

CONNECT

UCI Claire Trevor School of the Arts

21st Century
Arts Research



Winter 2020 Season



Photo: Steve Zylus

Dean's Message



Yes, the legacy of great performance work we've inherited from James Penrod and other early faculty in the School of the Arts has put the Claire Trevor School of the Arts on the national map, from Shakespeare in the summer to Art, Dance, Drama, and Music throughout the year. But did you know that **the School produces some of the most amazing**

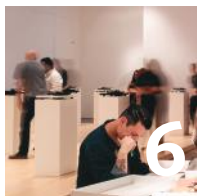
research on the UCI campus — research focusing on exploring and enhancing the human experience? We are dedicated to exemplary practice, through the arts, of UCI's research mission. This means going deeper into the dark corners of the human psyche, ranging broadly across cultural differences and similarities, exploring what makes us work well together and what keeps us apart. We believe — faculty and students alike — that it is our mission to leave no psychological nuance unexplored, no danced or acted interpretation of suffering and of triumph unfronted (and by the way, we love to entertain you too).

But you'll be taken by surprise, page after page in this issue, by the range and depth of our research work. Our contention that "Arts Research is People Research" reveals itself in many ways here, as you'll see. From the great participation of our STEAM partner, Stacey Nicholas, to the "effects" work done in our lighting and sound laboratories, to the remarkable research our Digital Filmmaking students are doing worldwide, we're making our presence felt across disciplines spanning art, science, engineering, electronics, computer science, and more.

And we don't just deal with "high tech": artist lauren woods has brought one of the most powerful exhibitions in the country to the Beall Center. Through its low-tech (old-fashioned turntables), *American Monument* creates a soundscape that pierces the heart and gives us a sense of how much better we need to be doing as a culture. But this too is part of our exploration of the human experience.

Come plunge into the amazing world of the arts with us.

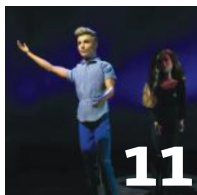
Stephen Barker, Ph.D.
Dean



CONNECTIONS

Viewing Science and Society Through Art

An exploratory look at research inside the Beall Center for Art + Technology



FACULTY RESEARCH

Lighting and Sound Labs Enhance the Drama

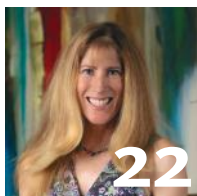
At look at the faculty and facilities that set the stage for UCI Arts productions



ANTEATERS IN THE ARTS

An Experimental Stage

Morgan Embry, M.F.A. '19, a dream career and more alumni news



ARTS ADVOCATES

STEAM Champion

Philanthropist Stacey Nicholas talks about interdisciplinary research, arts outreach and STEAM education



STUDENT RESEARCH

New Tools for School

UCI Arts students use technology and spaces to explore the human experience



2020 WINTER SEASON

Winter is Here!

Invigorating productions from Art, Dance, Drama, and Music to warm your heart this winter

CONNECT

Vol. 1, Issue 2

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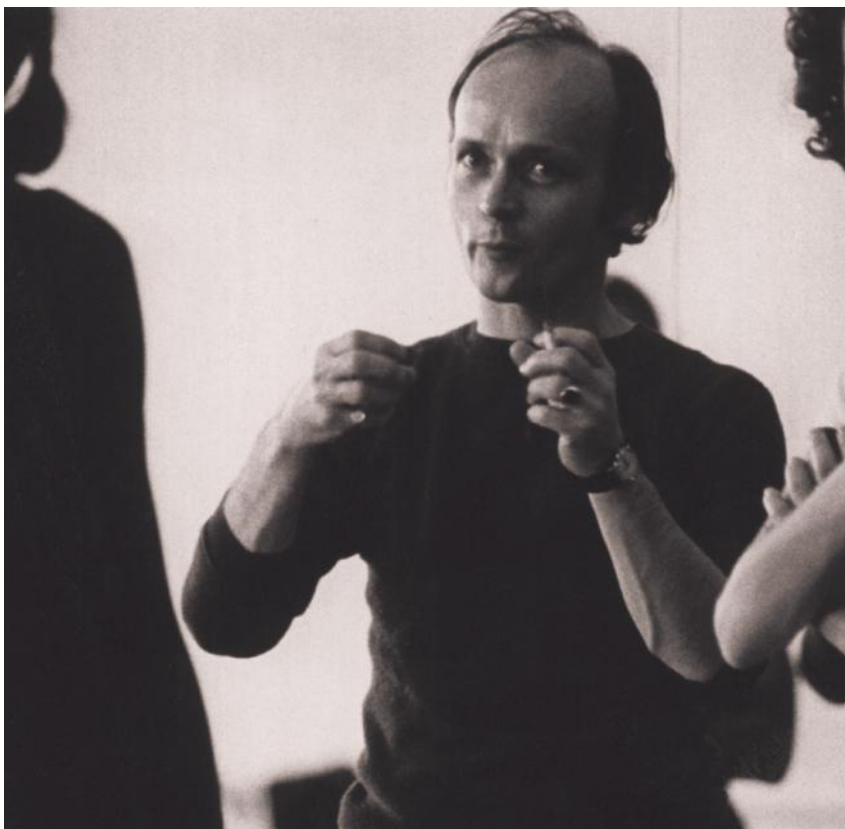
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American Monument, photo by Will Tee Yang

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In memoriam

James Penrod

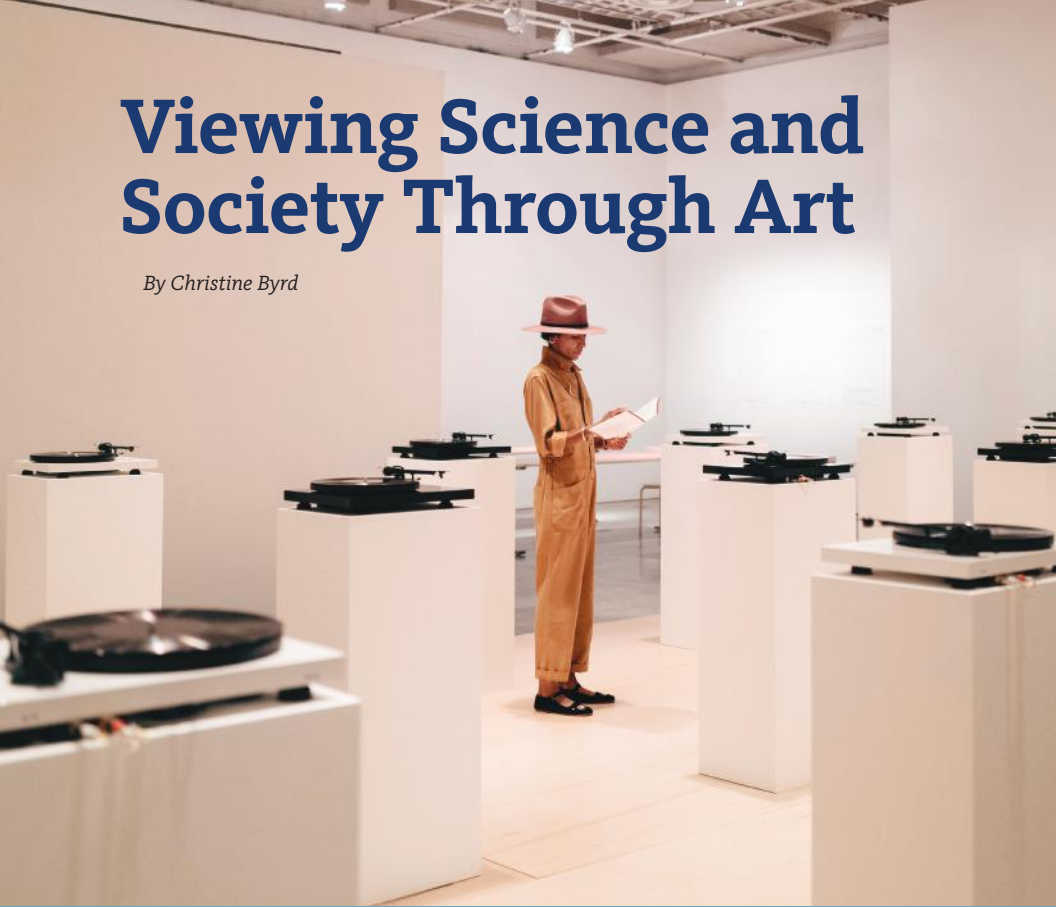
July 22, 1934 – July 20, 2019

The dance community said goodbye to James Penrod, renowned dance educator, writer and choreographer. Penrod was a founding member of the University of California, Irvine's Department of Dance, where he served as Department Chair, Associate Dean and mentor to many students. Together with the legendary Eugene Loring, they created a conservatory dance program within an academic environment. Their revolutionary approach became the model for American university dance programs, and UCI has since been recognized for its dance practice, theory and choreography. Penrod was a certified movement specialist in Laban Movement Analysis. He authored *Movement for the Performing Artist* and co-authored *The Dancer Prepares* with UCI professor and dancer, Janice Gudde Plastino. Penrod passed away after a battle with pancreatic cancer on July 20, 2019, at the age of 84. His legacy and passion for dance will live on through his colleagues, friends and family.

Image: James Penrod at UCI, courtesy of the University Communications archival collection.

Viewing Science and Society Through Art

By Christine Byrd



American Monument invites you to put a record on, but what you hear may make you uncomfortable. The turntables mounted on 22 white pedestals play audio from police body cams and eyewitness recordings from some of the most notorious examples of police brutality against African Americans.

The monument, created by artist Lauren Woods, will be at the Beall Center for Art + Technology through Feb. 8, where it marries law and art, offering visitors the opportunity to engage with an often difficult and polarizing topic.

“Public visibility of police brutality has increased in recent years,” says Kimberli Meyer, the curator and cultural producer

for *American Monument*. “This work of art provides a way to go beyond the spectacle, to witness on a granular level how law is culture.”

Law and Art

UCI faculty from informatics, law, social ecology, humanities and arts worked together to bring *American Monument* to UCI, and to run programming that engages visitors in closely analyzing the legal cases on display.

“There’s this cool intersection between law and art that *American Monument* curates for our students and community,” says Sora Han, associate professor of criminology, law and society in the School of Social Ecology.



Image: Artist lauren woods stands in the middle of “American Monument” as she prepares for the opening at the Beall Center for Art + Technology.

Photo: Will Tee Yang

think about issues in a creative space,” says Han. “The public engagement aspect, and the kind of legal research that goes into lauren woods’ art, is truly amazing.”

“This work of art provides a way to go beyond the spectacle, to witness on a granular level how law is culture.”

In 2013, woods rose to national acclaim for *A Dallas Drinking Fountain Project*, a video installation that drew attention to a faded “Whites Only” sign above a water fountain in the Dallas County Records Building. Her body of multimedia art continues pushing our understanding of segregation and the African American experience.

“We really want to welcome people to come and find a way to interact with the project,” says Meyer. “The more engagement the better.”

To that end, Meyer and UCI faculty including Han will facilitate “think tank” events for visitors, including close readings of materials from cases such as the Treyvon Martin shooting and the arrest and suicide of Sandra Bland. The creators hope the artwork and these events together spur visitors to take action against police brutality.

“As a monument, it operates in the symbolic realm, but this piece is intended to act outside of it as well,” says Meyer. “It aims to move the needle toward justice for all.”

“As someone who is disciplinarily located in law and legal studies, I believe it’s important to facilitate and democratize access to legal materials so that people feel empowered to critique it. It’s especially necessary today.”

Even in cases where video of the police encounters is available, *American Monument* focuses attention on the words and language being used – through the audio played from the acetate records as well as 22 metal boxes that contain autopsy records, use-of-force reports and other legal documents.

“The deconstructive format of the monument allows people to think about these issues in a way that the questions remain open-ended, and allows them to

Science and Art

As the Beall Center approaches its 20th anniversary, *American Monument* is the latest in a string of projects that go beyond the center's original impetus of incorporating technology with art. The art engages with other disciplines – jurisprudence, but also chemistry, data visualization, artificial intelligence – giving both researchers and visitors to the center new ways to explore complicated topics.

Artistic director and curator David Familian says the goal is to create opportunities for “deep collaboration” between internationally acclaimed artists and UCI researchers in other fields. He is using grant funding from the Andy Warhol Foundation for the Visual Arts and the Beall Family Foundation to support “Black Box Projects,” in which artists come to UCI to collaborate with faculty outside of the arts.

“The collaboration between artists and researchers is a live thing, a complex thing,” he says. “It’s almost biological.”

Biology is, in fact, the foundation of one of the most successful collaborations fostered by Familian to date.

British artist Anna Dumitriu came to UCI through the “Black Box Projects” to take a residency in the synthetic biology lab run by Chang Liu, assistant professor of biomedical engineering in the Henry Samueli School of Engineering. Their goal: to create an artwork exploring synthetic biology for exhibit at the Beall Center.

“Synthetic biology gets pretty technical, so it was very illuminating to see an artist’s interpretation of what we were doing; it helped us understand how best to communicate our science,” says

Liu. “Anna was teaching us as we were teaching her.”

One of the artworks borne from the collaboration was *Engineered Antibody*, a necklace of beads. Not only were the beads made of polymer clay blended with 21 different amino acids, but those beads were organized in the exact same order, and twisted into the exact protein structure as the amino acids in a synthetic antibody a researcher created to better block HIV infections. All of the materials to recreate the HIV-fighting synthetic antibody were contained right there in the necklace. Amazingly, one of the Ph.D. student researchers saw Dumitriu constructing the necklace in the lab, and realized he had an error in his antibody sequence, which he was then able to fix.

The necklace was on display as a series of artworks in 2016’s *Wetware: Art | Agency | Animation* exhibition at the Beall Center, and has since shown in Atlanta, Belfast, London and New York. But Liu would like to see the collaboration at UCI continue.



Image: Anna Dumitriu working in the lab at the Center for Complex Biological Systems at UCI.



Image: Anna Dumitriu, “Engineered Antibody,” 2016, installation image,
Wetware: Art | Agency | Animation

Photo: Anna Dumitriu

“The typical forums of outreach within science academia center around teaching, lab demos, visiting local public schools. So the adult community doesn’t get exposed to science as much as kids do, and that’s a real shame,” says Liu, who has since written a grant proposal to have Dumitriu return to his lab as part of an outreach component. “It seemed to us that art was already part of how to communicate to adults, so that’s very appealing.”

Expanding Audience

The type of category-defying work the Beall Center has showcased for years is rarely seen in the world’s most popular museums. Familian, who has been artistic director at the Beall Center for a dozen years, acknowledges that traditional curators often avoid works that use technology. But he thinks technology is one part of what makes a good work of art, and that combining

various media into new art forms can engage audiences in new ways.

Yet art lovers can look forward to seeing more work like that fostered by the Beall Center in big-name museums soon. The Getty Center, for example, announced that it will open *Art x Science x LA* in 2024, as part of its Pacific Standard Time series.

It's a collaboration that's good for artists, scientists, and the public.

"I think of researchers moving toward the center of a maze as they work through their ideas," says Familian. "They hit dead ends sometimes. But by working together across different disciplines, they can open up a new door, and find a new avenue to approach their work. Hopefully, that's what happens at UCI, and we can enjoy the outcomes at the Beall Center."

Learn more about the Beall Center for Art + Technology at beallcenter.uci.edu



Photo: Will Tee Yang

Lighting and Sound Labs Enhance the Drama

By Christine Byrd



When the lights fade and the music builds, an audience of theatergoers can feel transported—before the action even starts. That’s why drama faculty in the Claire Trevor School of the Arts focus on creating high-tech sound and lighting labs that help students produce top-quality shows and then

excel professionally.

“The lighting and the sound design together create the rollercoaster for the audience to go on, moment to moment,”

Image: Professor Jaymi Lee Smith works on a production-simulation lighting scheme during a lab session in The Cam Lab.

explains Jaymi Lee Smith, professor of drama and head of the lighting design program at UCI. “We set the atmosphere and emotions for a production.”

Unique Sound Studio

Most people passing by the Contemporary Arts Center at UCI have no idea that one of the most impressive sound design studios anywhere in the U.S. is right under their feet.

Tucked underground, the Meyer Sound Design Studio plays multiple roles for the Claire Trevor School of the Arts. It’s a recording studio that produces music and sound for theater and dance performances in the school, a classroom for undergraduate and graduate sound designers, and a working laboratory for students to experiment with and prototype sounds.

“It’s not just a space to record and create in, it’s a space to play back and experience in, and in that respect we’re very different,” says Mike Hooker, Professor of Drama and Head of Sound Design. “When it comes to the unique needs of a sound designer, I think this studio is one of a kind.”

Hooker meticulously designed every aspect of the three-room sound studio, from the diffusion panels on the ceiling to the patch of sprung hardwood floor. He also secured a \$300,000 gift from the Berkeley, Calif.-based Meyer Sound Laboratories in 2008 to supply their top-of-the-line sound equipment as well as scholarship support for talented sound design students.

Meyer Sound has remained a strong partner with the school over the past decade, hosting UCI students for tours of their headquarters where they build their speakers, and also holding training sessions at UCI for professionals across the region, using the school’s theater spaces. The company has even hired

four alumni of UCI’s sound design program.

Part of what makes the space so special is a room with pipe grid overhead and speakers all around it, that can be moved around to emulate the way they would be laid out in a specific theater space, and to experiment and test the sounds.

“We set the atmosphere
and emotions for a
production.”

“The environment felt like an experimental audio laboratory instead of just a studio,” says Matt Glenn, M.F.A. ’14, who co-founded Ears Up Sound Design with fellow UCI alumnus Mark Caspary, M.F.A. ’15. The team provides sound design for theme parks, theatrical shows, museums and other installation projects. “It left an imprint for us, and when we created our studio, we took that idea of being able to experiment and prototype to the point that it’s central to our business model now.”

New Lighting Lab

Along with sound, carefully crafted lighting designs create atmosphere and emotion in performances. Last year, the Department of Drama received a \$277,000 grant from UCI to convert a classroom in the Drama Building into a lighting lab. Named The Cam Lab in honor of professor Cameron Harvey, who founded the lighting design program in the 1970s, the upgrades dramatically improve UCI’s ability to teach lighting concepts.

“It’s hard to talk about lights without seeing them, so this space is our laboratory, just like scientists have laboratories,” explains Smith.

The room is set up as a flexible theater space in a 1:6-scale model, about the right size for Barbie dolls. It is equipped with dozens of scale-size incandescent lights, LED lights, moving lights, pixel-mapping units and control boards, as well as the software to previsualize full lighting setups program and cue the lights. Serving as both a classroom and a lab, the space enables students and faculty to quickly iterate their lighting ideas before taking them to the final venue.

“It can be frustrating for faculty as well as students to teach and learn

lighting as a purely theoretical set-up,” says Smith. “Having the light lab was incredibly helpful to demonstrate the lighting alongside our lectures, and to allow students to test out their ideas.”

Both the lighting design and sound design program train up to six graduate M.F.A. students at a time, and even more undergraduate honor students. In addition to training students with a strong background in theater, the programs pride themselves on preparing students for success in commercial industries. Alumni from the programs have been hired to lend



Professor Vinnie Olivieri teaches Intro to Sound Design in the Meyer Sound Design Studio.

Photo: Will Tee Yang



Meyer Sound Design Studio.

Photo: Mike Hooker

their talents to theme parks and touring music concerts, while others have started their own lighting and sound design businesses.

Maintaining the Magic

Both Smith and Hooker see the need for ongoing improvements to the facilities and equipment to provide top-notch training to their students. For Smith, this means more equipment for the full-scale theaters such as moving lights and LEDs.

“Our eyes continually white balance, as a culture,” says Smith. “Bluer light looks like white light to us now, so we have to start converting our old units to LED, to make sure our school’s productions look current.”

Hooker’s biggest challenge is keeping software up to date and high-quality equipment in good working order. The industry’s rule of thumb is that annual

maintenance should cost 10% of the value of the equipment — and Hooker has \$1.5 million worth of equipment that students use — with no pre-set budget for maintenance.

When lighting and sound work in concert with one another it’s nothing but pure magic.

“When lighting and sound work in concert with one another it’s nothing but pure magic,” says Hooker. “Something as simple as lights fading out and music fading up, the look and feel of that aesthetic is something so beautiful you can’t describe it.”

Learn more about the UCI Drama MFA Design programs at drama.uci.edu/design

Anteaters in the Arts

MaryJo Lang, B.A. '74

“Her understanding of how to tell stories with sound has made her a filmmaker of iconic stature.”

Having admirably contributed to over 300 movie soundscapes, professional Foley mixer and UCI alumna, **MaryJo Lang, B.A. Drama, '74**, has amplified the creative landscape of Hollywood sound design for over 25 years. Lang was deemed “a force of nature” in Foley mixing by Cinema Audio Society president Mark Ulano and was awarded the Cinema Audio Society’s President’s Award for her exceptional work in the field. Ulano went further to say that Lang’s “understanding of how to tell stories with sound has made her a filmmaker of iconic stature.” Lang has been acclaimed as *the* Foley mixer in



Hollywood, developing Foley sound effects that helped drive films’ narrative and emotional aspects. She has been instrumental in the development of many Oscar-winning soundscapes, in films such as *Braveheart*, *The Dark Knight*, *The Matrix*, *Inception*, and *The Ghost and the Darkness*. Lang has also received three Cinema Audio Society awards for her exceptional work on the films *Frozen*, *Big Hero 6*, and *Inside Out*.

Lang has been a member of the Executive Committee for the Sound Branch of the Academy of Motion Picture Arts and Sciences and has spoken at seminars regarding Foley in Stuttgart, Germany and at USC. Now retired, Lang will take time to pursue her love of travel. Having already visited over 50 countries for her work in sound design, Lang will venture into new territory, sharing vivid accounts of her experiences through Facebook and her email diary.



An Experimental Stage

For students like Morgan Embry, M.F.A. '19, emergent media leads to 21st century dream careers

By Christine Byrd



Photo: Jordan Tani

In the few short months since graduating, **Morgan Embry, M.F.A. '19**, has criss-crossed the country as a lighting designer for live music concerts. When she has time to spend in one place, it's usually Los Angeles, where she's busy showcasing her immersive art installations and — alongside a team that included other UCI graduates — winning the grand prize at the first Los Angeles Immersive Invitational.

Embry discovered and honed her talent as a lighting designer while earning her master's degree at UCI, where she worked almost constantly in the state-of-the-art Experimental Media Performance Lab (xMPL) in the Contemporary Arts Center.

“UCI gave me confidence to pursue what I wanted to do,” Embry says. “It was the nature and design of xMPL, and the sheer amount of technology available, that allowed me to create live immersive experiences, which I realized I really had a knack for.”

Built in the style of a black box theater, with very flexible seating and performance areas, the xMPL offers high bandwidth internet connections, a dozen video projectors, non-traditional projection surfaces, and an overhead wire-tension grid that enables

Image: “Oceans of Influence” production design in the Experimental Media Performance Lab (xMPL).

projectors, lights and speakers to be arranged in almost any way imaginable. According to Embry, ideas are only shot down in the xMPL if they violate the fire code.

“We’re exploring new approaches to artmaking that focus on advanced 21st century technology,” explains John Crawford, Claire Trevor School of the Arts (CTSA) professor and associate dean. As the director of the Institute for 21st Century Creativity (21C), Crawford encourages faculty and students to use the xMPL for research and creative projects in emergent media, socially engaged artmaking and connected design.

Lighting the Way

Embry’s experience is a shining example of the creativity fostered by 21C and the xMPL. After studying dance and choreography at the University of Alabama, Embry chose UCI for her graduate studies so that she could work with dancers and choreographers in its acclaimed dance program, and explore emergent media and design.

“The program seemed both interdisciplinary and experimental, and that was really attractive to me,” says Embry. “I wanted a program that would let me explore, and UCI is definitely that place.”

During her three years at UCI, Embry handled the lighting for theatrical shows, dance performances, and even a film in the xMPL — in addition to producing a dance show and creating her own immersive art installation in the space.

In February 2019, Embry brought her creativity to lighting *Your Ocean, My Ocean*, directed by Crawford, which used experimental dance, music, media and visual art to show how humans affect marine ecosystems.

“We’re trying to bring the audience into the process of making exploratory work

that can point the way to things we might do next,” explains Crawford, who points out that the very name xMPL sounds like “example” when spoken. “*Your Ocean, My Ocean* is a recent example of that.”

UCI, through 21C and CTSA’s new Emergent Media and Design Initiative, partnered with Brown University and the Rhode Island School of Design to restage *Your Ocean, My Ocean* as a finished product at Brown. Embry was among the 75 students and 15 faculty from the three campuses who worked together to put on the show.

More faculty and student exchanges are planned through the collaboration, to foster new transdisciplinary projects.

In Embry’s final year at UCI, she created an immersive installation titled *Ocean of Influence* inside the xMPL, thanks to funding from a cross-disciplinary campus initiative, UCI Oceans. Embry collaborated with other UCI artists including sound designer Jordan Tani, M.F.A. ’18, as well as biology students from the University of California, San Diego, to incorporate science into the project. Oceanscapes projected on floating plastic sheets gave visitors the sensation of being under the sea, while an iPad allowed them to manipulate the conditions of the virtual ocean environment to see how human influences affected the health of the ocean. The artwork was later reinstalled in downtown Los Angeles during a live, multimedia concert experience.

Bright Future

“It’s essential for our students and faculty to work with new technologies in a hands-on way every day to help us learn how to shape the technology for more positive benefits for humanity, which circles back to this issue of socially engaged artmaking,” says Crawford. “We want to do more than entertain people or create beauty – we



want to do that in the service of relevant changes we want to see in society.”

Stephen Barker, dean of the Claire Trevor School of the Arts, hopes to soon offer even more curricula in emergent media and design, including creating courses that would prepare students to bring artistry and elevated storytelling to increasingly popular technology such as augmented and virtual reality (AR/VR) projects.

“Our interdisciplinary art initiatives, with an emphasis on new technology and emergent media, position the Claire Trevor School of the Arts as a leader in creative arts and culture, bolstering UCI as a model of the 21st century university,” says Barker.

As for Embry, she’s deeply grateful to have been able to break into the music industry, while also being able to continue pursuing experimental and transdisciplinary art. After finishing her three years at UCI and successfully launching her career, her advice to other students is to “hustle and network,” while taking full advantage of the resources available through xMPL and 21C.

“I wouldn’t be where I am now without going through the UCI program,” Embry says. “UCI gave me the skills I needed to have these opportunities now.”

Image: “Nothing Will Come of Nothing: The King Lear Project” Performed March 15-18, 2018, in the Experimental Media Performance Lab (xMPL). Directed by Phil Thompson. Lighting Design by Morgan Embry.

Photo: Skye Schmidt

Erik Smith, M.F.A. '19

Erik Smith, M.F.A. '19, got his start with Cirque du Soleil back in 2013 as an undergraduate in the UCI Department of Drama. Smith took a class in advanced stage management where he met Emily Carr, a guest lecturer from Cirque du Soleil. It was always a dream of Smith's to work for Cirque, so Carr recommended that he apply for the Stage Management Internship the company offers. He applied and was accepted to be an intern at *Zumanity* in Las Vegas.

Fast forward a few years to when Smith decided to return to the Claire Trevor School of the Arts as a Graduate M.F.A. student in Stage Management. "I knew going back to graduate school that I wanted to use my time at UCI to propel my career forward and work for my dream company, Cirque du Soleil," says Smith. "In the middle of my first year, I proposed to create an education program in partnership with Cirque as my M.F.A. thesis project." Smith's vision paid off, and both Cirque and UCI agreed to support his ambitious project. Together, they created a three-part program that took place in the fall of 2018.

The program included a class on Theatrical Innovation, taught by Smith, a single-day educational symposium at UCI, and a three-day trip where he took 55 UCI students and professors to Las Vegas to experience the behind-the-scenes inner workings of Cirque du Soleil. It was a massive project that took hundreds of hours to create and was ultimately a huge success.

It was while working on his thesis project that his dream came true. "At the beginning of my third year, I was asked to be an on-call assistant stage



manager for *KÀ* by Cirque du Soleil. During that time, I was finishing up my thesis project, taking classes, teaching classes, and commuting every week to Las Vegas to work at *KÀ*! It was a hectic and exciting time."

Since then, Smith has worked on three different Cirque du Soleil productions under six contracts. He is currently the on-call assistant stage manager for *KÀ* in Las Vegas. He works with artists, technicians, and staff members from all around the world, in a truly international environment.

Smith credits much of his success to his time at UCI and specifically to his mentors in the stage management program, chair of the department of drama Don Hill, and professor Joel Veenstra. He felt they valued his ideas and supported his unique academic and professional goals while at Claire Trevor School of the Arts.

When asked what advice he would give our current students, Smith says, "Think long term. While the program may be three years, use it as a launching pad for what you want to do. It is never too early to explore opportunities and make the most out of your grad-school experience. It goes by fast!"

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

The Dance Scientist

Dr. Kelli Sharp is not your typical dance professor. She spends her days collecting and analyzing motion-capture data to investigate movement patterns, responses to stimuli, and the acceleration of movement. By working with real-time motor functions of the human body, she can understand the relationship between the control system and what reinforcement training can do to improve those functions.



Photo: Will Tee Yang

Dr. Sharp is currently working with her team of interdisciplinary researchers on a study to understand motor learning patterns in dancers to aid their performance, and then apply this knowledge to understanding various neurological disorders. Hours of working with tape measures, bodysuits and marker sensors may just redefine what you think when someone says dance.



The Research Team (left to right): Jason Xu, second year UCI Medical student; Merav Senesh, Ph.D. candidate in Mechanical Engineering at UCI; Brady Carbajal, Senior at Cal State University, Long Beach; Dr. Kelli Sharp, Assistant Professor Dance Science and Co-Director of iMOVE Laboratory; David Ho, second year medical student at Western University of Health Sciences and UCI School of Biological Science Alumnus. (Not pictured, Dr. David Reinkensmeyer, Professor Anatomy & Neurobiology in Mechanical Engineering.)



STEAM CHAMPION

Photo: Steve Zyllus

Q&A with STACEY NICHOLAS

Philanthropist Stacey Nicholas is an advocate for interdisciplinary research, arts outreach and STEAM education (Science, Technology, Engineering, Arts and Mathematics). She is committed to the UCI community through several pivotal roles: UCI Foundation Trustee; member of the Henry Samueli School of Engineering Leadership Council and Diversity Advisory Board; member of the Claire Trevor Society Leadership Committee; and is involved with the School of Education. For Claire Trevor School of the Arts (CTSA), Stacey has made her strongest impact in research and outreach. We recently sat down with her to learn more about her passion for the arts and her involvement with the school.

Q. How did you become involved with CTSA?

SN: I met Dean Stephen Barker at my first UCI Foundation Board retreat a few years ago. We had an immediate rapport, and found we had so many things in common. After hearing about his vision for the CTSA, I wanted to become more involved. Also, he told me about a fledgling program between CTSA and the Rhode Island School of Design, where my daughter is a student (as part of the Brown-RISD Dual Degree program). I was excited that two institutions that I am passionate about are collaborating to advance the arts.

Q. Over the years, in what ways have you supported the school?

SN: John Crawford spoke to me about the new interdisciplinary multimedia design program that he is creating. As an engineer who loves the arts, this was so aligned with my interests. I was enthusiastic about supporting this innovative program, which includes the *Your Ocean, My Ocean* intermedia production between the CTSA and RISD. I am excited to see how the program will propel the CTSA into the future!

Q. Interdisciplinary and 21st century arts research is a priority for CTSA. Why is it important to you?

SN: I believe that STEAM education is so important in today's world. The arts and engineering have so much in common, starting with the need for creativity. Problem solving cannot be effective without artistic thinking. I am so happy to see the CTSA collaborating with other schools at UCI on common goals.

Q. What has been the most impactful experience you've had at CTSA? Do you have a favorite program or project?

SN: I am thrilled about the vision for IMCA, and how it will be transformative for UCI. I have also loved seeing the collaboration between the CTSA and other schools and institutions that I care about. I have been so impressed with so many aspects of the arts at UCI — the Beall Center for Art + Technology, the New Swan Theater, and most of all, with the CTSA students. I am still learning more every day.

Q. Why do you feel it's important for others to support CTSA and the arts?

SN: In today's world, we can't count on funding from the traditional sources. I believe that the arts, and integrating an arts education into all disciplines, is so important. People that share this passion want to step up and make sure that the arts will be supported into the future.

Q. What do you feel makes the arts at UCI unique?

SN: The arts at UCI and the CTSA are in a great position. Interdisciplinary research and collaboration is thriving at UCI, and the potential for partnership with the other schools is unmatched. The quality of the arts education at UCI is also world-class.

Q. What are you most looking forward to seeing through your philanthropic partnership with CTSA?

SN: Watching the students do amazing things!

New Tools for School

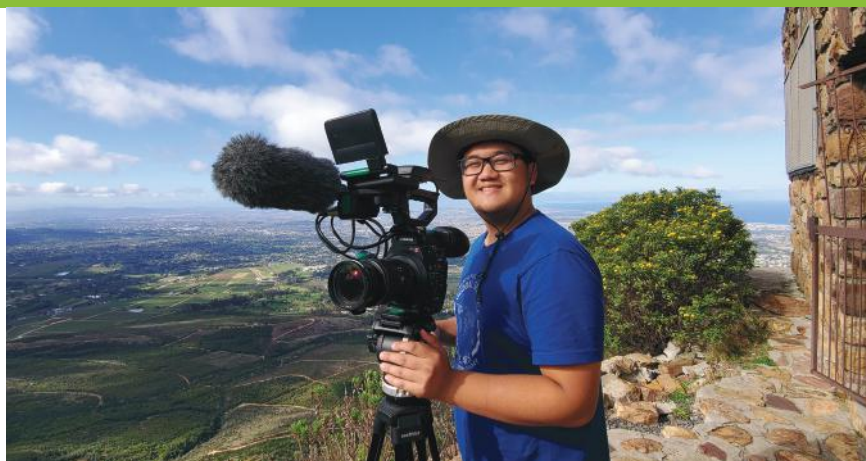
UCI Arts students use technology and spaces to explore the human experience

Students at the Claire Trevor School of the Arts explore the human experience through a variety of creative avenues by using skills as classically trained fine artists, but also through emerging technology and media. The school offers a variety of equipment and spaces that utilize new tech and multimedia tools such as the Experimental Media

Performance Lab (xMPL), the motion capture studio, and the Meyer Sound Design Studio, among others. Students from all four departments have access to a range of media that allows them to reshape how art is created and experienced. We asked a few students who are utilizing these tools and spaces to share with us.



Images: Some of the spaces available to students on campus. (from left to right, top to bottom) The Experimental Media Performance Lab (xMPL) in the Contemporary Arts Center; the Dept. of Drama's CAM Lab lighting studio; Dept. of Art Sound Stage; Claire Trevor Theatre stage.



Corey Cao Nguyen

Department of Art

B.A., Film and Media Studies (Humanities), Minor in Digital Filmmaking

Anticipated graduation, Spring 2020

Career Goals: *I hope to continue my work as a cinematographer. I want to keep shooting international documentaries and give a voice to underrepresented minority groups by sharing their stories.*

Last summer, Corey Nguyen was chosen to participate in a joint partnership between the Department of Art's DigiFilm program and Social Ecology called the Global Service Scholar program. Nguyen traveled to South Africa with a group of 10 UCI undergraduate researchers to make a documentary. During that time, Nguyen worked at different sites focused on community activism and social justice, jumping between taxis and Uber rides to capture the crucial moments. "I spent the most time at a Women's Empowerment Farm called the Sakulwhazi Women's Hub," recalled Nguyen. "At the farm, the founder, a loving black woman named Momma Rose, started the Sakulwhazi Hub as a way to teach women how to farm and bead to create generational wealth for local Cape Town women." Nguyen spent the time in Cape Town, both filming and exploring the natural beauty of

South Africa. He is currently working through several hours of footage to tell a compelling story.

Tell us about the technology you use:

On the last trip, I took a C100 and Canon Lens package from the Digital Filmmaking program. This year, having seen my work from the previous year, Canon offered to sponsor my trip, providing me with a loaned C300 camera and lenses from Canon Burbank. The technology and support from Canon were crucial to capturing the stunning beauty of Cape Town. I'm incredibly grateful to Aaron McNally from Canon Burbank for arranging the package. For editing, I utilize the post-production facilities in the Digital Filmmaking Post-Lab for all footage cutting and sound mixing services.



Jehbreal Jackson

Department of Dance

M.F.A. in Dance, William J. Gillespie Ballet Scholar

Anticipated graduation, Spring 2020

Career Goals: *I want to create original story ballets for the film medium that are beneficial and healing. I hope to encourage emotional well-being of all of those that experience my work.*

The most exciting project Jehbreal Jackson has ever created in his career is his M.F.A. thesis project, a feature film titled *CANON*. “The film really allows me to combine all of the skills and loves that I’ve accumulated through my life and put them into one place,” says Jackson. *CANON* is an original story ballet that Jackson wrote, choreographed, directed, shot (when he wasn’t acting), sang, and danced in. “It required and integrated every aspect of myself!” The project reflects course work taught by the dance department faculty in Screendance, an overview of dance for film and choreography for the camera. As part of his practice, Jackson utilizes the motion capture dance studio extensively for scenes that were meant to be in surreal environments. The space is entirely green, including the Marley dance floors,

to achieve special effects for the film. Overall, he makes sure to take advantage of the technology available in dance.

Why is CTSA a good fit for you?

The level of artistry and scholarship on this campus is astonishing! As my work is interdisciplinary, I love how seamlessly I can float between the departments. As a part of my thesis, I study Shakespeare for my research to write narrative ballets. There is a Shakespeare Center on campus, which is like heaven for me. From the incredible dance faculty, talented dance students and technology explicitly made for dance to the amazing drama faculty, actors and Shakespearean scholars – I have found the perfect place in which to feed my creativity and produce art.



Gretchen Diane Ugalde

Department of Drama

B.A. in Drama, Emphasis in Scenic Design

Graduated, Spring 2019, Continuing Education Student

Career Goals: *I would love to keep working in theatre as a set designer. I also have an interest and desire to work in event and set design for fashion runway shows.*

As a theatre design student, Gretchen Ugalde works with multiple applications and technology. She enjoys taking studio classes offered in the Department of Art, which helps her develop ideas when thinking about designing for the stage. “I love bringing what I’ve learned from art classes to my drafting or theatre design classes,” says Ugalde. “It is a pleasure to create the visuals that style a play and engage with the audience.” Ugalde has been tapped to set design for the drama department’s upcoming production of *Living Out* in March 2020, a play written by Lisa Loomer and directed by Jane Page. Ugalde uses the applications Vectorworks and Photoshop to communicate her designs to the rest of the creative team. The equipment she appreciates using most is the laser cutter

for model making to give her designs the 3D quality to convey her visual design.

Do you have a mentor at Claire Trevor School of the Arts?

Lonnie Alcaraz (Head of the Lighting Program and Interim Head of the Scenic Program in the Department of Drama) is a professor that I am so very thankful to have met in CTSA! His care and attention to his students creates such a wonderful environment to grow as an artist. I am so very grateful for all he has taught me, from my technical skills to how to best carry myself professionally and personally in the theatre industry. I wouldn't be the theatre artist I am today if not for the training, care and opportunities Lonnie has given me!



Alex Lough

Department of Music

Ph.D. in Integrated Composition, Improvisation, and Technology (ICIT)

Anticipated graduation, Spring 2020

Career Goals: *To continue in academia as a professor and practicing musician and sound artist. I love teaching and exposing students and colleagues to my creative practices and engaging in critical discourse about electronic/experimental music.*

As a Ph.D. candidate in the ICIT program, Alex Lough has several projects and experiments in the works at once. Lough recently produced the sound installation for *American Monument*, an exhibition at the Beall Center for Art + Technology. He is also currently working with ICIT Professor Mari Kimura on her *MUGIC™* sensor project, a gestural controller that tracks real-time motion data sent via Wi-Fi, through things like acceleration, orientation, and angular velocity. Lough has composed and performed a few pieces using the tools, including a piece with extremely simple sounds to demonstrate how he uses the electronics and sensor. To execute his plan, Lough used only tuning forks, which produce the simplest kind of sound, a single tone that is about as close to a sine wave as you can get. “My hand movement affects various electronic processes in the computer so I can perform naturally without having to deal with pressing pedals or turning knobs,” said Lough. “I just move my hand,

and that can control the effects directly.” Lough’s next project is a collaboration with a faculty member to create a new experimental QWERTY keyboard interface that is sensitive to pressure and duration with capabilities such as vocal triggers. Creative technology at work.

Tell us about the resources you use:

CTSA has great tech, spaces and resources, and I try to use as much of it as I can. As an ICIT Ph.D. candidate, I’ve recorded a few albums and EPs with colleagues and professors in our studios, including composing an evening-length work for immersive dance with our vintage modular synthesizers in the CLASSic Synthesizer Studio (Classic Laboratory for Analog Sound Synthesis). I’ve held concerts in the xMPL and made extensive use of all the sound and lighting equipment. I try to be as active as possible in using those spaces, both to record and perform. Having access to studios and high-end gear means I can take more risks and experiment.

WINTER 2020



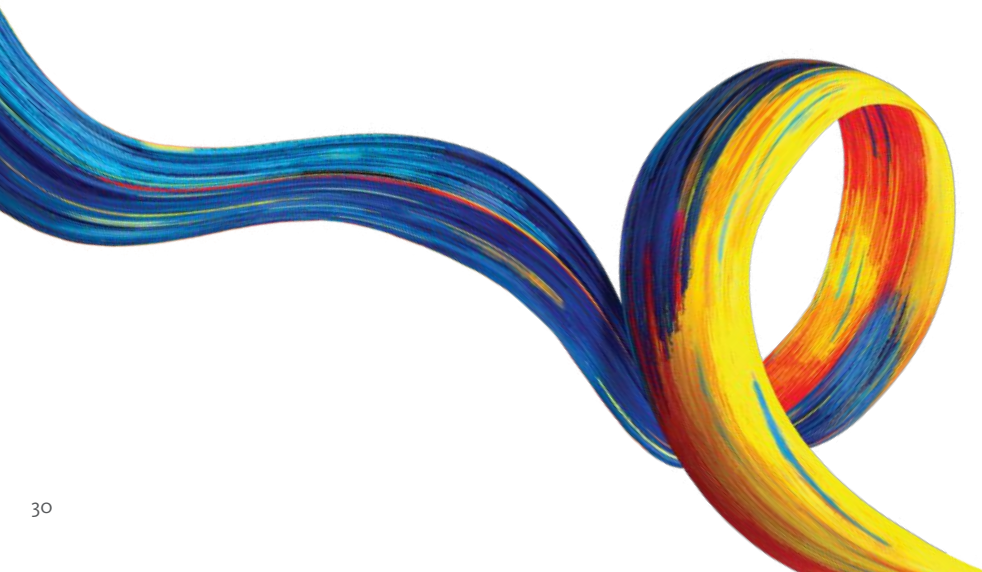
Photo: Paul R. Kennedy

SEASON EVENTS

2019-20 Season-At-A-Glance

Winter 2020

Through Feb.8*	<i>American Monument</i>	BC
Jan. 11 - March 14*	<i>Katherina Olschbaur: Dirty Elements</i>	CAC
Jan. 11 - Feb. 1*	Open Call Exhibition	R
Jan. 16 - Feb. 1*	16th Annual Guest Juried Undergraduate Exhibition	UAG
Jan. 25*	Gassmann Electronic Music Series	
	<i>The Living Earth Show: Hyphen</i>	WSH
Feb. 1*	<i>Illuminations: Saxophones with Strings Attached</i>	WSH
Feb. 5-9	UCI Drama: <i>The Penelopiad</i>	CTT●
Feb. 8 - March 14*	MFA 2nd Year Exhibition	UAG, R
Feb. 21*	<i>Iridescent</i>	MM
Feb. 22*	Ian Ingram	BC
Feb. 14-15	FAS: Kei Akagi and Friends	WSH●
Feb. 19*	UCI Jazz Small Groups	WSH
Feb. 20-22	UCI Dance: Dance Visions	IBT
Feb. 26*	UCI Jazz Orchestra	WSH
March 2*	UCI Wind Ensemble	WSH
March 4*	Noon Showcase	WSH
March 6	UCI Symphony Orchestra	IBT
March 7	FAS: Jerzy Kosmala	WSH●
March 7-15	UCI Drama: <i>Living Out</i>	RCT
March 11*	Guitar Ensemble	AMP
March 11*	UCI Chamber Singers	WSH
March 13-14*	<i>The Pronouns: A Collection of 40 Dances for the Dancers</i>	xMPL
March 14*	<i>Illuminations: Lori Laitman</i>	WSH
March 16*	Chamber Music Concert	WSH



Spring 2020

April 4	FAS: Lorna Griffitt	WSH●
April 4-18*	MFA Thesis Exhibitions, Part I	CAC, UAG, R
April 16-19	UCI Drama: <i>The Book of Will</i>	CTT●
April 25	FAS: Hossein Omoumi	WSH●
April 25 - May 9*	MFA Thesis Exhibition, Part II	CAC, UAG, R
April 26	Triple Jubilee featuring Santa Ana High School Music and the UCI Symphony Orchestra	SA
April 30 - May 2	UCI Dance: Dance Escape	CTT●
May 1	Celebrate Music at UCI	IBT
May 9-10	UCI Opera: <i>The Scarlet Letter</i>	IBT
May 13*	UCI Jazz Small Groups	WSH
May 14-16	UCI Dance: Physical Graffiti	CTT●
May 16-30*	MFA Thesis Exhibition, Part III	CAC, UAG, R
May 17	FAS: Mari Kimura	WSH●
May 18*	UCI Wind Ensemble	WSH
May 20*	UCI Jazz Orchestra	WSH
May 20-23*	The Coup de Comedy Festival 2020	VARIOUS
May 22*	Gassmann Electronic Music Series: ICIT Student Concert	WSH
May 27*	Spring Showcase Concert	WSH
June 3*	Guitar Ensemble	AMP
June 3*	UCI Chamber Singers	WSH
June 4-7	UCI Drama: <i>Hands on a Hardbody</i>	CTT●
June 4-12*	Undergraduate Honors Thesis Exhibition	UAG, R
June 4*	DigiFilm Festival	AMP
June 5	UCI Symphony Orchestra	IBT
June 8*	Chamber Music Concert	WSH

Summer 2020

June	Summer Academies in the Arts	VARIOUS
July - Aug.	New Swan Shakespeare Festival	NS

Venues

AMP	Arts Plaza Amphitheatre	RCT	Robert Cohen Theatre
AC	Arts Campus	R	Room Gallery
BC	Beall Center for Art + Technology	SAΔ	City of Santa Ana
CAC	Contemporary Arts Center & Gallery	SCΔ	UCI Student Center
CTT	Claire Trevor Theatre	UAG	University Art Gallery
IBTΔ	Irvine Barclay Theatre	WSH	Winifred Smith Hall
LTΔ	Little Theatre/ Humanities Hall	xMPL	Experimental Media Performance Lab
MM	Music and Media Building	VARIOUS	Multiple venues.
NS	New Swan Theater		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



American Monument

October 5, 2019 – February 8, 2020

Curated by Kimberli Meyer

Produced by Kimberli Meyer & David Familian

American Monument, an artwork by lauren woods, prompts consideration of the cultural circumstances under which African Americans lose their lives to police brutality. The participatory inter-media monument, conceived as nomadic and continually expanding, provides a vehicle for analyzing the complex relationship between constructed race, material violence, structural power, and monumentality itself.

Event: February 7 - 8, 2020

American Monument Unveiling and Symposium

Beall Center for Art + Technology

Free admission and docent-led tours, open to the public.

Gallery Hours

Monday-Saturday | Noon-6 p.m.

Holiday Closures: Nov. 11, Nov. 22-30, Dec. 14 - Jan. 4, Jan. 20

712 Arts Plaza, Irvine, CA 92697 | 949.824.6206 | www.beallcenter.uci.edu

Photo by Jason Meintjes, courtesy of lauren woods and the UAM (The University Art Museum at California State University, Long Beach).



Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine



Winter Quarter 2020 Events

Winter is here at Claire Trevor School of the Arts!

The Winter quarter brings with it a variety of experiences from our four departments as well as the Beall Center for Art + Technology and 21c: Institute for 21st Century Creativity. UCI Art begins the quarter with several student exhibitions highlighting the honors program and M.F.A. students. UCI Dance presents its annual premier faculty concert, Dance Visions. UCI Drama continues its season, celebrating women with two plays, both written and directed by strong women. UCI Music rounds out the quarter with over 14 performances, including concerts with several visiting artists. Come and join us!

ART



Jan. 11 - March 14, 2020

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

Katherina Olschbaur: Dirty Elements

Curated by Allyson Unzicker

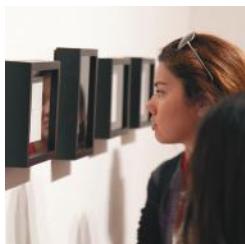
A series of new paintings by Austrian-born, Los Angeles-based artist Katherina Olschbaur. The exhibition explores the violence of power dynamics within patriarchal order. Using the body as site of repressed desire, the works feature erotically charged scenes.

Contemporary Arts Center Gallery

Free admission

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

ART



Jan. 11 - Feb. 1, 2020

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

Open Call Exhibition

Curated by Farshid Bazmandegan.

Room Gallery

Free admission

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

ART



Jan. 16 - Feb. 1, 2020

Opening Reception: Thursday, Jan. 16, 6-8 p.m.

16th Annual Guest Juried Undergraduate Exhibition

Juried by Sarah Awad.

University Art Gallery

Free admission

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

MUSIC



Saturday, Jan. 25, 2020, 8 p.m.

The Living Earth Show: Hyphen

Hyphen showcases new works written for The Living Earth Show by Iranian electroacoustic music composers of different generations: Alireza Mashayekhi, Aida Shirazi, Farnood HaghaniPour, and Nima Rowshan. The concert celebrates Mashayekhi's 80th birthday, and features the world premiere of his new work *Labyrinth II*.

Winifred Smith Hall

Free admission

A Gassmann Electronic Music Series Event

MUSIC: ILLUMINATIONS



Saturday, Feb. 1, 2020, 8 p.m.

Saxophones with Strings Attached

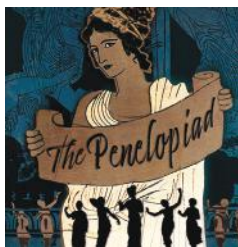
Swedish saxophonist Anders Lundegård performs his own compositions alongside classical masterpieces of the 18th- and 20th-century on soprano, alto and baritone saxophones, accompanied by UCI pianist Yuliya Minina and UCI string students. Known for his witty presentations, Lundegård offers asides on Swedish and American culture and the saxophone's legacy.

Winifred Smith Hall

Free admission

Presented with generous support from UCI Illuminations

DRAMA



Feb. 5-9, 2020

The Penelopiad

Written by Margaret Atwood

Directed by Sara Rodriguez

Margaret Atwood retells Homer's classic *The Odyssey* from Penelope's perspective. As Odysseus is indefinitely gone to fight in the infamous Trojan Wars, his wife patiently waits for him in the company of her loyal maids while raising a child and cleverly avoiding suitors knocking at her door. *The Penelopiad* takes the audience on an epic journey from Penelope's birth in Sparta, to her arranged marriage to Odysseus, her journey to Ithaca, her relationship with Helen, the birth of her son, and her survival. All this told posthumously by Penelope herself.

Claire Trevor Theatre

Matinees: Nov. 17, 23*

2 p.m.

Evening: Feb. 5

7:30 p.m.

Evenings: Feb. 6, 7, 8

8 p.m.

*Matinees: Feb. 8, 9**

2 p.m.

**Ticketholders: Please join us for a post-performance TalkBack with the creative team and cast.*

\$18 / \$15 / \$14 / \$11



ART



Feb. 8 - March 14, 2020
Opening Reception: Saturday, Feb. 8, 2-5 p.m.
M.F.A. 2nd Year Exhibition

University Art Gallery and Room Gallery
Free admission
Gallery Hours | Tuesday-Saturday | Noon-6 p.m.

MUSIC: FACULTY ARTIST SERIES



Feb. 14-15, 2020, 8 p.m.
Kei Akagi & Friends

Jazz pianist and composer Kei Akagi will be joined by colleagues Darek Oles (bass) and Jason Harnell (drums) for an evening of modern jazz, with original compositions and standards. The trio has been performing together for nearly three decades and seamlessly incorporates the full spectrum of traditional and experimental jazz.

Winifred Smith Hall
\$19 / \$16 / \$14 / \$6



MUSIC



Wednesday, Feb. 19, 2020, 8 p.m.
UCI Jazz Small Groups

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

Winifred Smith Hall
Free admission

\$ / \$ / \$ / \$

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

Please note: Tickets purchased at the Barclay Box Office will incur a \$1 fee per ticket.

Tickets

DANCE



Photo: Rose Eichenbaum

Feb. 20-22, 2020

Dance Visions with the UCI Symphony Orchestra

*Molly Lynch and Tong Wang, artistic directors
Dr. Stephen Tucker, conductor*

This annual premier dance concert of the season presents exhilarating choreography by the UCI Dance faculty, showcasing the talent of undergraduate and graduate performers. Works in a variety of genres will be staged and choreographed by Lar Lubovitch, Charlotte Griffin, Chad Michael Hall, Loretta Livingston, and Tong Wang. The performance is accompanied by the UCI Symphony Orchestra under the direction of Maestro Stephen Tucker.

Irvine Barclay Theatre

\$25 / \$21 / \$19 / \$12

For more information and schedule of events, visit dance.arts.uci.edu

MUSIC



Friday, Feb. 21, 2020, 8 p.m.

Iridescent

*Nicole Mitchell, flute and electronics
Christina Wheeler, vocals, mbira, and electronics*

Iridescent is a new project by Nicole Mitchell and Christina Wheeler, combining flute, mbira, electronics, and processed vocals into a luminous, shifting, living soundscape. Seeking discovery, raw emotion, and cultural expression, *Iridescent* builds mosaics with harmonized African rhythms, ethereal atmospheres, and freewheeling moments, defying genre in a daring musical adventure.

Music and Media Building, Room 218

Free admission

A Gassmann Electronic Music Series Event

Tickets

\$ / \$ / \$ / \$

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

Please note: Tickets purchased at the Barclay Box Office will incur a \$1 fee per ticket.

BEALL CENTER FOR ART + TECHNOLOGY



Feb. 22 – May 23, 2020

Ian Ingram

The Beall Center for Art + Technology presents a mid-career survey by artist Ian Ingram. In conjunction, Ingram will create and exhibit new work during his residency at the Beall Center's Black Box Projects. His practice explores animal morphology, robotic avatars, and technology in natural environments.

Beall Center for Art + Technology

Free admission

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

More information and event listings: beallcenter.uci.edu

MUSIC



Wednesday, Feb. 26, 2020, 8 p.m.

UCI Jazz Orchestra

Dr. Bobby Rodriguez, conductor

Join the UCI Jazz Orchestra for an evening of the warm and exciting sounds of large-ensemble jazz music, including the classic repertoire of the big band era.

Winifred Smith Hall

Free admission

MUSIC



Monday, March 2, 2020, 8 p.m.

UCI Wind Ensemble

Kevin McKeown, conductor

The UCI Wind Ensemble, under the direction of Kevin McKeown, performs traditional and contemporary works written specifically for the wind band genre.

Winifred Smith Hall

Free admission

MUSIC



Wednesday, March 4, 2020, Noon

Noon Showcase Concert

Come and enjoy an afternoon of outstanding musical performances. This Noon Showcase features talented vocalists and instrumentalists covering a wide variety of disciplines including classical, jazz, and electronic styles.

Winifred Smith Hall

Free admission

MUSIC



Friday, March 6, 2020, 8 p.m.

UCI Symphony Orchestra

Dr. Stephen Tucker, conductor

The UCI Symphony Orchestra welcomes Maestro Vito Clemente and composer Ricardo Santoboni from Italy. The concert will feature work by Italian composer Traetta, a world premiere of Riccardo Santoboni's composition, and a work of film composer Nino Rota. The concert will also feature the winner of the 2020 Concerto Competition.

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

Irvine Barclay Theatre

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

MUSIC: FACULTY ARTIST SERIES



Saturday, March 7, 2020, 8 p.m.

Jerzy Kosmala, viola

Internationally acclaimed violist Jerzy Kosmala joins the 2019-20 Faculty Artist Series for the Department of Music at UCI.

Winifred Smith Hall

\$19 / \$16 / \$14 / \$6



DRAMA



March 7-15, 2020

Living Out

Written by Lisa Loomer

Directed by Jane Page

Lisa Loomer's comic drama about immigration and working mothers could not be timelier. Ana and Nancy make the same choice to leave their children in the care of others. Both do so for their families, but Ana is an undocumented Salvadoran, while Nancy is a high-powered attorney. The contrast makes the play both funny and tragic as we witness the terror of the undocumented and the devastating effects of inequality in our society.

Robert Cohen Theatre

Evenings: Mar. 7, 12, 13, 14

8 p.m.

Evening: Mar. 11

7:30 p.m.

Matinees: Mar. 8, 14, 15*

2 p.m.

**Ticketholders: Please join us for a post-performance TalkBack with the creative team and cast.*

\$18 / \$15 / \$14 / \$11

MUSIC



Wednesday, March 11, 2020, Noon

Guitar Ensemble

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

*Arts Amphitheatre
Free admission*

MUSIC



Wednesday, March 11, 2020, 8 p.m.

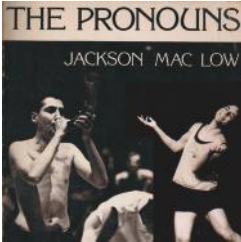
UCI Chamber Singers

Dr. Irene Messoloras, conductor

UCI Chamber Singers perform a showcase of songs highlighting the diverse talents of our students in the vocal art programs.

*Winfred Smith Hall
Free admission*

21C: INSTITUTE FOR 21ST CENTURY CREATIVITY



March 13-14, 2020, 8 p.m.

The Pronouns: A Collection of 40 Dances for the Dancers

*Written by Jackson Mac Low
Directed and choreographed by Clarinda Mac Low
Organized by Carrie Noland
Co-organized by Simon Leung and Lisa Naugle*

In 1964 Jackson Mac Low (1922-2004), co-founder of Fluxus and a student of John Cage, created an “action pack” deck of note cards, each displaying a typewritten instruction using one pronoun. Dancers select cards and interpret the instructions through gestures and sounds. His daughter Clarinda Mac Low brings *The Pronouns* back to life with the UCI community in an exclusive engagement.

*Experimental Media Performance Lab (xMPL)
Free admission
Presented with UCI Humanities International
Center for Writing and Translation*



MUSIC: ILLUMINATIONS



Saturday, March 14, 2020, 8 p.m.

UCI Vocal Arts welcomes Lori Laitman

Described by *Fanfare Magazine* as “one of the most talented and intriguing of living composers,” Lori Laitman has composed multiple operas and choral works, and over 250 songs, setting texts by classical and contemporary poets. Students will sing some of her songs, in anticipation of presenting the West Coast premiere of her opera, *The Scarlet Letter*.

Winifred Smith Hall

Free admission

Presented with generous support from UCI Illuminations

MUSIC



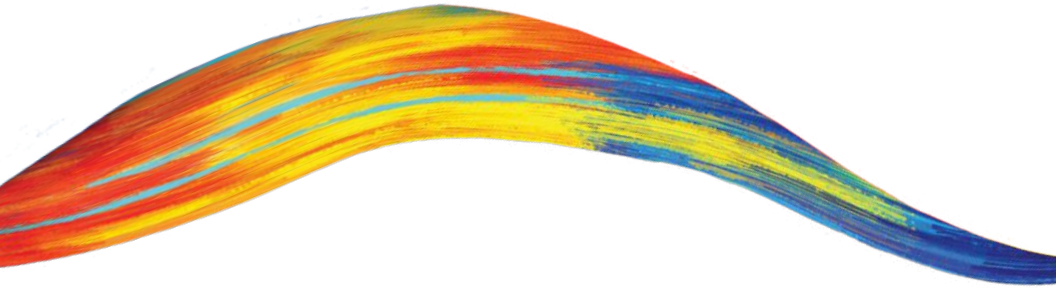
Monday, March 16, 2020, 8 p.m.

Chamber Music Concert

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

Winifred Smith Hall

Free admission



Tickets

\$ / \$ / \$ / \$

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

Please note: Tickets purchased at the Barclay Box Office will incur a \$1 fee per ticket.

Complimentary Shuttle Service



Service is available for guests with disabilities or those with mobility issues, from the Mesa Parking Structure to select shows throughout the season.

Shuttle service will begin one hour before show-time and will meet patrons on level two near the elevator. Advance notice is appreciated, but not required. For additional information, please call the Arts Box Office at (949) 824-2787, email artstix@uci.edu, or visit www.arts.uci.edu/shuttle.

2019/2020

the Barclay

Take a look at us now!

Something extraordinary is happening at Irvine Barclay Theatre with more artists than ever on our stage.

Join us for a high-energy season of world-class entertainment right in your own backyard.

January

- 10 Diane Schuur: *I Remember You*
- 16 Sussan Deyhim: *La Belle et La Bête*
- 18 *Music of the Knights*
- 22 NatGeo: *Coral Kingdoms & Empires of Ice*
- 23 NTL: *All My Sons*
with Sally Field and Bill Pullman
- 26 *The Snowy Day and Other Stories*
- 30 *BodyTraffic*
- 31 *Con Alma y Fuego*
The Music & History of Latin Jazz

February

- 5 NTL: *The Lehman Trilogy*
- 6 Kevin Kwan, author of *Crazy Rich Asians*
- 7 Keola Beamer with Moanalani Beamer
- 8-9 *Ain't Misbehavin'*
award-winning musical revue
- 23 *Georgia on my Mind:*
a celebration of Ray Charles and his music
- 26 *Beijing Dance/LDTX: Arc*
- 27 *Tom Scott and the L.A. Express*
- 28 PSOC: Philippe Quint: *Chaplin's Smile*
- 29 *BeauSoleil avec Michael Doucet*

March

- 4 *The Finest Hour:*
Celebrating the music that ended WWII
- 7 *We Shall Overcome*
musical celebration of Martin Luther King, Jr.
- 12 Kahulanui – Hawaiian swing band
- 13 Garry Krinsky: *Toying with Science*
- 14 Karla Bonoff & Livingston Taylor
- 15 Israeli superstar - NOA
- 18 NatGeo: *On the Trail of Big Cats*
- 19 Arturo Sandoval

www.thebarclay.org | 949.854.4646

Season Sponsor

UCI Health
www.ucihealth.org

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 excellent 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/giving or contact Director of Development, Sarah Strozza, at (949) 824-0629 or ssrozza@uci.edu

UCI Opera Guild

Within the Claire Trevor School of Arts, the Department of Music has a long tradition of performance excellence, and the Vocal Arts program has been a burgeoning part. By presenting concerts and staged productions, UCI Opera maintains high standards for opera and works in close collaboration with the UCI Symphony Orchestra.

The UCI Opera Guild's mission is to provide financial support for opera productions and sustain an opera program of the highest caliber.

For more information about about joining the UCI Opera Guild please contact us at uciopera@uci.edu

University of California, Irvine
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UCI Claire Trevor
School of the Arts



Thank You!

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2019-20 Box Office Information

Hours

Wednesday–Friday, 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

Tickets

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

Please note, there is a flat \$3 fee for phone/online orders (no fee at the window)

Ways to Save

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FAStER Arts Pass for UCI Faculty, Alumni, Staff, Emeriti & Retirees

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Group Sales

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

Contact the box office for more specific info.



ADA Access

CTSA strives to maintain compliance with the Americans with Disabilities Act (ADA) policies.

www.arts.uci.edu/ada

Complimentary Shuttle Service

Service is available for our guests with disabilities or those with mobility issues, for select events throughout the season.

www.arts.uci.edu/shuttle

General and Disabled Parking

Parking is available in the Student Center Parking Structure (SCPS) for the Irvine Barclay Theatre and the New Swan Theater; and Mesa Parking Structure (MPS) for all other venues.

www.arts.uci.edu/directions

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

University Art Galleries
(949) 824-9854
gallery@uci.edu
uag.arts.uci.edu

Maps

www.arts.uci.edu/directions

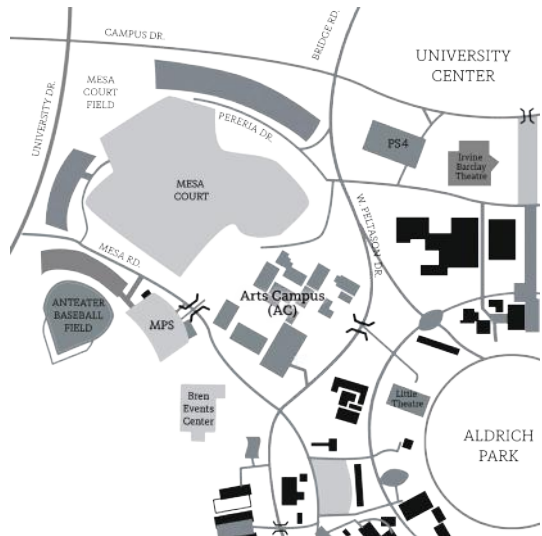
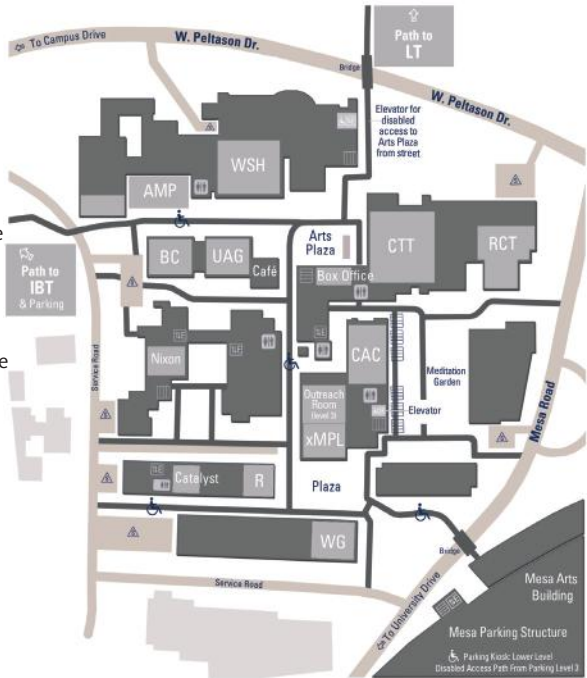
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UCI Parking

\$10 - \$15

www.parking.uci.edu



UCI Claire Trevor

School of the Arts

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