

CONNECT

Claire Trevor School of the Arts Magazine

Arts &
Science

UC Irvine

Fall 2024



Liz Stringer, M.F.A. '24, presented her thesis exhibition, "The Showings," in May. These showings (sculptures) are a sculptural procession of amalgamated ceramic, steel and copper foil compounding to generate a cultural body in various stages of protection and metamorphosis, tessellating growth and squeamish decay. Within this material drama, monstrosity and corporeal dread are effects, residue and aftermath. (Foreground) Showing #5, 2024, copper foil, ceramic, steel, concrete; (background) Showing #2, 2024, ceramic, steel, 11' x 40" x 50."

Photo: ARTIFAX (Hiroshi Clark and Brian Bowman)

Message from the Dean



Dear CTSA community,

Welcome to the 2024-25 academic year at the Claire Trevor School of the Arts (CTSA). I am continually inspired by the innovation and dedication of our diverse community of artists, scholars and creative thinkers who fuel the creative engine of UC Irvine. They are the heart and soul of the university research across campus, into the community and beyond.

This year, we continue our commitment to creating interdisciplinary connections with the launch of our “Arts &” campaign, which underscores the

symbiotic relationship between creative activity and scholarly research. By focusing on the intersections of the arts with the sciences, on matters of identity and belonging, and innovations in sustainability, we aim to demonstrate how each discipline within our school contributes to the broader academic and creative community.

In this issue, we focus on “Arts & Science” with stories about our faculty, students and alumni spanning various disciplines. Read about the much-anticipated art exhibition *Future Tense: Art, Complexity, and Uncertainty*, supported through the Getty’s 2024 Pacific Standard Time iteration, PST ART: *Art & Science Collide*. The feature offers thought-provoking insights into the intersections of art, science and technology. We highlight our Department of Dance chair, Dr. Kelli Sharp, who serves as the Director of the UCI Center for Medical Humanities, and how she bridges the worlds of dance and science to transform rehabilitation through interdisciplinary healing. Read alum Young Chung’s journey from UC Irvine to founding Commonwealth and Council, a gallery fostering community and collaboration in the contemporary art world. Finally, we introduce you to three women students who embody the forefront of STEAM by pursuing double majors in arts and sciences and how they draw from it all.

At CTSA, we believe that the arts are more than just artistry and expression — they are a powerful catalyst for growth, dialogue and transformation. Our mission is to empower our students to take their experiences from CTSA into the world, where they will continue to innovate, inspire and redefine artistic boundaries as they launch their careers and contribute to the arts on a larger stage with ever greater impact.

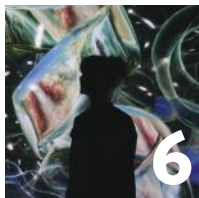
I look forward to sharing this journey with you and witnessing the incredible works, collaborations and discoveries that await us in the months ahead. Together, let us continue to celebrate the transformative power of the arts at UC Irvine. To our connecting at the season ahead!

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

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

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CONNECTIONS

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How three women double majoring in the arts and sciences draw from it all



2024-25 SEASON

"Arts &"

Welcome to the 2024-25 season! We launch our "Arts &" campaign, which showcases scholarly research and creative activity

CONNECT

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Laura Splan, *Baroque Bodies (Ambient Portals)*, 2022, still from 3D animation
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More information and electronic copy available at www.arts.uci.edu.
Email questions or comments to artsmarketing@uci.edu.

The Creative Engine Behind E-SONIC

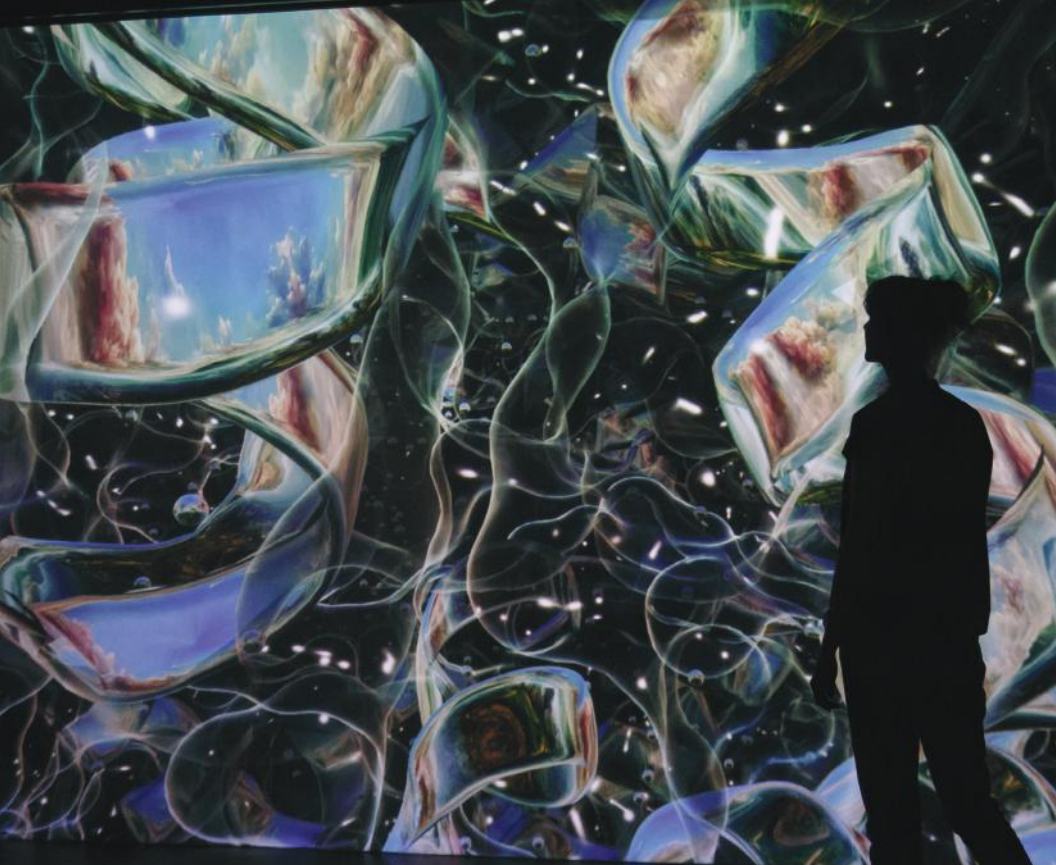
In May, the Claire Trevor School of the Arts and the Samueli School of Engineering collaborated to present the inaugural Engineering-Symphonic Orchestra New Instrument Competition (E-SONIC) at UC Irvine. The event featured engineering and music students inventing instruments — merging arts and technology.

Developed in collaboration with Stacey Nicholas Dean of Engineering Magnus Egerstedt and Pacific Symphony President John Forsythe, the contest encouraged students to embrace creative confidence. Winners received cash prizes and the opportunity to work with the Pacific Symphony. A standout entry was the Inductus, a magnet-controlled rod that produces ethereal sounds as it slides through coils of wire, transforming electronic impulses into music. This invention, created by engineering and music graduate Taesung Hwang '24, won the jury's top prize.

"More than half of future careers will be ones our students invent, and this competition epitomizes how UC Irvine students bring together critical and creative approaches to solve problems with bold solutions," shared Claire Trevor Dean of the Arts Tiffany Ana López. E-SONIC is scheduled to return next year, with expectations of presenting additional innovative instruments and performances.



Photo: Natalie Tso



Complexity in

Getty and the Beall Center for Art + Technology highlight the complexity of our modern challenges

By Christine Byrd

If we learn anything from living

through this era of “unprecedented” events, it might be to expect the unexpected. Weather affects the supply chain, health impacts education, geopolitics spill over into our interpersonal relationships.

Our messy, complicated reality is the subject of *Future Tense: Art, Complexity, and Uncertainty* at the Beall Center for Art + Technology this fall. Arguably the most ambitious exhibition in the Beall Center’s nearly 25-year history, *Future Tense* was developed with support from



Focus

the Getty's landmark Pacific Standard Time arts initiative, PST ART: *Art & Science Collide*. Featuring 16 artists across two gallery spaces, the exhibition highlights the intersection of arts and science featuring both existing artworks and new pieces created through collaborations

Image: *Laura Splan, Studio production for Baroque Bodies (Sway). Commissioned by the UC Irvine Beall Center for Art + Technology's Black Box Projects residency program, with support from Getty.*

Photo: Zeke Kimball. Courtesy of the artist.

“It’s not just about artists making art informed by science, it’s real science with real art.”

funded by the Beall’s Black Box Projects residency program.

“We find ourselves today amidst one of the most significant scientific revolutions in human history, necessitating a shift in our worldview,” writes David Familian, artistic director of the Beall Center and the exhibition’s curator, in an essay. “Traditional approaches of breaking problems into parts prove insufficient for comprehending complex systems.”

The exhibition is the culmination of Familian’s decades-long fascination with complexity studies and cybernetics and, he hopes, the beginning of further conversations. The artworks, many of which feature interactive elements, are powered by algorithms, sensors, artificial intelligence and robotics to underscore the unfathomable complexity of our world.

“It’s not just about artists making art informed by science, it’s real science with real art,” said Familian. “The dialogue between the art and the science is serious, rigorous.”

Upon entering the University Art Gallery, guests will encounter works from Carolina Caycedo and David de Rozas, Fernando Palma Rodríguez and Ralf Baecker that evoke chaotic, frenetic energy. Then, moving through the exhibition and awakening sensors that introduce sounds and movements into the space, visitors are guided through the complexity intrinsic to our natural

environment, our politics and history, and even our relationships.

On Closer Inspection

Baroque Bodies (Sway) by Laura Splan '95, plays with the complexity of epigenetics. She developed the project in collaboration with several scientists including Hannah Lui Park, Ph.D., UC Irvine associate professor in residence of epidemiology and pathology. Epigenetics complicates a basic truth that many of us grew up learning in science class: that our DNA is our destiny. In fact, the environment can change the expression of genes, so that anything from the air we breathe to the stress we experienced in the womb can influence how DNA plays out.

Splan explores this with a large 3-D video projection of an animated scientific model of a nucleosome — a molecular structure involved in epigenetic expression — that she ensconces in sci-fi elements. The surfaces of the

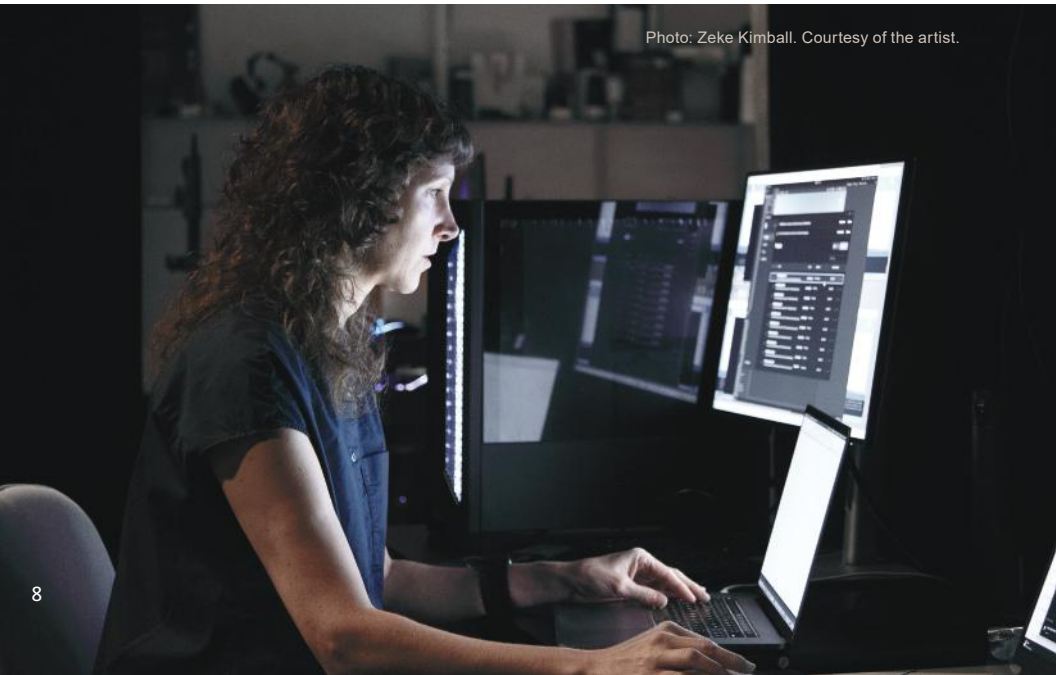
structures reflect AI-generated images of environments that might influence gene expression: idyllic scenes that might be kept lush with pesticides. Splan generated the landscapes by feeding the AI excerpts from Park's peer-reviewed research papers.

"Hopefully you're compelled to approach it and inspect it more closely," said Splan. "A lot of my work is about the embodied experience of inspecting detail — like squinting or touching."

As you approach *Baroque Bodies (Sway)*, sounds created from a scientific dataset start to play, and the 3-D nucleosome zooms in closer, until someone else approaches and takes control. Multiple visitors in the area create a sort of tug-of-war with the image gyrating in and out as they compete — perhaps unwittingly — for control. Splan used the Beall Center's Black Box residency to explore embodiment further by adding these interactive elements to her previous *Baroque Bodies* works.

Image: Laura Splan, Studio production for *Baroque Bodies (Sway)*. Commissioned by the UC Irvine Beall Center for Art + Technology's Black Box Projects residency program, with support from Getty.

Photo: Zeke Kimball. Courtesy of the artist.



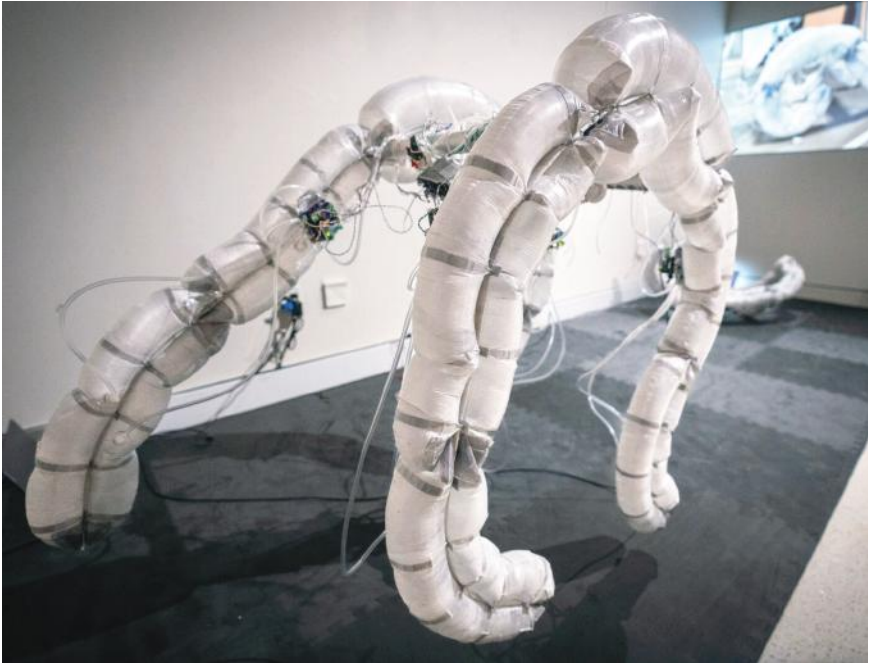


Image: Chico MacMurtrie. Dual Pneuma (prototype II), 2024. High-tensile Tedlar fabric, pneumatic technology, electronics, software. © Chico MacMurtrie/ARW.

Photo: Hector Bracho

“There are a lot of layers to the piece visually, conceptually, technically that have been really fun to complicate through the concept of the exhibition itself,” said Splan. “The work was already very much situated in complexity and uncertainty around environmental influences on gene expression and how those can be inherited, so this project provided an opportunity to deepen that.”

This work is one of five new pieces in the show that are the result of the Beall Center’s Black Box residency, but Splan’s interest in arts and science dates back to her experience as an undergraduate at UC Irvine. Though she originally planned to major in biological sciences and pursue veterinary medicine, her exposure to courses in humanities topics like bioethics, social politics and women’s studies led her to art, where she could explore broader cultural

questions. Splan, who went on to earn an M.F.A. from Mills College, said the most important aspect of her arts education at UC Irvine was its conceptual focus.

“Studio art is about learning how and why to make art no matter what tool you use. What are the ideas you’re trying to express and what’s the best tool to express that idea?” Splan said. “I’m really thankful for that approach and philosophy. I use a lot of very sophisticated technology in my work, but my process is about finding the narrative implications of the technology itself.”

Robotic Breath and Balance

For the last decade, Chico MacMurtrie has been creating large-scale inflatable robots. Softer and more organic than a stereotypical droid, MacMurtrie’s *Dual Pneuma* will engage with visitors at *Future Tense*. Its four limbs made of

high-tensile fabric inflate, flex and move resembling a cross between a human and an animal. The sounds of whirring air and clicking valves as its muscles move, serve as a gentle reminder that its name derives from the Greek word for "breath."

MacMurtrie collaborated with a number of scientists and artists including, through the Beall Center's Black Box residency, engineers from UC San Diego and artists from UC Irvine and New York University.

Through the creative process, MacMurtrie became interested in memorializing these soft machines, which, like us, have a finite lifespan. So he turned to ancient mold-making techniques to create casts of the inflatables in ceramic, and carved Mesoamerican-inspired designs into them. Then, he programmed the sculptures to emit beautiful sounds derived from flutes of pre-Columbian cultures, which start playing when visitors walk nearby.

"The inflatables have given birth to the ceramics, yet they appear almost



Image: (left to right) Preparator Justin Lowman, artist Gail Wight and curator David Familian work on the installation for Future Tense at the Beall Center for Art + Technology.

Photo: Emily Zheng



Photo: Emily Zheng

Image: Artist Gail Wight installs *Ostracod Rising*, an art installation developed in collaboration with a group of artists and scientists through the Beall Center Black Box Residency Project.

“This way of looking at the world is incredibly important — our survival is at stake.”

like fossils, or distant relatives,” said MacMurtrie. “It’s a complex, contrapuntal relationship, in a sense.”

Familian hopes that *Future Tense* leaves visitors not only with a greater appreciation for the complexity of our current time, but with an understanding of the kinds of collaboration across

disciplines and fields of scientific study that will be required to navigate an uncertain future.

“This way of looking at the world is incredibly important — our survival is at stake. If we don’t solve problems like climate change, we won’t survive,” he said. “My hope is that this show starts a dialogue.”

The exhibition Future Tense: Art, Complexity, and Uncertainty, in partnership with the 2024 Getty PST ART: Art & Science Collide, will be on view Aug. 24-Dec. 14, 2024. The Beall Center is free admission and open to the public during the academic year on Tuesday-Saturday from noon-6 p.m. Visit beallcenter.uci.edu for more information on programming.

Movement that Heals

Dr. Kelli Sharp embodies the connection between dance and science

By Christine Byrd

Kelli Sharp has been called a unicorn. A doctor of physical therapy science who strives to improve rehabilitation for patients with neurological disorders, Sharp may not fit the typical mold of a dance department chair. Yet with dual roles in the Claire Trevor School of the Arts and the School of Medicine, she serves as an elegant bridge between the arts and science.

Both personally and professionally, Sharp's life is rooted in movement. She danced as a child, rode horses competitively as a teen and was on her college swim team in Virginia, where she studied biochemistry. Today, she works

with dancers, trains medical students and treats patients who have lost the ability to speak or walk.

"I grew up watching everything move in different ways — watching horses move, watching people move, watching myself move," said Sharp. "And there was artistry in all of those crafts."

Rehabilitation Arts

In 1999, Sharp followed acclaimed spinal cord researcher Oswald Steward from Virginia to UC Irvine, where he had been named founding director of Reeve-Irvine Research Center. Sharp managed Steward's research projects as the lab



flourished while simultaneously pursuing her doctorate. After graduating, she embarked on a research project, funded by the National Institutes of Health, exploring how mental visualization could help people with spinal cord injuries learn to walk better. Working with patients in wheelchairs and those who couldn't speak due to stroke, she often incorporated movement and dance — both to improve treatment and foster connection. Her work serves as a vital link between the cutting-edge therapies developed in the lab and the delivery of those treatments to complicated and emotional human beings.

“Building rehabilitation programs that people will engage with and find enjoyable is a critical part of recovery as is understanding how employing strategies that integrate more than one modality — for example, layering music and dance — can enhance recovery,” said Aileen Anderson, professor of physical medicine & rehabilitation and director of the Sue and Bill Gross Stem Cell Research Center, who has worked alongside Sharp for over two decades.

Image: Dr. Kelli Sharp

Photo: Emily Zheng

Sharp went from being surrounded by lab coats to leotards in 2014 when the Department of Dance recruited her to fill a faculty opening for a movement scientist. The transition was admittedly tough — from staff to faculty member, from research to teaching and from lab science to arts & science. But the shift to working with dancers on injury prevention, health and lifelong wellness is something she now sees as the best decision she’s made.

“The relationships you can build with students in the dance department are unlike any other experience,” said Sharp. “You’re actually able to mentor them and make wellness suggestions that will help them be successful in all dimensions of their lives.”

Making Moves

In 2023, Sharp took on the role of chair of the dance department — the first clinical research scientist in the position. Anderson points out that “The critical thing to know is that Kelli is a natural

“...Kelli is a natural leader and always someone to embrace new challenges.”

leader and always someone to embrace new challenges.”

Throughout her first year as chair, Sharp has championed building a community and fostering connections across campus.

“We’re creating a more cohesive community that provides space for all dancing artists, whatever that looks like — concert dance, screen dance, social dance,” Sharp said. “And we’re giving students the opportunity to learn how to be multi-modal with the skills they gain from the dance department and giving both our students and faculty the agency to explore what that means to them in their own pathway.”



Image: Dr. Sharp and Aileen Anderson, professor of physical medicine & rehabilitation and director of the Sue and Bill Gross Stem Cell Research Center, at the Dance Visions 2024 donor reception.

Photo: Jeanine Hill



Image: Dr. Sharp and one of her research teams in the CTSA Motion Capture Studio, where they collected and analyzed motion-capture data to investigate movement patterns, responses to stimuli and movement acceleration.

Photo: Will Tee Yang

CTSA's dance curriculum spans techniques in jazz, hip hop, ballet and modern dance as well as dance history, wellness and kinesiology courses to round out a dancer's education. But being at a top-ranked public research university means CTSA students can also study psychology, education, film — almost anything they can imagine. Current dance majors include engineering students and aspiring physicians. When Sharp writes letters of recommendation for dance students, she emphasizes the discipline, time management and communication skills essential to succeed in dance that support success in any professional or academic setting. The department also welcomes students from other majors to explore introductory dance courses.

"These classes are absolutely magical," said Sharp. "They create a space where students can come in from all different disciplines, create a community where they can express themselves, learn to

communicate in new ways and even overcome language barriers."

Health, Humanities and Arts

At the same time she took the helm of the dance department, Sharp was also named director of UCI's Center for Medical Humanities — a collaboration across health, humanities and the arts, after serving on the center's executive board since 2020. Under Sharp's leadership, the center will continue to drive interdisciplinary work that enhances humanistic approaches to health care and well-being. The center offers funding to support graduate student research related to medical humanities, sponsors speakers and events, and runs a reading group open to students from any department on campus.

"Kelli is very dynamic, and she likes to get things done," said Amanda Swain, Ph.D., executive director of the Humanities



Image: Dr. Sharp discusses the intersections of dance and translational science to accelerate healing and promote well-being during the Dance Visions 2024 donor reception.

Center, which provides administrative support to the Center for Medical Humanities. “She creates a space of welcome and support in meetings so that the faculty and staff know they can enter as whole people, not just as participants in a business meeting, and then move the group through the agenda of what needs to be taken care of.”

“Dance is a form of communication that crosses over into other aspects of humanity and art in a way that’s beautiful and unique to each person.”

Sharp continues balancing her own research agenda while leading the dance department and the Center for Medical

Humanities. That includes leveraging science to help dancers optimize their bodies and incorporating the arts to assist injured patients in their recovery. But she is careful to point out that arts cannot be reduced to a tool for healing.

“Dance is a form of communication that crosses over into other aspects of humanity and art in a way that’s beautiful and unique to each person,” she said.

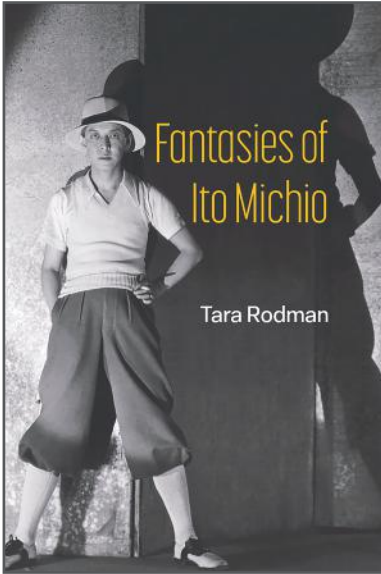
Sharp recounts using dance as part of the rehabilitation process with a patient who had lost her ability to speak due to a stroke. Years later, Sharp ran into the patient at a UC Irvine picnic, and her face lit up. Without words, she rose to her feet and danced with her doctor.

“That’s the magic,” said Sharp. “That’s the arts.”

To learn more about Dr. Sharp and the faculty in the Department of Dance, visit dance.arts.uci.edu. To learn more about the UCI Center for Medical Humanities, visit humanities.uci.edu/centermedicalhumanities.

Faculty Books

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



Fantasies of Ito Michio

By Tara Rodman
professor of drama
in the Department of Drama

Born in Japan and trained in Germany, dancer and choreographer Ito Michio (1893-1961) achieved prominence in London before moving to the U.S. in 1916 and building a career as an internationally acclaimed artist. Ito was interned during World War II and then repatriated to Japan, where he contributed to imperial war efforts by creating propaganda performances and performing revues for the occupying Allied Forces in Tokyo. Throughout, Ito continually invented stories of voyages made, artists befriended, performances seen and political activities carried out — stories later dismissed as false.

Fantasies of Ito Michio argues that these invented stories, unrealized projects and questionable political affiliations are as fundamental to Ito's career as his "real" activities, helping us understand how he sustained himself across experiences of racialization, imperialism, war and internment. Tara Rodman reveals a narrative of Ito's life that foregrounds the fabricated and overlooked to highlight his involvement with Japanese artists, such as Yamada Kosaku and Ishii Baku and global modernist movements. Rodman offers "fantasy" as a rubric for understanding how individuals such as Ito sustain themselves in periods of violent disruption and as a scholarly methodology for engaging the past.

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Art & Legacy

Young Chung (studio art, '96)
celebrates his late UC Irvine
mentor, fellow Korean American
artist Yong Soon Min

By Greg Hardesty

Back in his undergraduate days at UC Irvine in the early 1990s, after he switched his major from philosophy to studio art, Young Chung recalls seeing the professor and Korean American artist Yong Soon Min around campus.

"I wondered, 'Who is this Asian woman in the art department?'" said Chung, who would go on to take Min's upper-division class and then study privately with her.

A fellow immigrant from South Korea known for her work that investigated the Korean War, colonialism, the intersections of memory and history and diasporic identity, Min joined the Department of Art faculty in 1993, just a few months after the violent spring uprising in L.A., during which Chung's father, a store owner, was shot five times but survived.

"I felt comfortable and at home in the art department being different and speaking from the margins," said Chung.

**"I felt comfortable and at home in the
art department being different and
speaking from the margins."**

Image: Young Chung

Photo: Joe Pugliese

Full Circle

The bond between Min and Chung recently had a full-circle moment in the L.A. art world, where Chung continues to flourish as a space operator at Commonwealth and Council, a gallery he founded in 2010 in Koreatown, where he grew up.

Min and Chung recently shared space at the Institute of Contemporary Art's *Scratching at the Moon* exhibit (Feb. 10-July 28). Featuring 13 artists, the exhibit — curated by Anna Sew Hoy and Anne Ellegood — was the first focused survey of Asian American artists at a major L.A. contemporary art museum.



Image: *Installation view, Scratching at the Moon, Institute of Contemporary Art, Los Angeles, Feb. 10-July 28, 2024.*

Photo: Jeff McLane/ICA LA



Now, Chung and other admirers of Min, who died of breast cancer on March 12, 2024, are readying for a fall exhibit, *KISSSSS*, that will feature Min's works and serve as a memorial. Yong Soon Min is regarded as an innovator in American installation art and an inspiration to countless art students and audiences internationally.

"Her superpower was bringing people together, and I think that's what I do

"I like to bring together artists in conversation, and I like to matchmake artists and curators — and I think I learned all this from Yong Soon Min, who was full of generosity and hospitality."

at Commonwealth and Council," said Chung. "I like to bring together artists in conversation, and I like to matchmake artists and curators — and I think I learned all this from Yong Soon Min, who was full of generosity and hospitality."

Chung added: "She left such an impression on me. The art world can be so isolating. You don't want to be making work in a vacuum, but often you're left feeling alone, and I think that Yong Soon Min taught me that we're not alone — that we have each other."

Personal Portraits

Chung received his Bachelor of Arts degree from UC Irvine in 1996 and an M.F.A. in photography from the School

of the Art Institute of Chicago in 1998.

His father enjoyed photography as a hobby and his sister had a knack for drawing.

"I would give her five dollars to have her draw things for me," said Chung. "Ever since I was young, I wanted to be surrounded by art — even though at the time I didn't know what art was."

Later, as an artist, part of what Chung aspired to do was represent his immigrant, working-class experience.

At the *Scratching at the Moon* exhibition, Chung showed five pigment prints of black-and-white photos he titled *Not by Birth*.

One portrait, *China Doll*, was of an aunt. The prints *Papasan* and *Mamasan* were of his grandparents, *King (Saigu)* his father and *Ssaem* (a familiar way of saying "my teacher" in Korean) featured Min.

Chung created the images during his final year at UC Irvine. Showcased adjacent to his photographs were Min's gelatin prints from the series titled *Defining Moments* from 1992 and a stack of takeaway posters titled *Springtimes of Castro and Kim* from 2009.

A 'Built-in Trust'

After earning his master's degree, Chung switched mostly to making collages, using other people's images, and re-ordering them. For example, he would cut up National Geographic magazines and piece the fragments back together.

Chung stopped producing his own art in 2012, two years after opening Commonwealth and Council (named after the streets where he lived in a one-bedroom apartment where he launched the gallery).

Championing art by women, queer people and people of color, it's an experimental space whose artists have gone on to exhibit at the Whitney



Image: Yong Soon Min, *Image* from the upcoming exhibition KISSSSS, in collaboration with UC Irvine Jack and Shanaz Langson Institute and Museum of California Art. By photographer: David Kelley, 2024.

Biennial, the Venice Biennale and other prestigious shows.

"I knew a lot of artists producing great work who weren't showing in L.A. at the time, and I wanted to support them," Chung explained.

The for-profit gallery features work by 40 artists. The space is rooted in Chung's commitment to explore how a community of artists can sustain their co-existence through generosity and hospitality.

"I feel I have a built-in trust with artists," Chung said. "When they look at me, they see an artist who they can talk to about their ideas — they don't really see me as a dealer or an art gallery owner."

One of Commonwealth and Council's current projects include creating gallery-related programs for the Getty's PST ART: *Art & Science Collide* starting in September. The show, staged every four years, will feature more than 818 artists and 50 exhibitions.

"I think what my art experience at UC Irvine taught me was we all have something to say," said Chung. "When there are more and more nuanced stories to complicate the dominant or blanket narrative, the richer our lives become and our engagement with the world becomes less stereotypical."

The exhibition KISSSSS, featuring the works of the late UC Irvine Department of Art faculty member and professor emerita Yong Soon Min (1993-2024) and curated by Bridget R. Cooks, will be held Oct. 5-Dec. 14, 2024, at the Contemporary Arts Center Gallery on campus. A public memorial for Yong Soon Min will be held from noon to 2 p.m. on Oct. 5, with an opening reception from 2-6 p.m.

Lauds and Laurels

Darcy Prevost to be honored by the UC Irvine Alumni Association



Darcy Prevost, M.F.A. '09 is named the 2024 Distinguished Alumni Award Recipient for the Claire Trevor School of the Arts by the UC Irvine Alumni Association, recognizing her award-winning work in set and production design for theater, film and television.

Upon earning her M.F.A. in drama at UC Irvine, Prevost has collaborated with leading film & television companies like HBO, Netflix and Disney+. In 2022, her production design work on *Muppets Haunted Mansion* earned her an Emmy in the Children's and Family Awards category for Outstanding Art Direction/ Scenic Design. She is also a two-time Art Directors Guild Awards nominee for her production work in the Netflix children's show, *Waffles + Mochi: Restaurant* and the Disney+ show, *Earth to Ned*.

Prevost's approach to scenic and production design is characterized by creativity, curiosity and meticulous attention to detail. From crafting

backgrounds to identifying design styles, she brings stories to life with depth and play, captivating audiences. To visualize her sets, Prevost creates real-life models, including clay drafts for the Disney+ show *Earth to Ned*, before just recently refining them with computerized renderings and models.

"It was really hard the first years out of grad school with the recession and just not knowing if I had made the right choice," reflected Prevost. "Since 2014, I have had no regrets or doubts, and I have been having the time of my life."



The UC Irvine Alumni Association will honor Darcy Prevost and 23 other accomplished Anteaters at the 2024 Lauds & Laurels ceremony on Thursday, Oct. 10, 2024, at the Hyatt Regency Irvine.

For more information about the event, please visit engage.alumni.uci.edu/s/lauds.

Image: Darcy Prevost with the Muppets (top). Prevost at the Children and Family Emmy Awards in 2022 (bottom).

Photos: Kevin Clash (top), Jeanine Ringer (bottom)

Class Notes



Since **Brian Gonzalez (B.F.A. '11)** graduated from UC Irvine with a degree in dance performance and a minor in psychology and social behavior, he has performed globally and transitioned into unscripted television. Now a member of the Producers Guild of America, his credits include supervising producer for HGTV's *Home Town Takeover Season 3*, field producer for E!'s *OMG Fashion!* and receiving his first Emmy as a field producer for Netflix's *Instant Dream Home*. Majoring in dance has enhanced Gonzalez's skills in producing by providing him with discipline, creativity and an eye for dynamic visual storytelling.

Sadie Rose (B.A. '24), a graduate of the Department of Art, has five pieces from her *Untitled* textile series on display at the Festival of the Arts in Laguna Beach. Using wet felting to join loose wool fibers, her textiles serve as "webs" of memory, merging found objects to create a shared experience. A multimedia artist from Grand Rapids, Mich., now based in Los Angeles, Rose explores memory, the body and domestic space. Drawing inspiration from abstract expressionist painting, Rose uses the fibers expressively like paint, trapping pre-owned objects in between layers of felted fibers. She works across textiles, sculpture and painting and is currently part of the art department for Al Pacino's upcoming film, *Lear Rex*.



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

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Questions or stories? Contact artsalumni@uci.edu.



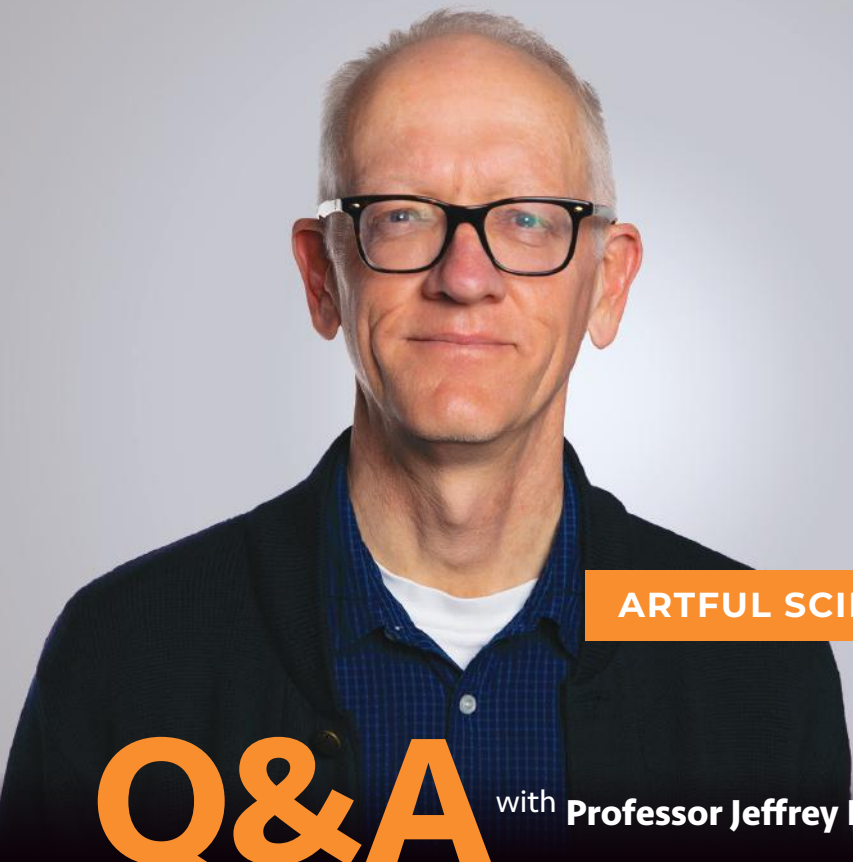
Dance and Chemistry Collide

UC Irvine's "Club Lab Freestyle: Molecules in Motion" event demonstrated the synergy between dance and chemistry, bringing students from both disciplines to reinterpret chemical reactions through movement. Spearheaded by **professors Dr. Gregory Weiss (Department of Chemistry), Dr. S. Ama Wray (Department of Dance) and Cyrian Reed (Department of Dance)**, this interdisciplinary project was part of the Chancellor's Arts & Culture Initiative, Illuminations.

"Movement is at the center of all things — it is not peripheral," shared Wray. "Everything in the universe is in motion, and our students were able to experience this concretely, accessing chemistry concepts through the creative animation of their bodies."

The two dance labs had students utilize jazz and hip-hop techniques to represent the dynamic nature of molecules. This approach used improvisation as a pedagogical tool, leveraging popular musical genres to make learning more accessible and engaging. Students worked beyond conventional frameworks and used creativity to learn chemistry.





ARTFUL SCIENTIST

Q&A with Professor Jeffrey Barrett

Jeffrey Barrett is a Chancellor's Professor of Logic and Philosophy of Science at UC Irvine and a member of the American Academy of Arts and Sciences. In addition to his research in the conceptual foundations of physics and game theory, Barrett is a champion of the arts. He serves as lead scientific advisor for Future Tense: Art, Complexity, and Uncertainty open at the Beall Center for Art + Technology this fall.

Q. Can you share a bit about your background and what led you to specialize in the philosophy of science?

JB: In college, I wanted to study physics because physical theories explained how the world worked. My emphasis shifted when I realized that we don't really understand how the world works. Even our best physical theories are approximate. For example, since the standard theory of quantum mechanics entails a logical contradiction, we know it is false, but we still want to say it's approximately true. So how can we get rid of the logical contradiction while keeping its successful predictions? This is fun to think about.

Q. What interests you about the intersection of arts and science?

JB: There is a tension between order and randomness that is involved in both science and art. On the science side, we try to impose order on the world by discovering the laws that govern it. But one of the things we have discovered is that the world is also fundamentally random. Art involves both of these features as well. Artists create new ways of understanding things we take for granted. The creation of something new involves an element of randomness, but it is also an ordered activity. Art is most interesting when it is both creative and there's something behind it, something that structures or motivates it. Science involves creativity as well but with the target of explaining the world.

Q. How does art impact your own scientific research?

JB: Art reminds me that my best understanding of the world is always provisional and that I'm going to have to revise and reinterpret. It reminds me that the world is complicated. We like to believe we have our heads around things, we understand how the world works and we've mastered it, but art reminds us that our best understanding is created, and there is always more to learn.

Q. How do the arts impact your life personally?

JB: The arts are essential. I think the world would be uninteresting without them. But they also spark the imagination. When I go to a museum, I often find myself sitting down and taking notes that have nothing to do with what's directly there. Invariably, when I interact with art, I come away with new ideas. I can't put my finger on where they come from. I don't know how it works.

Q. How can the art presented in *Future Tense* help us understand concepts like complexity science?

JB: Some of the pieces that the artists are working on are examples of complexity. Some of the works are dynamic, involving motion that can't be predicted. Others are studies in processes like evolution that involve both random elements and the creation of order out of randomness. There are things both to learn from the content of art and also the work itself is an example of the complexity of the world. These are incredibly creative pieces, and I am really excited.

Q. Why do you feel it's important for artists and scientists to collaborate?

JB: We learn from each other. We're both interacting with the world and trying to reach some understanding of it. We're both involved in a creative activity and can take inspiration from each other's work.

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

Full STEAM Ahead



How three women double majoring
in the arts and sciences draw from it all

By Diana Kalaji

At UC Irvine, a convergence of artistic talent and scientific inquiry thrives. Meet Cassidy Doan, Isabella Cao and Brenna Farrell. What do these three students have in common? Besides relying on Google Calendar to ensure they're taking neuro breaks in between rehearsals and studying for the MCAT — they are all double majors in the Charlie Dunlop School of Biological Sciences and are creating new pathways in health science that incorporate the arts. Their work on stage and in hospitals shows the transformative power of interdisciplinary education.

Non-linear Paths

Cassidy Doan's path has been shaped by resilience and unexpected turns. Raised in Orange County, she started ballet at 3 and, at 15, earned a \$40,000 scholarship to the Houston Ballet Academy, becoming its youngest professional program dancer. This led her to live alone in Houston for two years, forgoing a traditional high school experience.

Doan received her first professional contract with the San Francisco Ballet Company, but life had other plans.

"The pandemic hit, and I felt terrible — that I wasn't essential," said Doan. "I quit dancing for a year. I felt like my central identity was absent."

Returning home during a global shutdown prompted Doan to re-evaluate her future.

"I shadowed my first doctor and saw what was happening in hospitals," said Doan. "I wanted to be at the forefront."

Doan took the leap and was accepted

Image (left): Cassidy Doan performing "Dark Angel" at Dance Visions. Staging by Diane Diefenderer and Zippora Karz, choreography by George Balanchine, performed at the Irvine Barclay Theatre.

Photo: Rose Eichenbaum

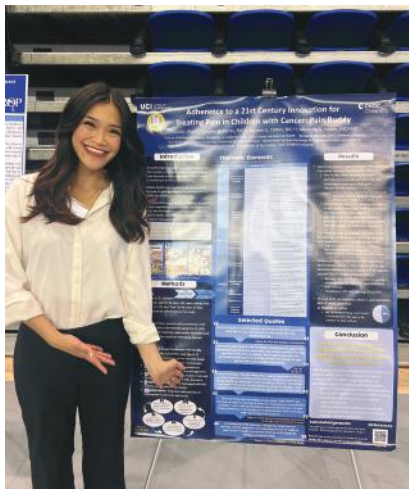


Image: Cassidy Doan presenting her UROP Poster presentation on "Pain Buddy" — a 21st-century innovation for treating pain in children with cancer.

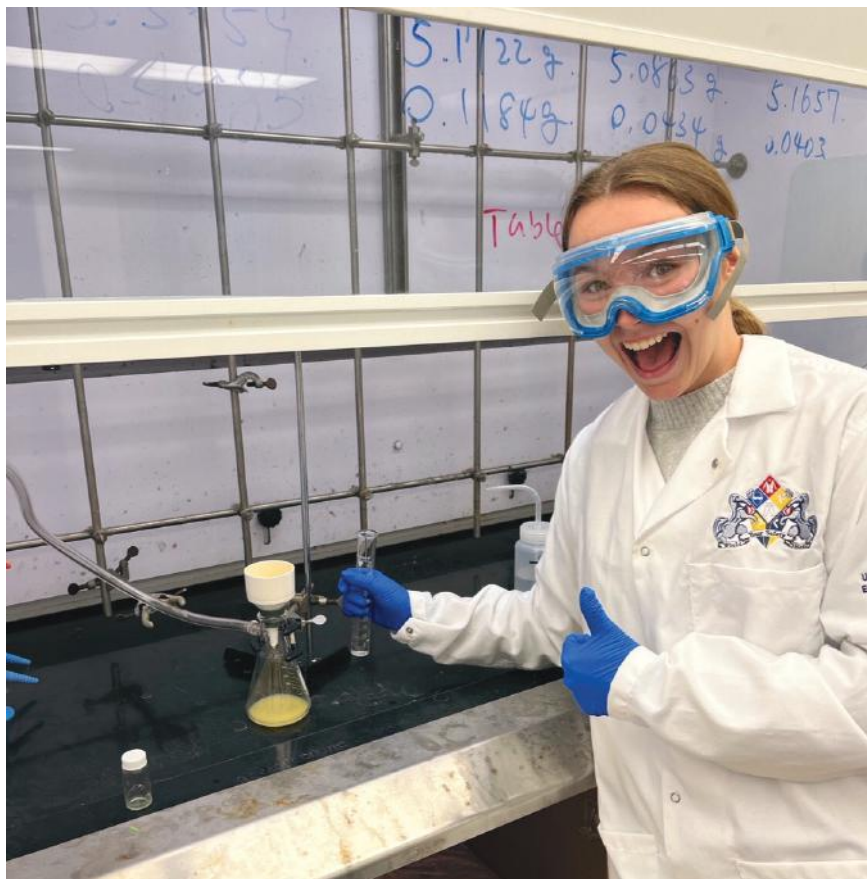
into her dream school and mother's alma mater, UCI, as a dance major. She took a general chemistry course for her general education requirement and fell in love with it.

"I hadn't taken an in-person exam since I was 15," said Doan. "When I scored a 98, I was like, 'Science might be my thing.'"

Leaps and Compounds

Doan added a second major in bioscience, immersing herself in this new calling. She worked as a medical assistant and started a science literature club on campus. During this time, Doan's family was dealing with medical issues, leading her to spend time in hospitals, gaining further insight into her career goals.

Since the summer after her freshman year, Doan has worked in a pediatric oncology research lab at CHOC Hospital, where her experience with children with cancer cemented her passion for medicine. She credits both majors for



helping her balance the demands of this rigorous lab.

"I developed empathy and compassion in a way only an artist might," shared Doan. "That's how I've integrated art and science, using a creative lens to approach something scientific."

While preparing for her final dance performance in *Dance Visions* at UCI, Doan was also studying for the MCAT, juggling rehearsals with study sessions behind the curtain. She even relied on snack breaks through Google Calendar. With plans to graduate in winter 2024, Doan is reflecting on how her dual degree has impacted her long-term goals.

"Being a double major in dance and biosci has taught me mental dexterity, grit, time management and perseverance," said Doan.

Though Doan may be setting aside her pointe shoes to focus on medical school, her arts education will continue to inspire her journey forward.

"Art is everywhere — in patient interactions, pain and suffering," said Doan. "An arts degree allows that artistic lens to uplift the world around us."

Image: Brenna Farrell in Organic Chemistry Lab in Roland Hall.

Photo: Katie O'Gara

“Being a double major in dance and biosci has taught me mental dexterity, grit, time management and perseverance.”

Best of Both Worlds

Brenna Farrell '25, from Libertyville, Ill., wasn't ready to give up dance after high school. She knew she wanted to study bioscience and was meticulous in finding a school that would make it possible to have the best of both worlds.

“You find that if you want a great arts program, it's going to be a tiny liberal arts college and if you want a rigorous science research school, it's going to be something bigger,” shared Farrell. “Trying to find that combination is what brought me to UCI.”

Farrell found that other colleges made it difficult to pursue both majors and graduate on time. UCI stood out for its strong reputation in scientific research and its celebrated ballet program — solidifying her choice.

Care for Others

Farrell is enrolled in the COPE Health Scholars program, gaining hands-on clinical experience by volunteering 300 hours across nine floors at Hoag Hospital in Newport Beach. While others enjoy the summer poolside, she is working in acute rehabilitation, assisting patients in regaining mobility.

“I thought I was going to do research,” said Farrell. “I've been doing research since sophomore year, but I am also a huge people person. I got it from dance because dance is a social experience. I don't want to be behind the scenes. I want that direct patient relationship.”

Farrell is passionate about women's health and supporting patients, especially as reproductive rights face challenges. She credits her caring nature to her dance background and a teacher who openly shared her fertility struggles.

As Brenna enters her final year at UCI, she is determined to perform as much as possible before she starts studying for the MCAT. Even though she may be focusing on scientific endeavors, she sees herself teaching dance classes and using her discipline and connection from dance in her professional career.

Image: Brenna Farrell performing "VEER" at the Claire Trevor Theatre. Choreographed by Skye Schmidt Varga.

Photo: Skye Schmidt Varga



"It sounds cheesy, but my love for women and women's bodies came from dance," shared Farrell. "My love for others and hearing people's stories, all of that."

Musical Medicine

Isabella Cao '25, from Fontana, has loved both music and science from an early age.

"I heard a piano when I was 6 and I couldn't walk away," said Cao. "The sound was amazing. When I was 8, I found an anatomy book and thought it was interesting. I would even trace the images' intricate details."

Cao initially struggled to choose a college major due to her deep interest in both music and biology. Despite the

challenge, she decided to double major in piano performance and human biology – a decision that has opened significant opportunities.

Healing Harmonies

Strokestra, a music-based initiative involving Claire Trevor School of the Arts students and the Royal Philharmonic Orchestra, uses music as medicine to aid stroke survivors. Cao contributed her creative and technical skills to support patients, helping improve their motor skills, communication and well-being.

"It changed my perspective on music therapy and patient interaction," explained Cao. "It brought me joy seeing stroke patients responding to music in ways they hadn't before."



Cao finds connections between the arts and health sciences in everything she does. She even applies her biology knowledge to enhance her piano performance and ensure its longevity.

"Neurobiology and memory techniques inform my piano practice," said Cao. "I take a physical approach and think about my anatomy to prevent injuries."

With her equal commitment to both the arts and science, Isabella Cao is considering a career in medicine that

Image: *Isabella Cao performs Frédéric Chopin's Piano Concerto No. 2 in F minor Op. 21, II. Larghetto with the Coachella Valley Symphony conducted by James Beaton at the Annenberg Theater in Palm Springs.*

Photo: Courtesy of Isabella Cao



"It changed my perspective on music therapy and patient interaction. It brought me joy seeing stroke patients responding to music in ways they hadn't before."

integrates music therapy and innovation. She is even in talks of incorporating a new field that combines piano with medical treatment.

Cao has an expansive curiosity and a calling to save others. Although her path is transitioning to science, playing music is something she will never lose, and she encourages others to honor their multitudes too.

"Don't think of a double major as 'adding' an extra major, it's the opposite," said Cao. "It should be something you enjoy and care about. Stay motivated and remember why you are doing this."

Learn more about programs offered by the Claire Trevor School of the Arts at arts.uci.edu.

For more information about the UC Irvine Charlie Dunlop School of Biological Sciences, visit bio.uci.edu.

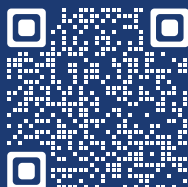
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Claire Trevor
School of the Arts



FALL 2024



SEASON EVENTS

2024-25 Season-At-A-Glance

Fall 2024

Aug. 24-Dec. 14*	<i>Future Tense: Art, Complexity, and Uncertainty</i>	BC, UAG
Oct. 2*	Joint Faculty Recital: <i>United By Music</i>	WSH
Oct. 5-Dec. 14*	<i>KISSSSS</i> by Yong Soon Min	CAC
Oct. 5-Dec. 14*	<i>Learning from ACT-UP: Tactics of Direct Action</i>	R
Oct. 15*	<i>A Song for Cesar</i> Documentary Screening	IBT
Nov. 13*	UCI Jazz Combos	WSH
Nov. 21-24	UCI Drama: <i>9 to 5: The Musical</i>	IBT
Nov. 26	UCI Symphony Orchestra	IBT
Dec. 2	UCI Wind Ensemble	WSH ●
Dec. 4*	UCI Guitar Ensemble	WSH
Dec. 4	UCI Jazz Orchestra	WSH ●
Dec. 5*	Tenth Thursday Student Exhibition	AC
Dec. 5*	UCI Choral Concert: <i>Sounds of the Season</i>	Off-campus
Dec. 5-7	UCI Dance: <i>New Slate 2024</i>	CTT ●
Dec. 7	<i>New Slate 2024</i> (Streaming)	ONLINE
Dec. 7*	UCI Opera Workshop	WSH
Dec. 9*	UCI Chamber Music Concert	WSH

Winter 2025

Jan. 25-April 5*	<i>The Intimacies Between Continents</i>	CAC
Jan. 25-April 19*	<i>Engaging the Margins</i>	BC
Jan. 31-Feb. 8	UCI Drama: <i>Gloria</i>	RCT
Feb. 3-March 31*	Theater of Community	xMPL
Feb. 8-March 1*	M.F.A. 2nd Year Exhibition	UAG, R
Feb. 14-15	Music Artist Series: Emeritus - Kei Akagi Trio	WSH ●
Feb. 19*	UCI Jazz Combos	WSH
Feb. 20-22	<i>Dance Visions 2025</i>	IBT
Feb. 22	<i>Dance Visions 2025</i> (Streaming)	ONLINE
Feb. 26	UCI Jazz Orchestra	WSH ●
Feb. 28	Music Artist Series: Rajna Swaminathan, Ganavya & Utsav Lal	WSH ●
Feb. 28-March 15	UCI Drama: <i>Quit Bitchin'</i>	CTT (stage)
March 1	Music Artist Series: Lorna Griffitt, piano	WSH ●
March 6	UCI Symphony Orchestra	IBT
March 8*	UCI Opera Workshop	WSH
March 10	UCI Wind Ensemble	WSH ●
March 11	UCI Choral Concert: <i>Finding the Light: Alzheimer's Stories</i>	IBT
March 12*	UCI Guitar Ensemble	WSH
March 13*	Tenth Thursday Student Exhibition	AC
March 13*	The Art of Performance @ UCI 10th Edition	xMPL
March 13-22*	20th Annual Guest Juried Undergraduate Exhibition	UAG, R
March 15*	ICIT Showcase Concert	WSH
March 17*	UCI Chamber Music Concert	WSH

Spring 2025

Through April 5*	<i>The Intimacies Between Continents</i>	CAC
Through April 19*	<i>Engaging the Margins</i>	BC
TBD*	UCI Homecoming Festival 2025	Aldrich Park
April*	UCI Giving Day	ONLINE
April 1-26*	UCI Dance Graduate Thesis Concerts	xMPL
April 6*	Music Honors Concert	WSH
April 11*	Vocal Arts Concert: <i>Liederabend</i>	WSH
April 17-19	<i>Dance Escape 2025</i>	CTT ●
April 19	<i>Dance Escape 2025</i> (Streaming)	ONLINE
April 19-May 3*	M.F.A. Thesis Exhibition, part 1	UAG, CAC, R
May 1-May 3	UCI Dance: <i>Physical Graffiti 2025</i>	CTT ●
May 3	<i>Physical Graffiti 2025</i> (Streaming)	ONLINE
May 2-10	UCI Drama: <i>La Belle et la Bête</i>	xMPL
May 3	Music Artist Series: An Evening of Chamber Music	WSH ●
May 8*	Music Artist Series: International Contemporary Ensemble	WSH
May 10	UCI Opera Workshop	IBT
May 10-24*	M.F.A. Thesis Exhibition, part 2	UAG, CAC, R
May 14*	UCI Jazz Combos	WSH
May 16-17*	Music Artist Series: <i>The Ghost of Autumn Winds</i> (秋風の霊)	xMPL
May 17-June 7*	M.F.A. Spring Exhibition	BC
May 21	UCI Jazz Orchestra	WSH ●
May 30-June 7	UCI Drama: <i>Starmites</i>	CTT ●
May 31*	Listen to the Motion	xMPL
June 2	UCI Wind Ensemble	WSH ●
June 4*	UCI Guitar Ensemble	WSH
June 5-14*	Undergraduate Honors Thesis Exhibition	UAG, CAC, R
June 5*	Tenth Thursday Student Exhibition	AC
June 6	UCI Symphony Orchestra	IBT
June 7	UCI Choral Concert: <i>Journey Across Continents:</i> <i>UCI Choral World Tour</i>	WSH ●
June 9*	UCI Chamber Music Concert	WSH

Venues

AMP	Arts Plaza Amphitheatre	RCT	Robert Cohen Theatre
AC	Arts Campus	R	Room Gallery
BC	Beall Center for Art + Technology	ONLINE	Live or recorded event presented online
CAC	Contemporary Arts Center	UAG	University Art Gallery
CTT	Claire Trevor Theatre	WSH	Winifred Smith Hall
IBT△	Irvine Barclay Theatre	xMPL	Experimental Media Performance Lab
NS	New Swan Theater		Check website for specifics.

△ Venue not on CTSa campus. Consult CTSa website maps: www.arts.uci.edu/directions

Dates, venues, titles are subject to change.

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

* indicates free event / ● indicates tentative shuttle availability.

Fall Quarter 2024 Events

Welcome to the 2024-25 season! We are thrilled to begin our “Arts &” campaign, which highlights the synergy between creative expression and research and showcases the scholarly research and creative activity of our faculty and students!

BEALL CENTER FOR ART + TECHNOLOGY



Aug. 24-Dec. 14, 2024

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

Future Tense: Art, Complexity, and Uncertainty

Curated by David Familian

From robotics to microbiology, data surveillance to climate change, *Future Tense: Art, Complexity, and Uncertainty* invites visitors to experience how complex systems adapt over time to evolving conditions. Five resident artists and eight guest artists will present works in the UC Irvine Beall Center for Art + Technology. A satellite exhibition featuring an interactive ocean model will be mounted in the UCSB AlloSphere Research Facility.

Future Tense will be on view Aug. 24 - Dec. 14, 2024, as part of

Getty's 2024 Pacific Standard Time iteration,

PST ART: Art & Science Collide.

The *Future Tense* exhibition and ancillary program of artist lectures, symposia and performances, has been generously supported by the Getty PST ART initiative and the Beall Family Foundation.

Beall Center for Art + Technology

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

Free admission

Image: *Laura Splan, Baroque Bodies (Ambient Portals #1), 2022. Digital animation created with 3D nucleosome model and AI-generated image. 01:23 minutes. This work was made possible by the Simons Foundation. Created in collaboration with Adam Lamson, Science Collaborator and theoretical biophysicist at Flatiron Institute, a division of the Simons Foundation.*

©2022 Laura Splan.

MUSIC



Wednesday, Oct. 2, 2024, noon

Joint Faculty Recital: *United By Music*

The UC Irvine Faculty Recital marks the beginning of the academic year, showcasing the exceptional talents of its music professors. Featuring a diverse program of classical and contemporary pieces, the event highlights the skill and artistry of the faculty, providing an enriching musical experience for both students and the community.

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

Winifred Smith Hall

Free admission



Oct. 5-Dec. 14, 2024

Memorial for Yong Soon Min: Saturday, Oct. 5, noon-2 p.m.

Opening Reception: Saturday, Oct. 5, 2-6 p.m.

KISSSSS by Yong Soon Min

Curated by Bridget R. Cooks, Ph.D.

This exhibition features the last artworks of UCI Professor Emerita Yong Soon Min before her untimely passing on March 12, 2024. It includes *Still/Incessant*, an artist book that revisits her longstanding interest in the Demilitarized Zone (DMZ) — the liminal space between North and South Korea — as well as research and notes for the unfinished artwork, *KISSSSS*. This installation is co-sponsored by UCI Jack and Shanaz Langson Institute and Museum of California Art and UCI Claire Trevor School of the Arts, with support from UCI Center for Critical Korean Studies and UCI Beall Center for Art + Technology.

UC Irvine

Jack and Shanaz Langson Institute and Museum of California Art
Claire Trevor School of the Arts | Department of Art
 School of Humanities
 Center for Critical Korean Studies

Public Memorial for Yong Soon Min: Saturday, Oct. 5, noon-2 p.m.

Experimental Media Performance Lab (xMPL)

Exhibition: Contemporary Arts Center Gallery

Free admission

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

Visit imca.uci.edu and arts.uci.edu for additional details.

Image: *Yong Soon Min, image from KISSSSS (detail). Photographer: David Kelley, 2024.*



Oct. 5-Dec. 14, 2024

Opening Reception: Saturday, Oct. 5, 2-6 p.m.

Learning from ACT-UP: Tactics of Direct Action

Curated by Juli Carson and Sasha Ussef

ACT-UP, the AIDS Coalition to Unleash Power, is a diverse, nonpartisan group united in anger and committed to direct action to end the AIDS crisis. Upon its founding in March 1987 in New York, it adopted the famed emblem SILENCE=DEATH. Addressing tactics of peaceful direct action, the art of political persuasion, and the metamorphosis of institutional intervention, this exhibition acts as a laboratory to learn from ACT-UP's feats in curbing an epidemic through art, politics and science.

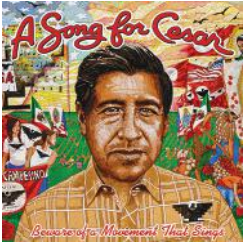
Room Gallery

Free admission

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

Image credit: ©1987 THE SILENCE = DEATH PROJECT. Used by permission by ACT UP, The AIDS Coalition To Unleash Power.

HISPANIC HERITAGE MONTH



Tuesday, Oct. 15, 2024, 7 p.m.
8:30 p.m. Post-Show Discussion

***A Song for Cesar* Documentary Screening**

A Song for Cesar tells the story of Cesar Chavez and the Farmworker Movement's struggle for justice and fair working conditions through the eyes of musicians and artists. The screening will close Hispanic Heritage Month as a celebration of UC Irvine's Latine Community.

Irvine Barclay Theatre
Free admission with registration

Image credit: *A Song For Cesar*. Mural artwork by George Yepes

MUSIC



Wednesday, Nov. 13, 2024, 8 p.m.

UCI Jazz Combos

Organized by Michael Dessen

Join us for the UCI undergraduate jazz program's quarterly concert, featuring small group ensembles performing a range of jazz styles. Experience dynamic performances guided by our distinguished jazz faculty in an evening of musical innovation and improvisation.

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

Winifred Smith Hall
Free admission



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Nov. 21-24, 2024

9 to 5: The Musical

*Music and Lyrics by Dolly Parton
 Book by Patricia Resnick
 Directed and Choreographed by Myrona DeLaney
 Music Directed by Sain Leyva
 Scenic Design by Junyuan “Betty” Xiong
 Costume Design by Rebecca Shepherd
 Lighting Design by Kassia Curl
 Sound Design by Jeremiah Turner
 Production Stage Managed by Logan Brubaker*

Based on the 1980 film *9 to 5: The Musical* — produced on Broadway by Robert Greenblatt in 2009 — features Dolly Parton's music and lyrics and Patricia Resnick's book. Set in 1980, it follows three women who, fed up with their boss, hatch a plan to overthrow him. The show blends humor with themes of empowerment and corporate sisterhood.

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

Irvine Barclay Theatre

*Evenings: Nov. 21, 22, 23 8 p.m.
 Matinee: Nov. 23*, 24 2 p.m.*

\$30 / 26 / 26 / 24 / 10

9 to 5: The Musical is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. (www.mtishows.com)

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

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

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

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

Tickets

Complimentary Shuttle Service



MUSIC



**Tuesday, Nov. 26, 2024, 8 p.m.
7 p.m. Pre-concert conversation**

UCI Symphony Orchestra

Dr. Geoffrey Pope, conductor

Join the UCI Symphony Orchestra, under the direction of conductor Dr. Geoffrey Pope, for the season's opening concert. Celebrate the start of the holiday season with an evening of orchestral music by renowned composers.

The UCI Symphony Orchestra, one of Orange County's premier large performance ensembles, has been a key part of the Department of Music since 1966. It provides music majors, non-majors, faculty and community members with opportunities to study and perform symphonic music across the ages.

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

Generous support is provided by Charlie and Ling Zhang, UCI Friends of the Symphony, and the Marjorie and Robert Rawlins Endowment Fund.

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

MUSIC



Monday, Dec. 2, 2024, 8 p.m.

UCI Wind Ensemble

Kevin McKeown, conductor

Under the direction of Kevin McKeown, the UCI Wind Ensemble performs a diverse program of traditional and contemporary works written for the wind band. This concert showcases the ensemble's commitment to exploring various styles within the genre.

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

*Winifred Smith Hall
\$10*



MUSIC



Wednesday, Dec. 4, 2024, noon

UCI Guitar Ensemble

Experience the UCI guitar students as they perform a range of timeless compositions from around the world. This concert features both solo and quartet arrangements, covering six centuries of repertoire and showcasing the blend of guitars with other instruments

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

*Winifred Smith Hall
Free admission*

MUSIC



Wednesday, Dec. 4, 2024, 8 p.m.

UCI Jazz Orchestra

Jerry Pinter, director

Join the UCI Jazz Orchestra for an evening of large-ensemble jazz featuring a range from big band classics to modern compositions. Experience the vibrant and dynamic performances that highlight the orchestra's versatility and depth in jazz music.

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

Winifred Smith Hall

\$10



ART



Thursday, Dec. 5, 2024, 6-8 p.m.

Tenth Thursday Undergraduate Student Exhibition

Organized by Professor Deborah Oliver in collaboration with the participating students and faculty

Join us for Tenth Thursday, an evening showcasing art exhibitions and projects by the Department of Art's talented undergraduates. Experience a diverse range of works, including painting, drawing, ceramics, photography, video, sculpture, performance and installations. Engage with the artists and celebrate the culmination of their end-of-quarter class projects at this inspiring cultural event.

Arts Campus

Free admission

MUSIC



Thursday, Dec. 5, 2024, 7:30 p.m.

UCI Choral Concert: *Sounds of the Season*

*Featuring the UC Irvine Chamber Singers, Concert Choir and Voces Chamber Ensemble
Irene Messoloras, conductor*

Celebrate the season with the UCI Choirs as they present a delightful mix of familiar and new holiday-inspired music, including classical, pop, folk and jazz favorites. Featuring works by Uģis Prauliņš, J.S. Bach, G.F. Handel, Morton Lauridsen, Linda Kachelmeier and Cecilia McDowall, this concert promises a wonderful experience for the whole family.

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

Bethel Church in Irvine (18700 Harvard Ave., Irvine, CA 92612)

Free admission with registration

DANCE



Dec. 5-7, 2024

UCI Dance: *New Slate 2024*

Vitor Luiz and Cyrian Reed, artistic directors

Experience a showcase of original choreography by the talented M.F.A. candidates in the Department of Dance. Join us as we present a series of unique and inspiring performances that highlight the skills of our choreographers and dancers at UCI. See the blend of innovation and passion as the future of dance unfolds on stage.

Claire Trevor Theatre

Evenings: Dec. 5, 6, 7 8 p.m.

Matinee: Dec. 7 2 p.m.

\$25 / 22 / 20 / 21 / 10

**Streaming Dec. 7 at 2 p.m. | Access Code \$15*



MUSIC



Saturday, Dec. 7, 2024, 8 p.m.

UCI Opera Workshop

Andreas Mitisek, artistic director

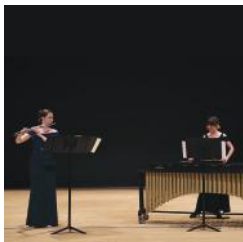
Join us for an exciting concert of diverse operatic repertoire performed by UCI Vocal Arts students.

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

Winifred Smith Hall

Free admission

MUSIC



Monday, Dec. 9, 2024, 8 p.m.

UCI Chamber Music Concert

Organized by Sarah Koo Freeman

Experience an evening of chamber music performed by UCI's talented music students. This concert features esteemed chamber works, demonstrating the students' exceptional skill and artistry through detailed and expressive interpretations in a close-knit performance setting.

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

Winifred Smith Hall

Free admission

2024-25 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

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

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Ticket Packages

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Discounts for 10+ tickets are available for most of our shows, including online.
Contact the box office for more specific info.

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Maps

www.arts.uci.edu/directions

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

UCI Parking

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

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

Learn more about ADA access, complimentary shuttle service, general and disabled parking on our website through the following links:

www.arts.uci.edu/ada | www.arts.uci.edu/shuttle | www.arts.uci.edu/directions



Scan the QR code to visit the box office website with maps and more information about your visit to CTSA.

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For more information about how you too can have your passion for the arts live on, please contact Sarah Strozza at (949) 824-0629.

UC Irvine
Claire Trevor School of the Arts





In memoriam

Joseph Huszti

1935-2024

Joseph Huszti, professor emeritus in the Department of Music at the Claire Trevor School of the Arts, passed away on June 7, 2024, at 89. Joining UC Irvine in 1977, he served as professor of music and director of the choral/vocal areas until his retirement in 2014. Huszti led 27 international concert tours, earning accolades at prestigious competitions worldwide. Before UCI, he was a prominent figure at Boston University and directed the Bakersfield College Choir to a historic first prize at the International Musical Eisteddfod in 1965. He founded Men in Blaque in 1997, an ensemble known for its diverse repertoire. Huszti's legacy endures through his students and his contributions to choral music. He is survived by his daughter Heather Huszti.

Image: Professor Emeritus Joseph Huszti is flanked by Irene Messoloras, assistant professor and director of choral activities, and Claire Trevor Dean of the Arts Tiffany López at the UCI Sounds of the Season concert in 2023.

Photo: Jaime DeJong

UC Irvine

Claire Trevor School of the Arts

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