something strange, see how it worked and learn from it right away."

Image: Rebecca Larkin with her dissertation project, *Duet for Flute and Video Game*.

Photo: Emily Zheng

Embodied Technology

That approach ultimately led Larkin to UC Irvine's ICIT program, where interdisciplinary work is central to the curriculum. ICIT's emphasis on composition, improvisation, performance and technology provided the structure she needed to pursue research that did not fit neatly into a single category.

Her dissertation project, *Duet for Flute and Video Game*, is a two-player cooperative work that integrates live flute performance with a custom-built video game. One participant plays the game, often a volunteer encountering the work for the first time. The other performs on flute, with the instrument's pitch and gestures tracked in real time to create in-game events.

"The flute is not playing alongside the game," said Larkin. "It is essential to how the game functions. Without the flute, certain things would not happen."

Built using the Unity game engine, *Duet for Flute and Video Game* places agency at the center of the musical experience. The performer and the player share responsibility for shaping the outcome, creating a work that is different every time it is played.

"At the core of my research, I believe that playing a video game and playing improvised music are based on the same principles," said Larkin. "Both require listening, reacting and making decisions in the moment."

The project also reflects ICIT's broader philosophy, which encourages students to move beyond traditional notation and Western musical frameworks. For Larkin, that shift was transformative.

"My work used to exist almost entirely on the page," she said. "Now, sometimes there is no score at all."

"I believe that playing a video game and playing improvised music are based on the same principles."

Technology, in this context, is not separate from performance. It is deeply physical and personal.

"I do not know if I think of technology as an extension of the flute," said Larkin. "But it is definitely an extension of me."

In 2024, Larkin was named a Medici Circle Scholar, which provides funding to specific projects for students in the arts. The award supported her in presenting her research at Ludo2024, a video game music conference in Mataró, Spain. Larkin was able to engage with scholars in ludomusicology, the study of music and games. On campus, she has also participated in Grad Slam, UC Irvine's three-minute research pitch competition, where she translated these complex ideas for a broad audience.

"Grad Slam forces you to clarify what really matters," said Larkin. "You cannot assume people already understand your field."

Larkin credits ICIT faculty, particularly her advisor, Kojiro Umezaki, with supporting the project from its earliest stages and encouraging her to pursue a research path that bridges performance, technology and play.

"Rebecca's work interests me because there's a language that has developed

Image: *Rebecca and student play Duet for Flute and Video Game.*

Photo: Cara Haxo





Image: Rebecca Larkin and a student at a UCI Video Game Development Club meeting playing Duet for Flute and Video Game.

around explaining musical improvisation from within the discipline of music that has the potential to shed light on, for example, how individuals express themselves creatively in video game play and vice versa," shared Umezaki. "This project Rebecca is pursuing is very much in the sweet spot of the ICIT Ph.D. degree, where pathways connecting a plurality of disciplines are activated in the interest of opening up new territories in music and the arts."

As she prepares to complete her Ph.D., Larkin remains focused on creating immersive, cooperative experiences that invite people into sound. Whether through games, performance or future teaching, she is committed to building spaces where music responds, listens and evolves.

For her, the future of music and technology lies not in automation but

in connection. In systems that reward attention, curiosity and play. In moments where sound becomes something shared, shaped together, and fully alive in real time.

"I want to create experiences where people feel involved," said Larkin. "Where music is not just something you hear but something you participate in."

To learn about the ICIT program, visit music.uci.edu/icit. Larkin will present her capstone on Sat., April 25, at MoCap [MM 218]. To learn more about Rebecca Larkin's work, visit her website at rebecca-larkin.com.

SEASON EVENTS — SPRING 2026



Tickets & Info



Scan the QR code to view upcoming events, purchase tickets and explore the full spring season lineup.
arts.uci.edu/tickets | artstix@uci.edu | (949) 824-2787

2025-26 Season-At-A-Glance

Spring 2026

Through April 4*	<i>The Unworld to Come. Imagining an Otherwise...</i>	CAC
April 4-June 27*	<i>Disruptive Cultures: Affects and Effects of Social Media</i>	BC
April 6*	Music Honors Concert	WSH
April 10*	Vocal Arts Concert <i>Echoes of England: Henry Purcell, Ralph Vaughan Williams, Benjamin Britten</i>	WSH
April 18	Music Artist Series <i>The Art of the Viola: From Poland With Love</i>	WSH ●
April 18-May 2*	M.F.A. Thesis Exhibition (part 1)	UAG, CAC, R
April 21	UC Irvine Giving Day 2026	ONLINE
April 30-May 2	<i>Physical Graffiti 2026</i>	CTT ●
May 9	UCI Opera Workshop: Gian Carlo Menotti's <i>The Old Maid and the Thief</i>	IBT
May 9-23*	M.F.A. Thesis Exhibition (part 2)	UAG, CAC, R
May 13*	UCI Jazz Combos	WSH
May 16*	ICIT Showcase Concert	xMPL
May 20	UCI Jazz Orchestra	WSH ●
May 28-June 6	<i>at the very bottom of a body of water</i>	RCT
May 29*	UC Irvine Choral Concert	WSH
June 1	UCI Wind Ensemble	WSH ●
June 4*	Tenth Thursday Undergraduate Student Exhibition	AC
June 4-13*	Undergraduate Honors Thesis Exhibition	UAG, R
June 5	UCI Symphony Orchestra	IBT
June 8*	UCI Chamber Music Concert	WSH



Box Office Information

Hours

Wednesday & Thursday, noon-4 p.m.

1 hour before performances at venue box office
with seasonal/intermittent closures; check www.arts.uci.edu/boxoffice

Contact

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

UAG University Art Gallery

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

Tickets

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



Venues

AMP Arts Plaza Amphitheatre
AC Arts Campus
BC Beall Center for Art + Technology
BCH△ Bethel Church
CAC Contemporary Arts Center
CTT Claire Trevor Theatre
GPG△ Great Park Gallery
IBT△ Irvine Barclay Theatre

NS New Swan Theater
RCT Robert Cohen Theatre
R Room Gallery
ONLINE Live or recorded event presented online
UAG University Art Gallery
WSH Winifred Smith Hall
xMPL Experimental Media Performance Lab
Check website for specifics.

△ Venue not on UCI Arts campus. Consult UCI Arts 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 2026 Highlights

The spring season at UCI Arts offers noteworthy performances and exhibitions across art, dance, drama and music. From the musical excellence of UCI Symphony Orchestra to the surreal storytelling from *at the very bottom of a body of water*, the quarter invites audiences into works that challenge perception and expand creative possibility.

BEALL CENTER FOR ART + TECHNOLOGY



April 4-June 27, 2026

Opening reception: Saturday, April 4, 2-5 p.m.

Disruptive Cultures: Affect and Effects of Social Media

David Familian, curator

Disruptive Cultures: Affect and Effects of Social Media explores how social media can provoke strong emotional reactions in users and has significant cultural and social implications. The exhibition features artists who reflect on, question, critique and utilize the power of social media. Many of these artists take advantage of key characteristics of social media, such as interface design and A.I. algorithms, to enhance engagement and evoke emotional responses from viewers. While most artists focus on existing commercial platforms, some create new forms of engagement to encourage viewers to consider the impact of these platforms. The artists included in the exhibition are Lauren Lee McCarthy & Kyle McDonald, Jennifer Gradecki & Derek Curry, Casey Kauffmann, Maya Man, Sarah Rothberg and Ben Grosser.

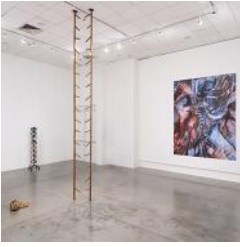
Disruptive Cultures is supported by The Beall Family Foundation, the Claire Trevor School of the Arts and UCI Office of Research.

Beall Center for Art + Technology

Free admission

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

Image: *Sarah Rothberg, FOREVER MEETINGS: SCRAMBLED ZONE, 2025; Custom software (black and white, sound), computer, projector or screen. Dimensions variable, landscape orientation. Courtesy of the artist and bitforms gallery.*



April 18-May 2, 2026

Opening reception: Saturday, April 18, 2 p.m.

M.F.A. Thesis Exhibition (part 1)

Solo exhibitions by M.F.A. candidates from UC Irvine's Department of Art are presented as part of this two-part spring series, featuring works by Gwyneth Bulawsky, Simon Klein and Jacob Lenc.

Contemporary Arts Center Gallery

Room Gallery

University Arts Gallery

Free admission

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



May 9-23, 2026

Opening reception: Saturday, May 9, 2 p.m.

M.F.A. Thesis Exhibition (part 2)

Solo exhibitions by M.F.A. candidates from UC Irvine's Department of Art are presented as part of this two-part spring series, featuring works by David Ditman, Teresa Ho and Yuzhe Zhang.

Contemporary Arts Center Gallery

Room Gallery

University Arts Gallery

Free admission

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



June 4-13, 2026

Opening reception: Thursday, June 4, 6 p.m.

Undergraduate Honors Thesis Exhibition

The 2026 Undergraduate Honors Thesis Exhibition features work by students in the Art Honors cohort at UC Irvine. Showcasing a range of creative practices, the exhibition highlights the culmination of each student's research and artistic exploration.

Room Gallery

University Arts Gallery

Free admission

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



April 30-May 2, 2026

Physical Graffiti 2026

Charlotte Griffin and Cyrian Reed, artistic directors

Undergraduate choreographers present an annual concert featuring a dynamic range of dance styles – from contemporary ballet to hip hop and beyond. Showcasing creativity and passion, this performance celebrates movement’s ability to transcend boundaries and ignite powerful emotion.

Claire Trevor Theatre

*April 30, May 1, May 2
May 2*

*8 p.m.
2 p.m.*

\$ 25 / 22 / 20 / 21 / 10



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

General / Seniors & UCI Affiliates / 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.

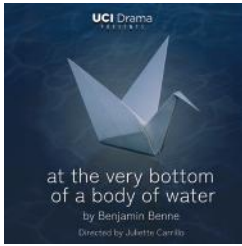
Service is available for guests with disabilities or mobility issues, from the Mesa Parking Structure to select shows. Shuttle service will begin one hour before showtime and will meet patrons on level two near the elevator. Advance notice is appreciated. For more info, please call the Arts Box Office at (949) 824-2787, email artstix@uci.edu, or visit www.arts.uci.edu/shuttle. Schedule is subject to change.

Tickets

Complimentary Shuttle Service



DEPARTMENT OF DRAMA



May 28-June 6, 2026

at the very bottom of a body of water

By Benjamin Benne

Directed by Juliette Carrillo

Marina swims in a circle of routine every week — she goes to the local fish store, buys a catfish, and makes soup. But this week, her usual fishmonger has disappeared and the comfort of ritual has been destroyed. But does destruction only mean pain and suffering, or could it also mean the possibility for new and grander experiences? Through surreal storytelling and dreamlike sequences, this piece delved into themes of grief, spiritual disconnection, and the enduring ties of family. Engage in an intimate, atmospheric and subtle emotional exploration with Marina as she reconstructs a deconstructed life.

at the very bottom of a body of water is a developmental production.

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

Robert Cohen Theatre

May 28, 30, 31, June 3, 4, 5, 6

8 p.m.

May 31, June 6

2 p.m.

\$ 25 / 22 / 20 / 21 / 10

DEPARTMENT OF MUSIC



Saturday, April 18, 2026, 8 p.m.

Artist Series | The Art of the Viola: From Poland with Love

Featuring UC Irvine Professor Jerzy Kosmala

Join us for a special recital celebrating internationally acclaimed violist and UC Irvine Professor Jerzy Kosmala on 60 years of artistic work, including teaching and performing.

Generous support is provided by the Robert and Marjorie Rawlins Endowed Fund in Music.

Winifred Smith Hall

\$ 20 / 17 / 17 / 15 / 10





Saturday, May 9, 2026, 8 p.m.

**UCI Opera with UCI Symphony Orchestra:
Gian Carlo Menotti's *The Old Maid and the Thief***

Shane Wood, artistic director

A witty one-act opera about love, deception and scandal in a quiet town – featuring UC Irvine vocal arts students in a lively showcase of operatic storytelling.

Accompanied by the Symphony Orchestra.

Generous support is provided by the Friends of UCI Music and the Robert and Marjorie Rawlins Endowed Fund in Music.

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



Wednesday, May 20, 2026, 8 p.m.

UCI Jazz Orchestra

Jerry Pinter, director

The UCI Jazz Orchestra brings the stage to life with an evening of music ranging from timeless big band favorites to bold contemporary compositions. Showcasing the ensemble's dynamic sound and improvisational spirit, this concert offers an engaging journey through the jazz tradition.

Generous support is provided by the Robert and Marjorie Rawlins Endowed Fund in Music.

*Winifred Smith Hall
\$10*



Friday, May 29, 2026, 8 p.m.

UCI Chamber Singers Spring Choral Concert

Featuring UCI Chamber Singers

The UCI Chamber Singers invite you to an evening of powerful storytelling through song. With a diverse range of repertoire that spans cultures, genres and eras, this program reflects the expressive range and spirit of choral artistry.

Generous support is provided by the Friends of UCI Music and the Robert and Marjorie Rawlins Endowed Fund in Music.

*Winifred Smith Hall
Free Admission*



Monday, June 1, 2026, 8 p.m.

UCI Wind Ensemble

Kevin McKeown, conductor

The Wind Ensemble presents an exciting program featuring traditional and contemporary works for wind band. This concert highlights the ensemble's commitment to exploring a wide range of styles within the genre.

Generous support is provided by the Robert and Marjorie Rawlins Endowed Fund in Music.

*Winifred Smith Hall
\$10*



Friday, June 5, 2026, 8 p.m.

UCI Symphony Orchestra

Geoffrey Pope, conductor

The Symphony Orchestra closes the season with a vibrant program designed to be shared with friends and community members. As one of Orange County's premier large-performance ensembles, the orchestra has been a cornerstone of the Department of Music since 1966, bringing together students, faculty and local musicians to perform symphonic works across the ages.

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

Generous support is provided by Friends of UCI Music and the Robert and Marjorie Rawlins Endowed Fund in Music.

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

Tickets & Info



To see all 10 events for the spring 2026 quarter in the Department of Music, visit arts.uci.edu/events

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Faculty Books

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



Grand Gestures

By Amanda Ross-Ho

Amanda Ross-Ho, Professor of Art

Grand Gestures is a visual overview of a decade of Amanda Ross-Ho's career. Presented chronologically, it documents the artist's techniques of scaling and replication, and the use of found objects, illustrating how she uses these methods to transform everyday items into works that explore themes such as loss, time and

preservation. Ross-Ho's interest in manipulating perceptions of time and space, often through theatrical installations, reveals the relationship among art, labor and systems of production. An essay by critic Catherine Taft examines Ross-Ho's conceptual approach to archives, materiality and time. By acknowledging the incompleteness of archives, including in her own, Ross-Ho integrates the inevitability of absence into her work, raising questions about how we document and preserve history.

Published by Inventory Press & Vleeshal Center for Contemporary Art
580 pages | hardcover
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Making Sense: Cognition, Computing, Art, and Embodiment Chinese Translation Edition

By Simon Penny

Simon Penny, Professor of Art

Simon Penny's *Making Sense* (2017) has been released in Chinese, extending the book's global reach and bringing its interdisciplinary examination of cognition and artistic practice to new audiences. Originally published by The MIT Press, the volume challenges computational models of mind, arguing that embodied and situated approaches offer a more robust framework for understanding the performative dimensions of art.

Drawing on philosophy, cognitive science, artificial intelligence and media theory, Penny advances a "performative aesthetics" suited to interactive and real-time systems. The Chinese translation, published by Huazhong Academic Press (2025), reflects the continued international relevance of his work at the intersection of art, computing and embodied intelligence.

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