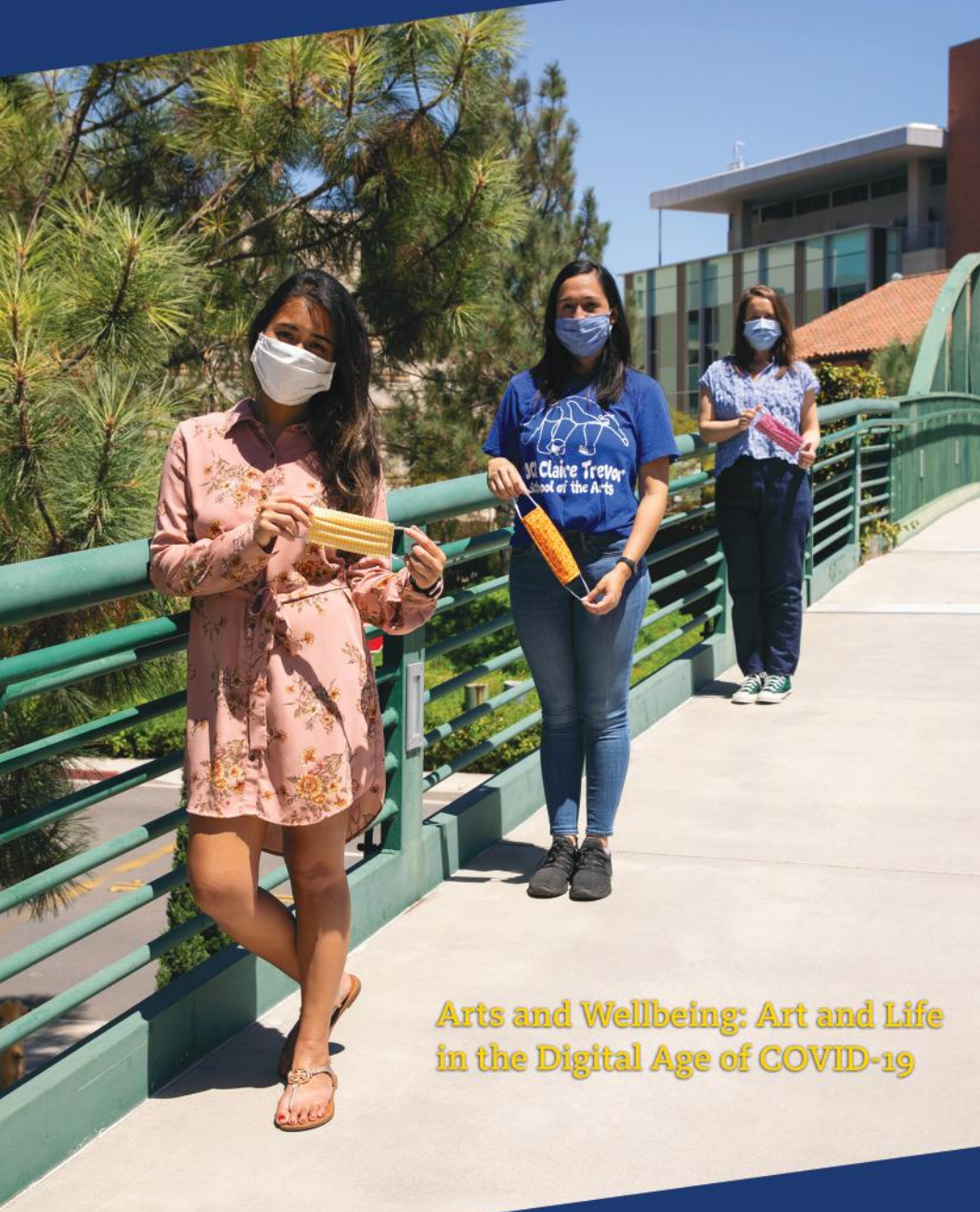


CONNECT

UCI Claire Trevor School of the Arts



Arts and Wellbeing: Art and Life
in the Digital Age of COVID-19

Fall 2020 Season

Flashback to 2018, pre-pandemic.
*Students practice trust exercises during
a performance art class.*



Dean's Message



We're Very Connected . . .

Despite the conditions we're all dealing with at the moment. The more adversity we face as a result of the Coronavirus, the more vital the arts become. It's quite a challenge, though: Those three figures on the cover aren't "social distancing" (it's not very social!), but physical distancing, which is what we're all doing.

Hard to imagine doing ballet, or acting, or playing in the orchestra — but doing it from home! On screen! Of course, we all hope that conditions will change very soon.

In keeping with current world conditions, we've themed our entire 2020-21 academic year "Arts and Wellbeing"— not just physical wellbeing but the social and cultural wellbeing that come only from the arts. We take our unique role in the health of our culture very seriously.

As usual, in CONNECT you'll meet people you didn't know or only a little. You may know about Jesse Colin Jackson's face-shield project, but you may not know about the CTSA staff and students' face-mask sewing project. Music's Michael Dessen has become a go-to source for the international networking of great jazz performance. The profiles of current graduate students and alumni illustrate the kinds of connections our programs produce. CONNECT's regular Q & A with a prominent CTSA individual brings you Dean's Arts Board Chairman Ivan Williams, who's revamping CTSA's central group of supporters. He's done a wonderful job, and I'm delighted that you can get to know him a bit better.

We're very excited about facing and dealing with the challenges of art-making in a difficult time. We're so grateful that you're coming along with us on this journey, and we hope we're contributing to your wellbeing by showing you our excitement about the arts.

Stephen Barker, Ph.D.
Dean

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Staff members of the CTSA Wellness Committee pose with masks, photo by Emily Zheng

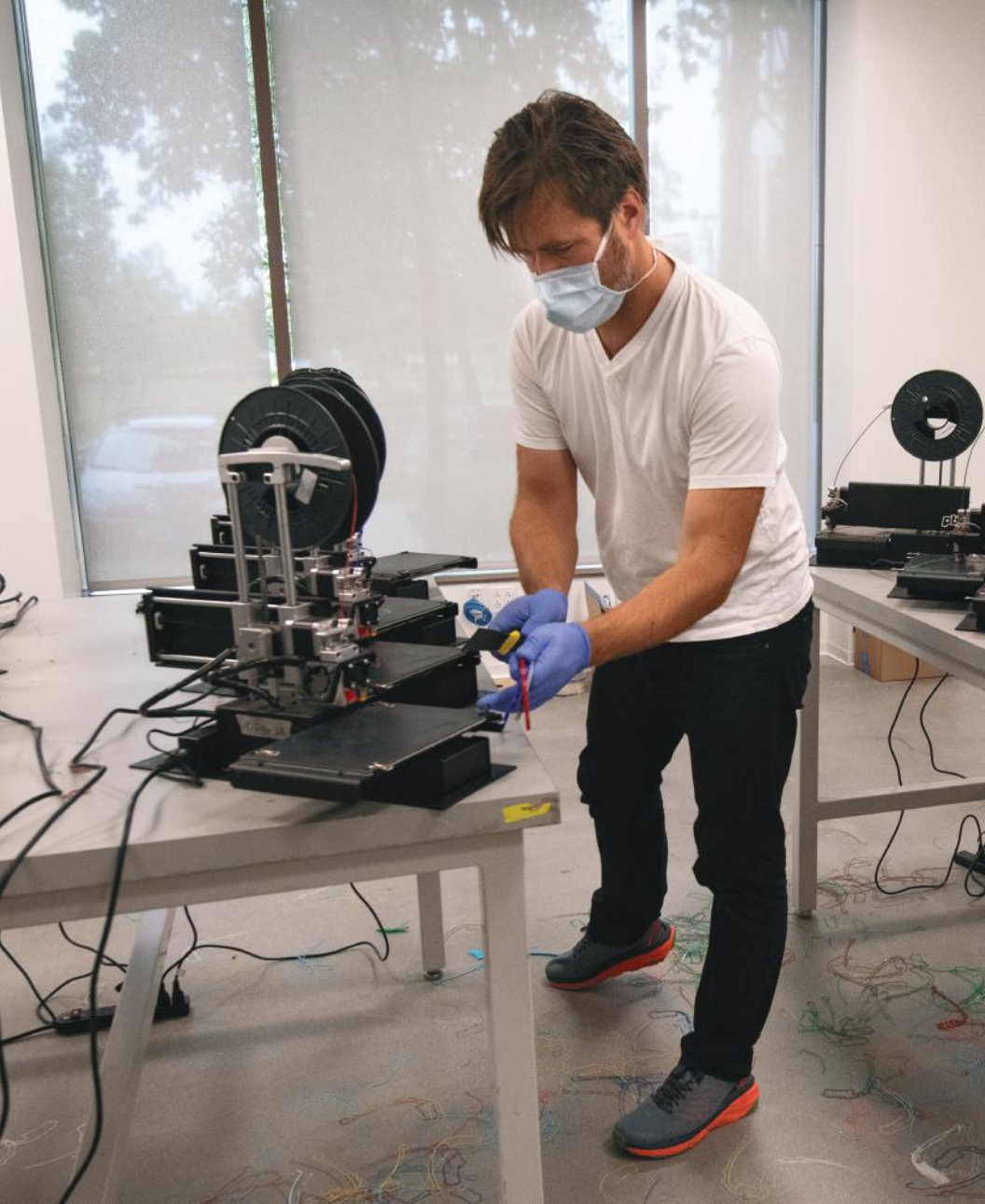
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Adapting to the New Normal

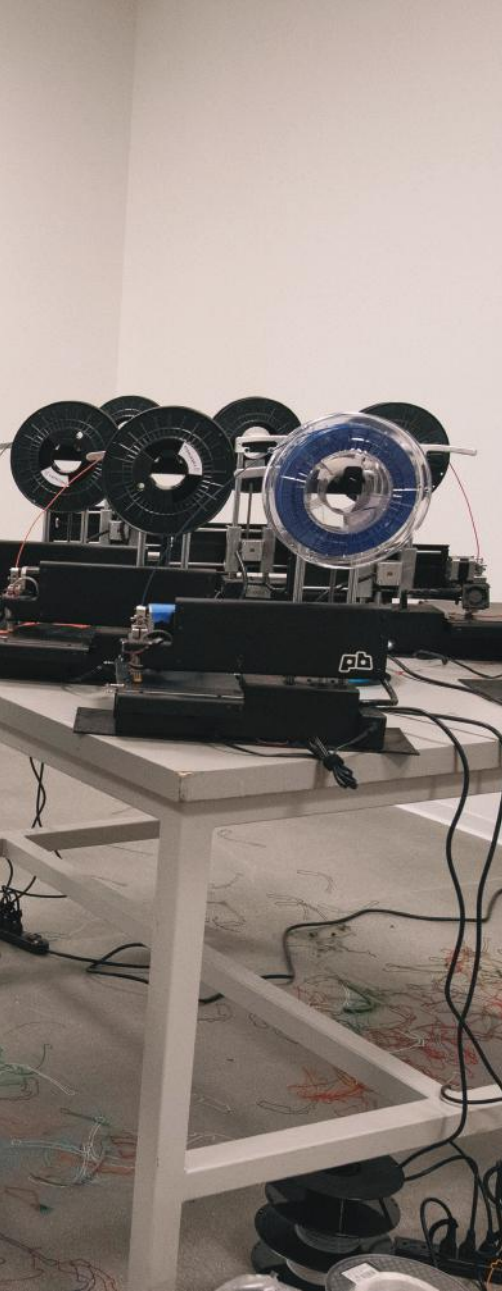
The pandemic has ushered in new and inventive teaching and learning methods on the UCI campus, especially in the Claire Trevor School of the Arts. When you think of art, dance, drama and music courses, you probably envision an artist in a workshop, actors on a stage, dancers in a studio, or musicians huddled together performing a classical piece. CTSA faculty were challenged to adapt to new forms of teaching during the mandatory quarantine. Alan Terricciano, professor of dance and associate dean for undergraduate affairs, is pictured above at home. He sets up a video camera and ring light to record a lecture for his music and dance class. “In order to illustrate my musical points, I find it best to be at a piano,” says Terricciano. “I take the footage and edit it in Final Cut Pro for the class.”

One benefit to the new working environment, new and unexpected co-workers. Meet Terricciano’s new officemate, Frida, the dog!



Arts and Wellness

By Christine Byrd



The seats were empty, the orchestra silent, the studios dark.

More than 700 undergraduate and 150 graduate students, and the scores of faculty and staff who teach and support them, disappeared literally overnight. It was March 17, and the Claire Trevor School of the Arts, like the rest of the UCI campus, was completely closed down in response to the coronavirus pandemic gripping the globe.

Home and alone, it would be easy to let despair set in. How can art be taught remotely? Would arts be frivolous in the face of a deadly pandemic?

But with just a week to figure out logistics, the Spring Quarter began with every single one of CTSA's planned art classes moving forward in newly online and remote formats.

Doorknobs became ballet barres, living rooms became stages, costume designers became mask makers, and creative inspiration was discovered in the most mundane daily routines.

"We were determined not just to hunker down, but to come out of this limitation having learned more things to do, better ways to interact," says Stephen Barker, dean of the Claire Trevor School of the Arts. "This pandemic would be a stimulus to find new connections."

Finding Purpose

Early in the shutdown, a call came into the main campus requesting help filling critical shortages of personal protective equipment (PPE) for healthcare workers at the UCI Medical Center. Jesse Colin Jackson, associate professor of art and associate dean of research and innovation, jumped into action. He packed up the 24 3D printers from his Speculative Prototyping Lab in the art department and moved them to the UCI Beall Applied Innovation building,

Image: Jesse Colin Jackson setting up a 3D printer to print PPE face shield components.

Photo: Steve Zylus

where he collaborated with staff from the Samueli School of Engineering and Applied Innovation to design and produce face shields.

“In a crisis like this, it’s natural to focus on the promise of expensive scientific tools and equipment. But sometimes we have to move quickly with what we already have. Artists are society’s makers. Making things, and making them as well as I can with the materials I have on hand, is part of my skill set.”

Jackson and the team sped up manufacturing by using both laser cutters and 3D printers. Then, after the first 10,000 shields, they migrated to a more industrial process, utilizing a factory in north Orange County to die-cut rolled plastic into screens, and getting injection-molded frames made in Minnesota.

Ultimately, the effort provided 20,000 face shields to local healthcare workers, and reinvigorated Jackson’s own sense of purpose.

“Being stuck at home is hard,” he says. “It was a privilege to go to work every day and be one of thousands of people trying to be helpful.”

With the urgent need for PPE met and the project now complete, Jackson turned his attention to using thousands of colorful plastic scraps left over from the shields to create a new work of art, which will be permanently installed at Applied Innovation this fall.

Meanwhile, CTSA’s costume designers, who typically handle 1,000 costumes each year, had no performers to dress. So they started perfecting face mask patterns and sewing them by the dozen.

“Pumping out a bunch of masks to help out our community ended up being the main focus of our quarter,” says Cassie DeFile, a second-year M.F.A. student in costume design. She and her colleagues started sewing masks at home, with

materials provided by CTSA.

“It really made us feel good because we had a purpose when a show wasn’t going on, but also because we knew the items we were making were going to people who needed them.”

By midsummer, more than 700 face masks had been sewn and donated not only to local nonprofits, but to the Navajo Nation, hospitals in New Mexico and nursing homes in Washington that expressed need.

Surprisingly, even though they were farther apart geographically, the pandemic strengthened students’ connections.

“I’ve grown closer to my peers because of this,” says Sarah Monaghan Fulford, a second-year M.F.A. in costume design currently staying in Washington, who sewed more than 200 masks using quilting scraps from her 70-year-old mother. “We talk so much more now, and we have to take time to communicate with each other, so the



Image: Chantrell Lewis, an M.F.A. student, started sewing masks at home with materials provided by CTSA. (corrected from a previous version.)

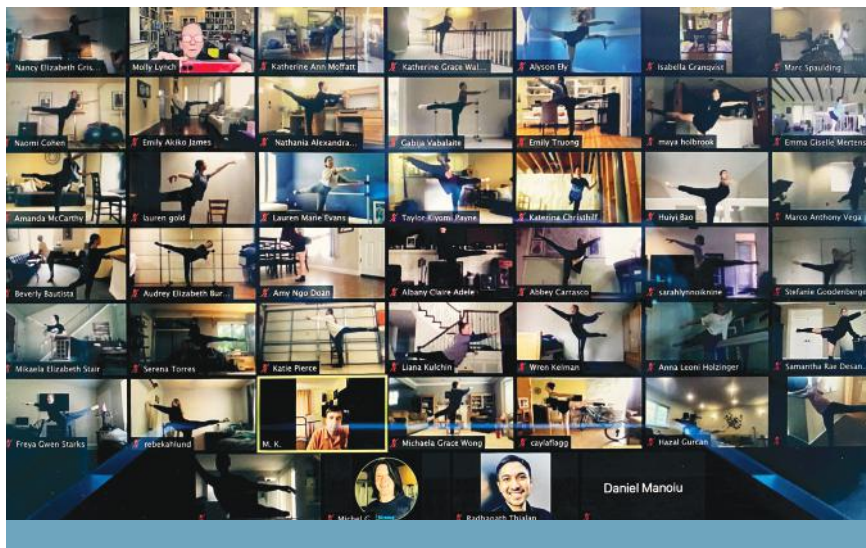


Image: Studio courses in the four departments were presented via Zoom. Here, Professor Molly Lynch (second box on the top left) teaches a ballet course remotely.

Photo credit: Molly Lynch

amount that we talk and the quality of what we talk about is more present.”

Streaming Art

While the pandemic created everyday challenges, it also introduced potentially game-changing opportunities for how the arts school collaborates with other facets of the university and the community at large.

In the spring, every department showcased student work online, from dance’s Physical Graffiti Online to music’s UCI Opera Salon. Although performers missed their in-person audiences, the online format allowed far-flung family and friends to see the student artists in action.

“People can see our students perform online in the comfort of their own home, and at any time that it’s convenient,” says Don Hill, chair of the drama department.

Back when the drama department was planning its 2020-21 season, Hill

decided to participate in the nationwide Jubilee year, an effort to share more underrepresented voices in theaters.

“The hope is that for students who are struggling with a zillion issues, from gender identification, to food insecurity or worrying about how to get out of a dysfunctional relationship, that they will find something they can connect with in this very eclectic season,” says Hill. “We want the audience to relate to these characters as themselves, or as someone they know, and to understand how they are feeling, because really drama is about shared human experiences.”

Throughout the Jubilee year, Hill plans to build on the lessons and successes of the spring by streaming prerecorded performances, as well as hosting live, interactive online events with the shows’ artistic teams. Ultimately, the pandemic may expand CTSA’s offerings to a larger audience than anyone previously imagined.

“We will continue to take advantage of the tech expertise we’ve gained with online engagement,” says Barker. “So when we go back to live shows onsite, we will continue to have the options of electronic or computer connections through the web, giving CTSA a whole new ability to reach internationally.”

Arts and Wellbeing

Further proving the success of CTSA’s spring pivot online, summer school enrollment surged. One course offered online this summer, Scientific Concepts of Health, is a popular general education course offered in the dance department for science credit. The class attracts students from a wide variety of disciplines across campus, and introduces them to scientific research that shows human health is enhanced by both creating and engaging with art, from dancing to listening to music.

Studies around the globe have shown arts engagement can help impoverished families eat healthier foods, reduce anxiety and depression in postpartum mothers, improve children’s mood and self-esteem, and protect older individuals from dementia. In one study, elderly people who participated in activities such as painting, pottery, dance, music, poetry and drama made fewer doctor appointments and requested less medication.

Art might be part of the prescription for wellness in the time of COVID-19. In fact, Barker has declared 2020-21 the year of “Arts and Wellbeing,” with plans to focus attention on the ways art benefits physical, social and emotional wellbeing.

“Wellbeing means finding strategies to deal with the entire gamut of human experience, and that includes producing physical changes through the experience of arts that help diminish stress and promote coping skills,” says Barker.

“How do we have the coronavirus, an economic crisis, the murder of George Floyd, and all of this stuff coming at us, and for us as individuals to not get lost in it?” Barker asks. “Art is essential to dealing with that.”

At the beginning of 2020, the Beall Center for Art + Technology hosted “American Monument,” an interactive experience where guests played audio recordings of real-life police brutality and violence. Today, in the wake of the renewed Black Lives Matter movement, the choice seems prescient.

“‘American Monument’ was the perfect example of art confronting the worst that society has to offer, and the horror of what humans are capable of doing to each other,” says Barker. “Not everyone had the same reaction to the show, and not everyone’s opinion was changed by it, but it was impossible to leave without feeling a higher sense of awareness of one’s own emotional reaction to the material, and without feeling complicit in it.”

Experiencing art like this gives us the ability to respond to life’s challenges in more meaningful ways, Barker explains.

“Art helps us navigate the human experience in healthy ways, enhancing our wellbeing,” says Barker. “And art works to promote well-being not just at the individual level, it also operates at the larger social and cultural level.”

The Science of Health

Dr. Kelli Sharp works at the intersection of arts and health. As an assistant professor of dance as well as a doctor of physical therapy, her research explores both how dancers can best stay healthy and how movement therapy can benefit people with neurological disorders — such as people with PTSD or those who have experienced a stroke.

Sharp is one of several CTSA faculty involved with the UCI Center for



Image: The Beall Center for Art + Technology presented “American Monument,” an artwork by lauren woods that examines the cultural conditions under which African Americans lose their lives to police brutality.

Photo: Will Tee Yang

Medical Humanities, which was created at UCI in 2018 to foster research into the arts, sciences, and our fundamental humanity.

“We are often siloed as either scientists or as artists,” says Sharp, who says she has felt this keenly in her own experience. “The Center for Medical Humanities provides a space for faculty to develop and cultivate projects that collaborate across these disciplines.”

Sharp, who teaches CTSA’s course on science of health, asked her online students this summer to engage in an artistic practice and measure their anxiety using a well-known Dimensions of Wellness framework. One student, a dancer, chose to paint images that reminded her of performing on stage pre-COVID. The mere act of painting measurably reduced her anxiety.

“The arts play a pivotal role encouraging wellness in various dimensions,” says Sharp. “We have to encourage the online platforms during the pandemic, whether they are for pure entertainment

like Disney+, or participatory events like online painting that promote social wellness during this period of isolation. Art activates different areas of our brain that can help us feel connected and healthier.”

While the role of the arts in health and wellness becomes increasingly clear in academic research and in our everyday lives, the idea is not new. The Greek word for art, *techne*, is the root for technology and technique, reflecting the ancient belief that art is a useful — even essential — skilled craft.

“Increasingly my effort is to remind the people gaining their *techne*, technical expertise, in the Claire Trevor School of the Arts, that there’s a reason they are doing so at a top research institution,” says Barker. “The technical expertise they hone here contributes to our social, cultural and personal wellbeing.”

Learn more about programs, exhibitions, and initiatives surrounding arts and wellness at www.arts.uci.edu



UCI Music Professor Uses Technology to Build Bridges

By Richard Chang

Michael Dessen, a music professor at UC Irvine, specializes in telematics, or networked music performance. He knew his field was important and growing, but he didn't expect the entire world of musicians to be calling him nonstop during the coronavirus pandemic.

It turns out that his field of expertise is key for musicians who want to play together, but can only do so safely from their own homes or studios.

"Networking music is a part of what I do," says Dessen, who's also a composer and trombonist who creates music tools for improvisers. He's the longtime bandleader of the Michael Dessen Trio.

"While I was on sabbatical, it sort of took over. All of a sudden, everybody's calling every day about networking music."

Luckily, Dessen had extensive experience performing online with fellow musicians who live in San Diego, South Korea, Colombia, Europe and other parts of the globe.

He's an expert in Jack Trip, a free software program that allows people to play music together via the internet with

real-time interactivity and very low latency. Latency is the delay that occurs when sound travels over distance. (In computers and electronics, it's also the delay that occurs between the initiation of something and the actual occurrence.)

"Jack Trip is the main tool that I've used now all these years, since 2007," said Dessen, an Irvine resident. "It's evolving and improving, and other new apps are also coming out now as well."

Dessen and other musicians who use Jack Trip were featured in a recent episode of NPR's "Jazz Night in America," hosted by Christian McBride.

**"All of a sudden,
everybody's calling every
day about networking
music."**

On July 22, Dessen performed in an "Arts for Art" concert with two colleagues in San Diego, Mark Dresser and Anthony Davis. The music was synchronized through Jack Trip, then the mix was routed into a Zoom meeting for the audience of about 60 to enjoy.

"We're doing a concert (soon) with some folks in Korea. We're really trying to push the limits of what's possible

Image (opposite page): Michael Dessen

Photo: Bill Douthart

now on home networks. You can do a lot if you're creative, in the time you have if you can figure it out."

Some latency in live networked music is inevitable, especially if you are performing with musicians on the other side of the world. Even though programs like Jack Trip can reduce delays and latency tremendously, we are still bound by earthly physics and the fact that nothing travels faster than the speed of light.

However, the music Dessen has been playing with his Korean counterparts — such as a Feb. 13-14 concert called "Changing Tides II: A Telematic Translocational Concert" — has been "pretty experimental," and allows for some latency and flexibility.

"The audience at both sites were really enthusiastic," he said. "It's kind of amazing that we can do it at all. It's a visual production as well, with the musicians appearing onstage and sounding like they're right next to me. It can be very meaningful and powerful to play music with someone who is literally into tomorrow."

Connecting Communities

In addition to being an accomplished musician, Dessen is a noted music scholar and researcher, and has been a professor at UC Irvine since 2006. He served as chair of the music department for four years.

He is teaching two courses this fall — a graduate introduction to networked music performance, and an undergraduate jazz combo class.

Since most instruction is online during the fall quarter, in order for the jazz class to work, "students all have to have audio equipment, a microphone and broadband Ethernet at home," Dessen said. "It's not clear if everyone who takes the class will have all that. I want to make sure I have some backup plans."

Like many UCI instructors, Dessen will be utilizing Canvas and Zoom for his online teaching. But he'll probably use Jack Trip and other programs.

"The tools are really evolving quickly," he said. "All of us, including students, have to not just learn specific tools, which only last so long, but even more important, learn how to learn. We need to get better at diagnosing and solving tech problems, and learn the underlying principles at work, not just learn an app."

"using these tools and emerging technologies to empower and work toward social justice and access."

Dessen is keenly aware of the digital divide that exists between the haves and the have-nots, and that's something that interests and concerns him.

"There is a huge inequality in how our network infrastructure is set up in this country," he said. "It's a political issue. We have turned over a lot of power to private companies. The government has abandoned their role in this sphere. There are rural areas where you can't even get broadband. (The companies) are not going to run cables out there. They're concerned about how they can make money, not how they can serve everyone."

As an educator at an institution like UC Irvine, Dessen says, he's interested in "using these tools and emerging technologies to empower and work toward social justice and access."

He recently worked with some colleagues on Telematic Bridges, a collaboration between UCI, Santa Ana High School and the University of Caldas in Manizales, Colombia. Young Colombian participants in the project



Image: Michael Dessen and Mark Dresser, an American double bass player and composer, perform together in two different locations using telematics technology.

Photo: Paul Kennedy

came from Sistema Batuta, similar to El Sistema in Venezuela.

“We put together a class for high school students. We got them together, mostly Latino kids from Santa Ana High School. They have a fantastic music program. We got them onto our campus at UCI, and we put them in these high-tech labs we have. They were communicating with these kids in South America.

“It was fascinating,” Dessen said. “A critical part of this work is how can we use (technology) to get people from underprivileged backgrounds to determine the future of these tools. We want people from all kinds of different backgrounds to be engaged. We’re here to transform society in positive ways.”

In his music and his instruction, Dessen wants to explore how we make music together through telepresence; but also how we “amplify and extend communities,” and pursue intercultural collaborations.

“There are those who are less rich with resources. How do we help each other, and build different connections across different communities?”

UCI's ICIT Program

In 2007, Dessen co-founded ICIT, which is a Ph.D. program at UCI in Integrated Composition, Improvisation and Technology. The program is taught by a core group of faculty, including Dessen, whose work embraces diverse forms of music making and challenges conventional distinctions between classical composition, computer music, improvisation and jazz. Students are encouraged to work on interdisciplinary projects.

“It’s a novel kind of graduate program for musicians who are composers and also technologists,” Dessen said. “It’s an alternative to the standard composition degree. Most composition (courses) are focused on the European classical model of fully notated music. New and

innovative forms of music can take so many other forms.”

The typical time to complete the ICIT degree is four years, or 12 quarters. In general, students take three years (nine quarters) to pass the qualifying examination and advance to candidacy. Then, students spend one year (three quarters) completing their dissertations.

Most students involved in the ICIT program receive tuition waivers and stipends in return for working as teaching assistants. All applicants should possess an undergraduate degree in music or an equivalent level of training.

“It’s an effort to create a more diverse range of different kinds of musicians,” Dessen said. “Students can be highly collaborative, learn from each other and develop new hybrid practices.”

UCI music professor Christopher Dobrian, the current director of the ICIT program, said Dessen is uniquely qualified to teach in ICIT because “he’s

a very expert improviser, and also a composer. He understands computer music technologies, and he has expertise in various improvising traditions, such as jazz and contemporary classical music.”

In general, Dobrian said his colleague is “an excellent performer and composer. He’s able to put the technology into practice and provide technicians with valuable feedback that helps to advance their research.

“He also teaches graduate seminars on the topic, and passes on some of his expertise and knowledge to students. And recently in the pandemic, he has provided information to musicians worldwide through documents and consulting.”

Not bad for a guy who cut his chops at age 11 on the trombone.

To learn more about Michael Dessen and the faculty in the department of music, visit music.uci.edu.

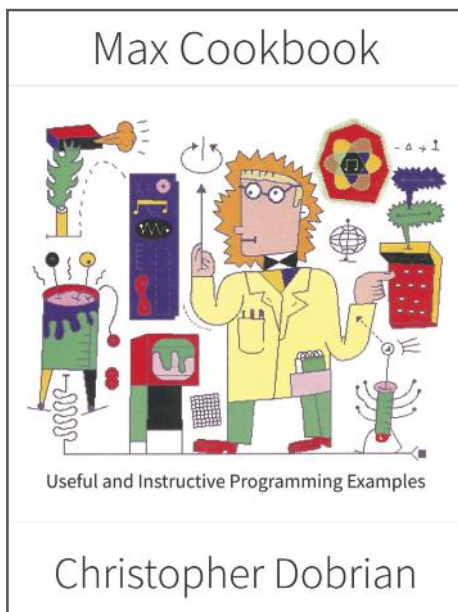
Image: *The Michael Dessen Trio, an electro-acoustic trio that has been performing since 2005. (From left to right) Dan Weiss (drums), Michael Dessen (horn) and Christopher Tordini (bass),*

Photo: Skye Schmidt



Faculty Books

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



Max Cookbook

By Christopher Dobrian,
professor of music

Max Cookbook by Christopher Dobrian is a compendium of more than 750 how-to “recipes” for accomplishing various computer music and multimedia effects in the Max programming environment. Max is an interactive media software that offers in-depth tools for audio, graphics, interaction and communication. It is an online environment to explore and develop musical ideas. Each recipe is accompanied by an easily downloadable example program and explanatory text.

Dobrian is a professor of Integrated Composition, Improvisation, and Technology in the Department of

Music, with a joint appointment in the Department of Informatics at UC Irvine. He is the author of the original technical manuals and tutorials for the Max, MSP, and Jitter programming environments by Cycling '74. The *Max Cookbook* is the result of his decades of experience making and teaching computer music and interactive media arts. Presented as an interactive online eBook hosted by CTSA, *Max Cookbook* allows users to search by keyword, find the examples most relevant to their interests, and immediately try out the example programs.

Max Cookbook is now available online for all interested users and instructors.

Available as an online eBook. 2019, 750+ example links;
URL: music.arts.uci.edu/dobrian/maxcookbook

Anteaters in the Arts

Alumni Profile: Samira Yamin, M.F.A. '11

By Allyson Unzicker, Associate Director & Curator,
University Art Galleries

Samira Yamin, M.F.A. '11, is an Iranian-American artist based in Los Angeles who uses war photography as her medium. As an Iranian American who felt disconnected from depictions of Iraq and Afghanistan in the media post 9/11, she was inspired to incorporate the imagery into her practice. In her decade-long series *Geometries*, she repurposes the pages of *TIME* magazine by painstakingly cutting sacred Islamic architectural patterns directly onto them. These intricate geometric carvings are crafted by hand using a light box and an X-Acto knife, often taking her months to complete. *Geometries* challenges and criticizes the narrow perspective in American news and media on the Middle East that depicts solely images of war, violence and death. By meticulously embellishing the magazine pages with traditional Islamic patterns, Yamin creates a structure in order to break apart this narrative of chaotic violence. Yamin's obsessive and time-consuming method is a poetic meditation on the truth of an image.

Yamin's process of obfuscating images is explored further in her most recent series *Refractions*. Rather than carving into the pages of *TIME* magazine as in *Geometries*, she carves optical glass and places it atop the pages in order to refract images of the Syrian Civil War. In order to understand the optical image in its entirety, the viewer is required to move around its surface. This visual disconnect between the image and



its sculptural exterior disallows the ability to see the work from a single vantage point. Rather than becoming desensitized by mass media images of war, the sensitivity of Yamin's handiwork urges us to take another look, a slower and more critical one.

During the pandemic, Yamin was included in two exhibitions, *To View a Plastic Flower* (Feb. 13–April 19, 2020) at the Los Angeles Municipal Art Gallery (LAMAG) and *Yesterday's Tomorrow: Selections from the Rose Collection 1933–2018* (Feb. 7, 2020–Sept. 13, 2020) at the Rose Museum. The concept behind the group exhibition *To View a Plastic Flower* at LAMAG centered on the representation of war in the media. As this topic is rarely covered

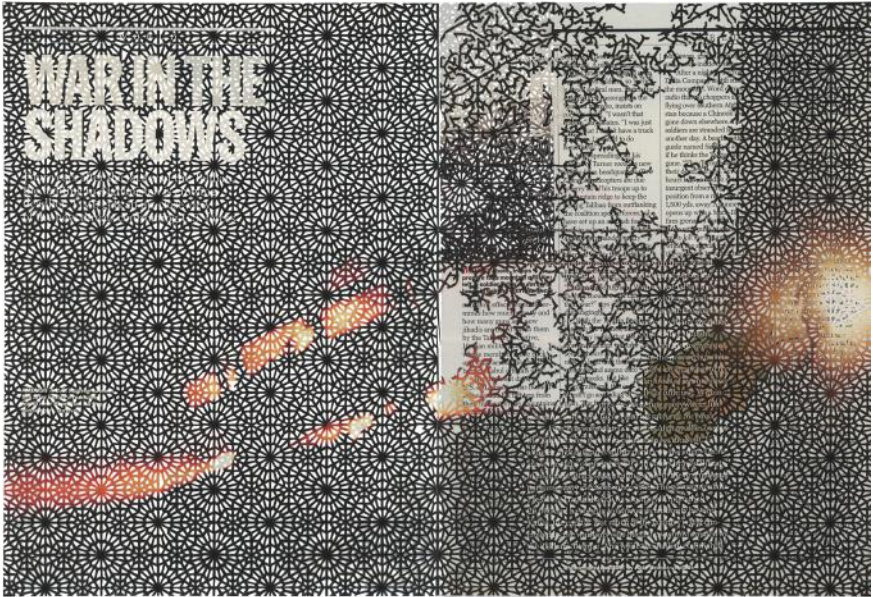


Image: “(Geometries) Fire VII,” 2017.
15 3/8 inches x 10 3/8 inches. Hand-cut TIME Magazine pages.

in exhibitions, its forced closure shortly after its opening was tragic. Children’s programming was cancelled and artist talks and panels were quickly moved online. As galleries and museums continue to close as they struggle to accommodate in-person experiences due to stay-at-home measures, Yamin is not readily inspired to move towards online representation of her work in order to meet current virtual demands. Rather, she accepts that moving slowly is a part of her process. Due to the optical nature of her most recent series *Refractions*, the work demands an in-person experience.

She feels strongly that such work cannot simply be translated onto a computer screen. When addressing these concerns, she stated, “To fix this work, the subjects of the photographs again, would be to undermine the ethical care with which I’ve approached the subject of each image. I understand and accept, of course, that representation is a fact of life, but to have the work live exclusively there is not a compromise I’m not willing to make. If I decide to move to a virtual context, I’d make work specifically for that venue.”

As a result of the pandemic, Yamin, like many artists, is experiencing a moment of pause as art fair representation and discussions around future exhibitions have been cancelled or postponed. Some of the galleries she planned to work with have closed altogether. Despite these drawbacks, the pandemic has been a moment of contemplation and introspection for her. The uncertainty presents a rare opportunity to reflect and process a shared global crisis. Yamin's poetically political practice provides an important and contemplative lens for us to meditate on this tumultuous moment.

Samira Yamin received her M.F.A. from UCI and a dual B.A. in Sociology and Studio Art from UCLA. Yamin's work has been exhibited nationally including solo exhibitions at the Santa Monica Museum of Art (now Institute of Contemporary Art, Los Angeles) and PATRON Gallery in Chicago, and her work was recently acquired by the Los Angeles County Museum of Art. In 2016, she was awarded the Painters & Sculptors Grant from the Joan Mitchell Foundation and in 2017, she was the recipient of the California Community Foundation (CCF) award, a one-year fellowship given to outstanding Los Angeles County-based visual artists through the Fellowship for Visual Artists. Yamin currently lives and works in Los Angeles.

Image: “(Refractions) September 21, 2015 - I,” 2018.
Wheel-cut Optical Glass, TIME Magazine pages, Sintra. 15 3/8 inches x 10 3/8 inches.



Kristine N. Haag, '06

Costume design alumna Kristine N. Haag has been nominated for a 2020 Emmy Award. Haag is part of the costume design team nominated for "Outstanding Contemporary Costumes" for her work as the Assistant Costume Designer on the Netflix show *Grace and Frankie* for the episode "The Tank." Her colleagues Allyson B. Fanger, Costume Designer and Lori DeLapp, Costume Supervisor, complete the nominated design team.

Haag earned her undergraduate degree from Ohio's Kent State University's School of Theatre and Dance in 2003 and her masters of fine arts in costume design from the UCI Claire Trevor School of the Arts in 2006.

Haag currently serves as the assistant costume designer on the upcoming series based on the adaptation of Tom Wolfe's best-seller, *The Right Stuff*, premiering in October 2020 on Disney+. She has served in a host of costume and wardrobe departments for television, including ABC's *The Fix* and *Scandal*, Paramount's *Nobodies*, NBC's *Good Girls*, Netflix's *Girlboss* and The CW's *No Tomorrow*, *Crazy Ex-Girlfriend*, and *90210*.

Additionally, Haag has worked in costume design roles for feature films, including HBO's original film



Photo: Jonathan Ficcadenti

Confirmation, Warner Bros.' *Batman v Superman: Dawn of Justice* and Disney's *TRON: Legacy*.

Haag also served on the executive board of The Costume Designers Guild as the Assistant Costume Designer Representative.

The 72nd Emmy Awards hosted by the Television Academy are on on Sunday, Sept. 20, 2020, on ABC. We wish Ms. Haag the best of luck in receiving the award!



UCI Lighting Designers Reunite

COVID-19 has ushered in a new way to connect and reconnect with the people in our lives. One opportunity that faculty and students at UCI Claire Trevor School of the Arts have taken advantage of is the connection through Zoom online virtual meetups. The digital platform allows people from all over the world to connect in a virtual space through an internet connection, enabling face-to-face time with friends from far away.

On June 29, 2020, a cohort of faculty and alumni from the Department of Drama's Lighting Design Program met online to reunite with graduates from the program.

The idea came after professors Lonnie Rafael Alcaraz and Jaymi Smith hosted a Zoom pizza party with current students from the program late in the spring

quarter. They promoted the event with a post on Instagram, seen by both current students and alumni. John Martin, B.A. '90, reached out to the group and suggested they have a full reunion for the entire program.

Alcaraz and Smith, along with previous lighting professors Cameron Harvey and Tom Ruzika, quickly collaborated to set up the event. Over 60 alumni, faculty, and current students from incoming classes, ranging from from 1970 to 2023, convened on Zoom. They spent more than three hours telling stories, sharing old photos, and discussing what is currently happening in their industry.

The team created opportunities for smaller groups of alumni to connect by hosting breakout rooms in the session for the different decades combining smaller classes with other close graduation years.



Images: Screenshots from the UCI Lighting Designers reunion event via Zoom.

“We had several alumni from the ’70’s join the event,” said Alcaraz. “Many with successful careers at Walt Disney Imagineering, a producer at Sony and another who owns a custom light fixture company that employs over 60 people across the world.”

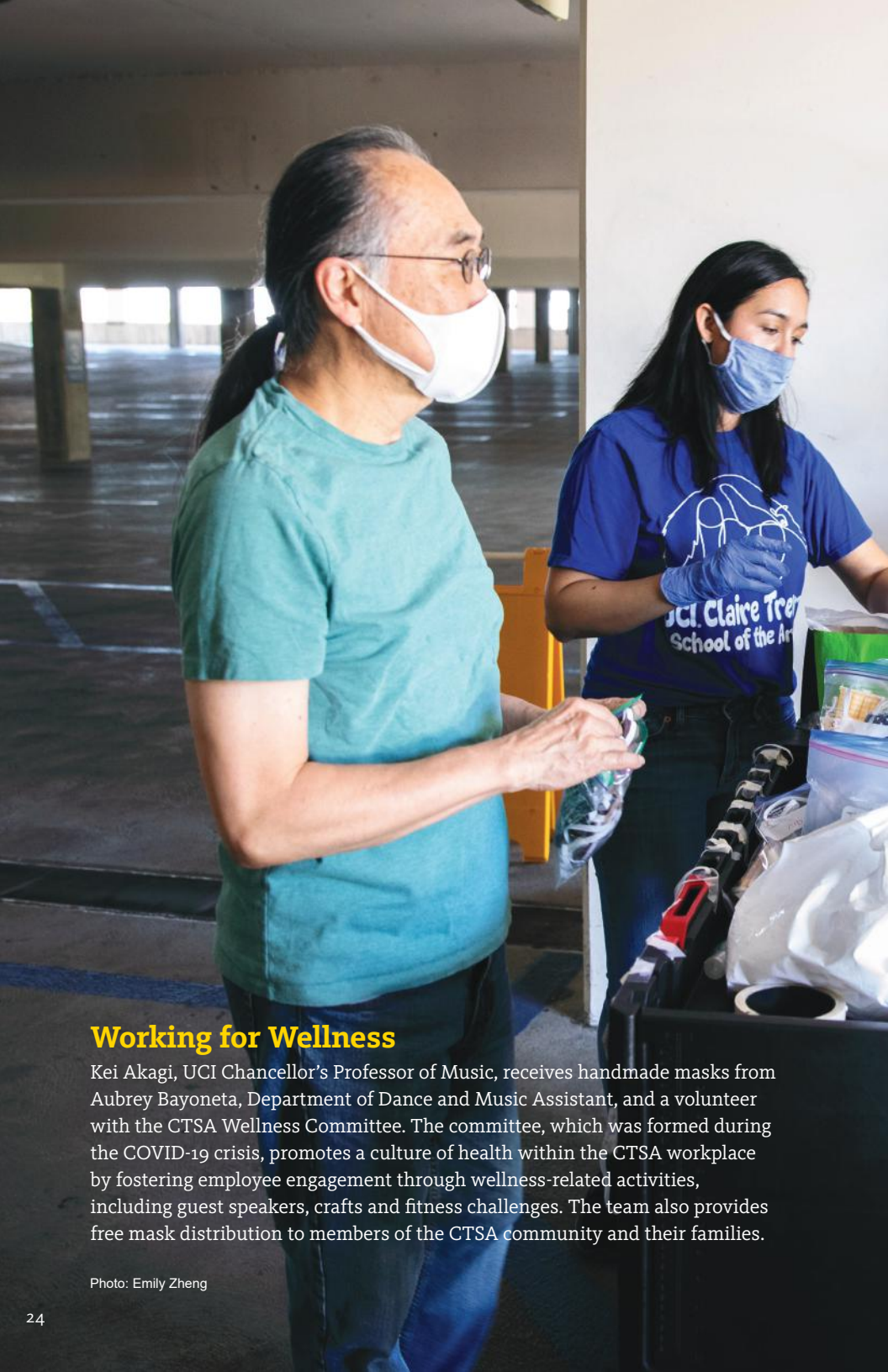
For the introductions, Alcaraz asked people from each decade to turn on their cameras so everyone could see the members from each class. Key alumni and previous faculty in the department Ruzika, M.F.A. ’74, and Harvey, B.F.A. ’69 and M.F.A. ’71, stayed on for every decade. Everyone had the opportunity to introduce themselves and briefly talk about what they had

been doing since they graduated. Current students talked a little about what they were doing at UCI now, and incoming talked about the undergraduate experience and what was bringing them to UCI.

This new form of communication offered the team, who may not have connected so easily given busy production schedules and the limited resources of new students, a safe and convenient way to connect and share ideas, experiences and resources from the comfort of home. Although not all alumni were able to be contacted the event was widely successful. Leave it to the design team to shine a light on new ways to reconnect.

For UCI Alumni resources, visit engage.alumni.uci.edu

Are you an Arts Alum? Learn ways to stay connected at www.arts.uci.edu/alumni
Questions or stories? Contact artsalumni@uci.edu.



Working for Wellness

Kei Akagi, UCI Chancellor's Professor of Music, receives handmade masks from Aubrey Bayoneta, Department of Dance and Music Assistant, and a volunteer with the CTSA Wellness Committee. The committee, which was formed during the COVID-19 crisis, promotes a culture of health within the CTSA workplace by fostering employee engagement through wellness-related activities, including guest speakers, crafts and fitness challenges. The team also provides free mask distribution to members of the CTSA community and their families.

Photo: Emily Zheng



A portrait of Ivan Williams, a man with grey hair and a beard, wearing glasses and a blue blazer over a blue shirt. He is smiling and looking towards the camera. The background is a blurred outdoor setting with green foliage.

MEDIA MENTOR

Q&A with IVAN WILLIAMS

Ivan Williams, MBA '96 is a former chemical engineer and oil executive who now focuses on something that first captivated his attention in high school: filmmaking. Today, he is a film, television and theater producer, and a staunch advocate of the arts at UCI. Besides being a UCI Foundation Trustee, Williams serves on multiple leadership councils and boards, and chairs the Dean's Arts Board for the Claire Trevor School of the Arts.

Q. How did you become involved with CTSA?

IW: In 2017, I attended a graduate student success celebration at UCI, and it ignited me. I knew it was time for me to step up and get involved. I asked, where does filmmaking sit at UCI? That simple question led to a meeting with the dean of humanities and the dean of the arts. In no time, CTSA Dean Stephen Barker had captured my attention and inspired me with his vision to leverage technology to push the frontier of art in new and exciting ways. A bold vision indeed, and one that I knew I wanted to be part of. So when he asked me to chair the CTSA Dean's Arts Board, I jumped in without hesitation!

Q. As the chair of the CTSA Dean's Arts Board, what do you hope to accomplish?

IW: I want to expand the CTSA Dean's Arts board membership to add a wide array of diverse viewpoints and build stronger connections to local businesses. Ultimately, the board is about fostering community engagement with faculty, staff and students of CTSA, which allows us to generate support for key financial needs within the school. We have to remember that about half of UCI's students are first-generation college students, and many need financial aid. That, coupled with the COVID-19 pandemic, creates an urgent need for additional financial resources to support our students.

Q. You're also the chair of the UCI Brain Initiative Advisory Board. How do you see arts and wellbeing as interconnected?

IW: With an undergraduate degree in chemical engineering, I have a strong interest in understanding the science behind things, such as the neuroscience behind why we love the arts. So when I was told about the first-of-its-kind UCI Brain Initiative, and that one of its four key research areas would be the "artistic brain," I knew I had to get involved. This initiative offers the opportunity to better understand why humans enjoy the art of storytelling, and to use that to develop art that enhances people's lives and wellbeing.

Q. What are you looking forward to in CTSA's 2020-21 year?

IW: I'm most interested in seeing how CTSA continues to demonstrate its "can do" attitude in the face of COVID-19. In particular, I'm looking forward to seeing how the school creates innovative student artwork in the virtual world. Top of my mind includes seeing what our DigiFilm students do with the Blum Center for the Alleviation of Poverty this year. With past cinematic projects in Nepal, South Africa and Paraguay, I am sure they will continue to showcase the school's leadership in producing art that creates an impact on society.

Q. What innovations in response to COVID-19 are you seeing?

IW: Prior to COVID-19, people looked forward to gathering in the physical world. I'm co-president of the Anteaters in the Arts alumni organization and, like everyone else, we had to pivot to virtual technologies to maintain any form of human-to-human connectivity. It ended up opening doors to alumni connections that we could never have imagined, ultimately reaching a global alumni base which had been impossible with our in-person events. Another case of Anteaters turning obstacles into opportunities.

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



Tapping Into a New Era

By Christine Byrd

In his dance, “Waiting for Amazon,” Carl “Dougie” Sanders, M.F.A. ’21, moves in his living room, expressing the exhausting boredom of being stuck at home, and the angsty anticipation before a parcel delivery. We may not move quite like Sanders, but we know exactly what he’s feeling.

It’s not just the subject of the dance, but the very medium through which we view it — us watching on our computer

screens or smartphones as he dances at home — that reflects our reality in the pandemic era.

“You think, boom, did he just do that? Saunter, saunter, pause, and zap, he philosophizes!” says Jennifer Fisher, professor of dance. “It’s like watching

Image: Carl “Dougie” Sanders dances at the Claire Trevor Society inaugural event reception on a portable tap floor.

Photo: Jeanine Hill

a smooth jazz riff, then finding the meaning of life said out loud at the end.”

Long before he came to UCI, Sanders had co-choreographed for Mya, Tyrese and Usher, as well as professional sports dance teams including the Atlanta Hawks Dancers. He danced his way through off-Broadway shows, national competitions, feature films, TV shows, commercials and, more recently, into the hearts of his fellow Anteaters.

“Dougie, like a lot of our M.F.A. students, came to UCI with a lot of embodied knowledge and professional experience — he’s already choreographed a popular tap piece here that drew in a lot of audiences,” says Fisher. “He’s an expert, also funny, goodhearted, generous. What’s not to like?”

Dance Styles

Sanders, who grew up in Atlanta, was around 8 years old when he attended his older sister’s dance recital and saw a boy close to his age perform a tap number. He knew instinctively that he could do that, too. Within a year, he was tapping competitively, and soon working his way into a performing arts high school across town.

Sanders earned a spot in the high school’s touring troupe, which meant weekend trips all over the world, performing in Paris and Greece.

“It really opened my eyes to a lot of different cultures and things I wanted to be a part of, seeing their art that way,” he says.

When he was just 15, he started choreographing world tour shows for artists including Raven-Symoné, who became a lifelong friend, as well as other hip-hop, R&B, rap and pop

artists including The Spice Girls. While he flourished creating dances across genres, tap remained his first and truest love.

“It’s like watching a smooth jazz riff, then finding the meaning of life said out loud at the end.”

He was so exceptionally skilled, that by the time he enrolled as a college



Image: Dancers perform Sanders's tap choreography during the Claire Trevor Society launch event.

Photo: Jeanine Hill

freshman at University of the Arts in Philadelphia, he was given a tap class to teach. It was during this time that his stage name “Dougie Styles” took flight, which he uses for his social media handles.

After earning his B.F.A., Sanders danced professionally with companies including the Philadelphia-based Koresh Dance Company, where he worked with legendary choreographers including Donald Byrd. He also worked with the world renowned Debbie Allen and Hinton Battle on several projects.

But the desire to earn an M.F.A. and even a Ph.D. lingered in the back of his mind.

Tap Technology

In 2019, Sanders chose to pursue his M.F.A. at UCI because of the school’s emphasis on incorporating technology with dance.

“I was trying on my own to find ways to connect the two: my love for dance and creation and innovation and pushing technology and seeing how that can influence the art,” he says. “That’s where I wanted my future to go.”

And that’s where it headed. When Sanders agreed to create a tap routine for New Slate, Claire Trevor School of the Arts’ annual showcase for M.F.A. students’ choreography, he quickly ran into a problem that would test his design and innovation skills.

The school had just installed a new marley floor, a vinyl flooring preferred by almost every kind of dancer except for tap. Not only does the PVC material not produce the same quality tapping sound, but its smooth surface gets scuffed by the metal taps.

Leveraging his father-in-law’s carpentry skills, Sanders developed a portable tap floor in 12 pieces, and a dolly system to

transport them.

“It turned out to be great for us because an actual tap community kind of came together at UCI out of that experience,” he says. He created the Tap Symphony Orchestra at UCI to “elaborate on what it meant to be an orchestra, and how orchestras are a collection of many different instruments of tone that come together to create, organize music that touches the soul.”

The tap floors proved popular, and were brought out again at the Claire Trevor Society Inaugural Celebration, where individual dancers were able to dig, flap and shuffle between tables of delighted dinner guests. Sanders hints the tap floors may make an encore appearance for a new tap number in New Slate 2020.

But Sanders has plans for even bigger innovations to make tap dancing more accessible. Through his arts tech startup company Stagebow, he’s currently working with a sneaker company to develop a street shoe that could leverage technology to produce those delightfully iconic tap sounds.

Screen Dancing

Sanders has been recording his screen dancing for years — with the latest tech gear of the times by his side — but at CTSA he took a screen dance course that helped him refine his process.

“When dealing with screen dance, you’re focusing the eye of your viewers, you’re instructing them where to look and how to feel about it,” he says. “All the same principles that go into creating the space on stage, such as lighting and positioning, transitions, color correction and depth of field, are part of screen dance, too.”

Although Sanders had directed several screen dances by the time the campus

Image (opposite page): Carl “Dougie” Sanders





Photo: Leandro Glory Damasco

Image: Carl “Dougie” Sanders’s tap choreography “Lampyridae” performed by undergraduate dance students at New Slate (2019), Claire Trevor School of the Arts’ annual showcase for M.F.A. students’ choreography.

closed in March due to the coronavirus, screen dance suddenly became the primary method for sharing his work.

His short-film style dance numbers, including “Waiting for Amazon,” became popular views on CTSA’s Instagram in the spring, and Sanders sees intriguing opportunities for dance in the coronavirus era.

“I’ve always been a fan of musical theater because it escaped from the theater box,” says Sanders. “Dance needs to happen outside the studio and the theater, too.”

“Dance represents life. It needs to be as free-flowing and moving and life itself,” he continues. “So I’m happy for this era when it comes to creativity because it’s forcing everyone to think of their art in more of a pedestrian way, in more of a natural way.”

That idea is at the heart of the theory of

dance that Sanders is developing, called Dachiology, which is part of his effort to contribute his own philosophical insights to the art of dance. What he describes as dialogue in motion, Dachiology is the art of communicating through rhythmic movement. Not unlike telling the story of waiting for an Amazon delivery during the pandemic.

“You’re forced to be creative right now,” he says. “People are doing some phenomenal things during this period in time and I’m inspired by that.”

Follow Carl “Dougie” Sanders on Instagram at [@d.styles317](https://www.instagram.com/d.styles317)

Learn more about the department of dance, upcoming performances, and student research at dance.arts.uci.edu.

FALL 2020



Photo: Paul R. Kennedy

SEASON EVENTS

Fall Quarter 2020 Events

2020-21, a virtual season for the Claire Trevor School of the Arts

A pandemic can't stop our faculty and students from performing and creating art for our Fall season. The coming months offer a unique lineup of online offerings from our departments of art, dance, drama and music. Join us for a series of high-profile guests in a new music lecture series, hear a new musical revue featuring songs our drama students never get to sing, or watch our students slay monsters in a new Zoom play. Visit the M.F.A. art exhibitions in our galleries through virtual tours, and watch a series of original choreography presented by the graduate students in dance. From education to entertainment, be a part of this unique time in our history.

Fall 2020 At-A-Glance

Date(s) TBA	M.F.A. Thesis Exhibitions	Online
Oct. 8	The 1619 Project and Articulations of Why Black Lives Matter	Online
Oct. 13	Music: Special Guest Ryan Roberts	Online
Oct. 15 - Dec. 17	Drama: Arts & Innovation Series	Online
Oct. 22	Music: Special Guest Anthony McGill	Online
Oct. 27	The 1619 Project in 2020 African American Music: the Sound of Freedom's Journey	Online
Nov. 10	Music: Special Guest Grant Gershon	Online
Nov. 17 & 19	Hub New Music in 360°	Online
Nov. 28	"The Jubilee and Me" — Songs I never got to sing.	Online
Dec. 5-13	She Kills Monsters: Virtual Realms	Online
Dec. 10	Music: Special Guest Billy Childs	Online
Dec. 10-12	New Slate Online	Online

View the full schedule of events at www.arts.uci.edu

Venues

AMP	Arts Plaza Amphitheatre	R	Room Gallery
AC	Arts Campus	SAHSΔ	Santa Ana High School
BC	Beall Center for Art + Technology	SCΔ	UCI Student Center
CAC	Contemporary Arts Center & Gallery	UAG	University Art Gallery
CTT	Claire Trevor Theatre	WSH	Winifred Smith Hall
IBTΔ	Irvine Barclay Theatre	xMPL	Experimental Media Performance Lab
LTΔ	Little Theatre/ Humanities Hall	Online	Presented via a website or virtual platform
RCT	Robert Cohen Theatre	VARIOUS	Multiple venues. Check website for specifics.

Δ Venue not on CTSA campus.

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

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

* indicates free event / ● indicates shuttle available



Fall 2020

Dates to be announced

M.F.A. Thesis Exhibitions

The Department of Art M.F.A. Thesis Exhibitions delayed from the Spring quarter 2020 will be mounted in the University Art Galleries and available for virtual viewing online. Please check for updates on our website at www.arts.uci.edu/events.

Works by:

David Chen, Caleb Engstrom, Christine Dianne Guiyangco, Christine Hudson, Jackson Hunt, Ethan Philip McGinnis, Morgan Cuppet-Michelsen, Gabby Miller, Joaquin Palting, Ellen Schafer, Jean Shon, Chris Warr.

Online

Free admission

art.arts.uci.edu / uag.arts.uci.edu

INTERDISCIPLINARY



Thursday, Oct. 8, 2020, 5 p.m.

The 1619 Project and Articulations of Why Black Lives Matter

A UCI Collaboration

The 1619 Project, published by the *New York Times*, retells the history of the U.S. by foregrounding the arrival 401 years ago of enslaved Africans to Virginia. Through a series of essays, photos, and podcasts, *The 1619 Project* charts the impact of slavery on the country's founding principles, economy, healthcare system, racial segregation of neighborhoods, and popular music. Join us for a month-long exploration of *The 1619 Project*, which culminates in the visit of Nikole Hannah-Jones, the Pulitzer Prize winning author of the project.

Moderated by Sandra Harvey, UCI African American Studies

Panelists:

Jessica Millward, Department of History

Davin Phoenix, Department of Political Science

Kaaryn Gustafson, UCI Law

Zachary Price, Department of Drama

Online

Free admission

Registration links: www.arts.uci.edu/events

Co-sponsored by UCI Humanities Center; UCI Illuminations; the UCI Advisory Council on Campus Climate, Culture & Inclusion; School of Humanities; Claire Trevor School of the Arts; School of Education; School of Law; School of Social Sciences; UCI Libraries; Academic English; Composition; Center for Latin American Studies; Center for Medical Humanities; Literary Journalism and Center for Storytelling; International Center for Writing and Translation; Office of Inclusive Excellence; Student Affairs; Staff Assembly; AAPI Womxn in Leadership; and Academic Professional Women of UCI

MUSIC



Tuesday, Oct. 13, 2020, 3:30 p.m.

UCI Music Lecture Series: Special Guest Ryan Roberts

Ryan Roberts, a California native and one of the newest members of the New York Philharmonic, will be a guest speaker and performer with the Department of Music's combined ensembles. As a student at Santa Monica High School, Roberts excelled at both piano and oboe and will share some of his wisdom on carving out a career in music.

Online

Free admission

Registration links: www.arts.uci.edu/events

DRAMA



Starts Thursday, Oct. 15, 2020

Drama: Arts & Innovation Series

Joel Veenstra, UCI Drama

Kim Scott, Consultant

UCI Drama Professor Joel Veenstra and Kim Scott, a Las Vegas-based live entertainment technical education and sourcing consultant, bring a series of discussions to UCI all quarter. Check for updates on series dates, topics and registration at www.arts.uci.edu/events.

Online

Free admission

Registration links: www.arts.uci.edu/events

MUSIC



Thursday, Oct. 22, 2020, 3:30 p.m.

UCI Music Lecture Series: Special Guest Anthony McGill

Principal clarinetist of the New York Philharmonic, Anthony McGill, will visit with the music students and ensemble members of the Department of Music of UCI to engage on the subjects of life in the music world, and the need for social awareness in our troubled world.

Online

Free admission

Registration links: www.arts.uci.edu/events

MUSIC: INTERDISCIPLINARY



Tuesday, Oct. 27, 2020, 4 p.m.

The 1619 Project in 2020 | African American Music: the Sound of Freedom's Journey

*Organized by Nina Scolnik, UCI Music
With Distinguished Guests*

Using the 1619 Project's "Episode 3: The Birth of American Music" as a launching point, this panel explores innovation in musical expressions from spirituals to jazz and contemporary music, investigating freedom as a process in motion, not as a destination.

Panelists:

Professor Dawn Norfleet, UCI Music

Dr. Stephen Tucker, UCI Music Chair and Professor

JoVia Armstrong (Ph.D. candidate, in the Integrated Composition, Improvisation, and Technology (ICIT) program)

Online

Free admission

Registration links: www.arts.uci.edu/events

Co-sponsored by UCI Humanities Center, UCI Illuminations; the UCI Advisory Council on Campus Climate, Culture & Inclusion; School of Humanities; Claire Trevor School of the Arts; School of Education; School of Law; School of Social Sciences; UCI Libraries; Academic English; Composition; Center for Latin American Studies; Center for Medical Humanities; Literary Journalism and Center for Storytelling; International Center for Writing and Translation; Office of Inclusive Excellence; Student Affairs; Staff Assembly; AAPI Womxn in Leadership; and Academic Professional Women of UCI

MUSIC



Tuesday, Nov. 10, 2020, 3:30 p.m.

UCI Music Lecture Series: Special Guest Grant Gershon

American conductor and Music Director of the Los Angeles Master Chorale, Grant Gershon, will be a guest of the Department of Music's performing ensembles at UCI this Fall. Maestro Gershon will present to the combined ensembles of UCI Symphony, UCI Wind Ensemble, UCI Chamber Singers, and the Chamber Class.

Online

Free admission

Registration links: www.arts.uci.edu/events

All Fall 2020 events are free and open to the public. To register for your free link to specific events, please visit us at www.arts.uci.edu/tickets.

Please note: Some events will require passwords and the use of third-party digital services.

Tickets

MUSIC: ILLUMINATIONS



Nov. 17 & 19, 2020

Hub New Music in 360°

Organized by Kojiro Umezaki, UCI Music

Boston-based mixed quartet Hub New Music returns to UCI to present – in 360° audio and video – new works by doctoral students in the Integrated Composition Improvisation and Technology program (ICIT). Enjoy live conversations with the artists on working in the 360 medium as a response to current times.

Online

Program A: Nov. 17 1:30 p.m.

Program B: Nov. 19 1:30 p.m.

Free admission

Registration links: www.arts.uci.edu/events

This event is generously funded by UCI Illuminations and the Gassmann Electronic Music Series.

DRAMA



Saturday, Nov. 28, 2020, 8 p.m.

“The Jubilee and Me” — Songs I never got to sing.

Directed by Karole Foreman

Sound Design by JJ Margolis

Visual Consultation by Jesús López Vargas

Stage Management by Lyla Flashman

Music Direction by Leslie Wickham

Join us for a new musical revue feature students from the Department of Drama presented entirely online!

Online

Premieres: Nov. 28 8 p.m.

Available on demand: Nov. 29-Dec. 13

Free admission

Registration links: www.arts.uci.edu/events

Please note: the original opening date moved from Nov. 21

Tickets

All Fall 2020 events are free and open to the public. To register for your free link to specific events, please visit us at www.arts.uci.edu/tickets.

Please note: Some events will require passwords and the use of third-party digital services.

DRAMA



Dec. 5-13, 2020

She Kills Monsters: Virtual Realms

By Qui Nguyen

Directed by Beth Lopes

Co-Art Directed by Merle DeWitt and Nita Mendoza

Sound Design by Josh Price

Stage Management by Arielle Singer

UCI Drama presents a comedic romp into the world of fantasy role-playing games. In this high-octane dramatic comedy laden with homicidal fairies, nasty ogres and '90s pop culture, acclaimed playwright Qui Nguyen offers a heart-pounding homage to the geek and warrior within us all.

Online

Evenings: Dec. 5, 9, 10, 11, 12 8 p.m.

Matinees: Dec. 12, 13 2 p.m.

Free admission

Registration links: www.arts.uci.edu/events

MUSIC



Thursday, Dec. 10, 2020, 3:30 p.m.

UCI Music Lecture Series:

Special Guest Billy Childs

Composer, pianist and teacher Billy Childs will be a visiting guest lecturer with the UCI Symphony, UCI Wind Ensemble, UCI Chamber Singers, and the Chamber Class for the Fall 2020 quarter. Mr. Childs, a multiple Grammy Award winner, will speak to the combined ensembles and field questions on the topic of "Life in The Music World, especially in COVID."

Online

Free admission

Registrations links: www.arts.uci.edu/events

DANCE



Dec. 10-12, 2020

New Slate Online

Lisa Naugle, Artistic Director

For the first time, the New Slate dance concert can be watched all over the world! Multiple choreographers in the UCI Department of Dance graduate program stream live and virtual dances. Fantastic, illuminating and thought-provoking, this online concert is followed by live artist-audience conversation about new ways of dance-making.

Online

Evenings: Dec. 10, 11, 12 8 p.m.

Free admission

Registration links: www.arts.uci.edu/events



Photo: Jeanine Hill

CLAIRE TREVOR SOCIETY

Make a Difference

From volunteers and members, to donors and sponsors — the Claire Trevor School of the Arts relies on your support to create quality arts education programming and to provide a place that benefits our students, alumni and the whole community.

Claire Trevor Society

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

Named after the leading lady of our school, the Claire Trevor Society provides exclusive opportunities for **alumni, parents, community, faculty** and **staff** to participate in special events and experiences while supporting the Claire Trevor School of the Arts and furthering its mission. Members are invited to join at various commitment levels and will receive special recognition and opportunities to engage in the school's programming and growth.

Gifts to the Claire Trevor Society will provide essential support to the Dean's Fund for Excellence. The Dean's Fund for Excellence is unique in the Claire Trevor School of the Arts in that its funds can be directed toward special projects, allowing the dean to act quickly on new opportunities. Contributions to this fund enable the dean to enhance our academic and creative excellence as well as our explorations of innovative art. Recent areas of support have included student scholarships and fellowships, strategic faculty research, and production and exhibition support.

To learn more about the Claire Trevor Society or how you can get involved, please visit www.arts.uci.edu/claire-trevor-society or contact Director of Development, Sarah Strozza, at (949) 824-0629 or ssrozza@uci.edu.

Support the Student Resource Campaign

The Arts have the power to tell important stories that can move audiences, heal, and catalyze change. At the Claire Trevor School of the Arts (CTSA), this is what we have always done, and will continue to do in the days ahead as we navigate the COVID-19 pandemic.

Students in Art, Dance, Drama, and Music are facing a host of unforeseen challenges with remote instruction, including access to equipment and technology that are specific to each field of study.

Please consider supporting CTSA students with the tools they need to succeed by contributing to the **Student Resource Campaign** today.

What your donation to the **Student Resource Campaign** makes possible:

- **\$5,000** will supply 35 Dance students ballet barres for home use.
- **\$2,500** will furnish 25 wide-angle webcams for Studio Art students.
- **\$1,000** will provide 9 Musical Theatre graduate students green screen and lighting setup kits.
- **\$500** will supply 20 Drama students tabletop microphones stands for an Audio Fiction course.
- **\$250** will provide 1 Music student a digital audio interface and microphone for performance.
- **\$100** will provide 1 Dance student wireless Bluetooth earbuds for freedom of movement.



To make a gift or to learn more about how the Student Resource Campaign supports the next generation of creative leaders, please call (949) 824-0629 or visit

www.arts.uci.edu/student-resource-campaign.

UCI Claire Trevor
School of the Arts

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www.arts.uci.edu/boxoffice

Contact

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

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Photo: Steve Zyllus

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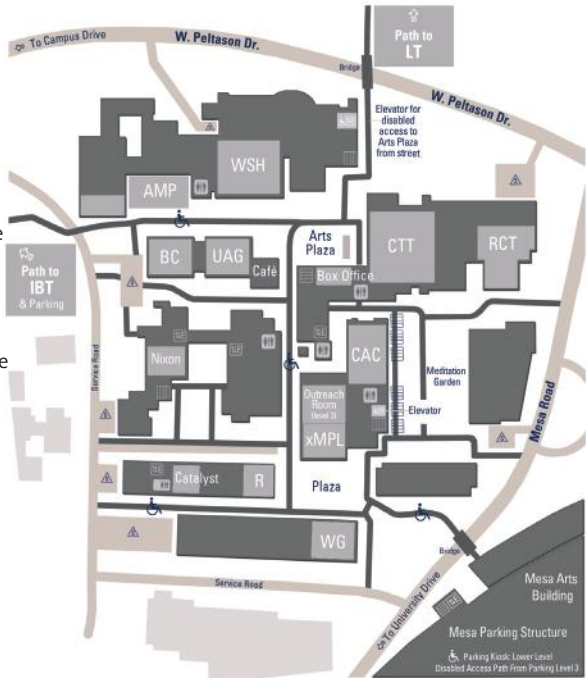
Map and Directions

Venues

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

▲ Venue not on CTSA campus

www.arts.uci.edu/venues



UAG

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Maps

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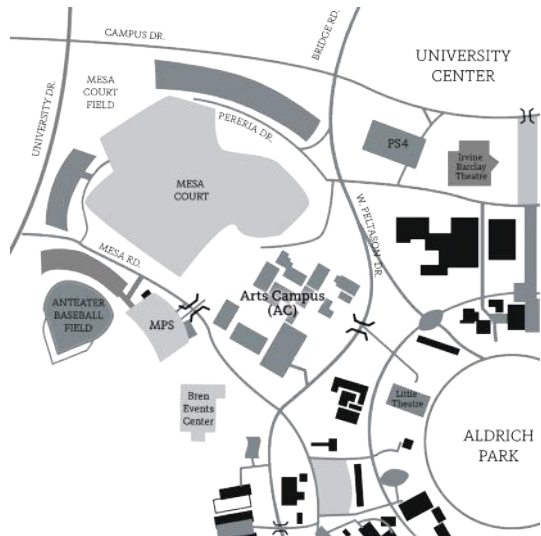
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School of the Arts

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