

# CONNECT

UCI Claire Trevor School of the Arts

Emerging Brighter!

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Fall 2021 Season



*Ivy Guild stands in the Contemporary Arts Center Gallery during her summer M.F.A. thesis exhibition "The Keeling."*

Photo: Emily Zheng

# Dean's Message



## Dear Friends,

If you've been following us over the summer, as I hope you have, you know that we've continued to do our part to keep the arts alive during this crazy time. We've learned so many new strategies for exploring the arts, building on CTSA's stellar reputation for innovative work across a wide variety of disciplines. But through

these past 18 months, amid frustrations and anxiety, our central goal has been to focus on **EMERGING BRIGHTER** than ever with the arrival of a new academic year. So in this issue of **CONNECT**, we'll be taking you behind the scenes again to introduce you to students, faculty, and partners who are part of that goal.

What do we mean by "Emerging Brighter"? Students and faculty share their thoughts on what this theme means to them. Mari Kimura, one of our most innovative faculty members, has found many ways to share the new technologies she has invented (and patented!) to extend the digital possibilities of the violin. It's a remarkable story. You'll be amazed at what our Medici Scholars and CTSA alums have been doing to share and promote the arts across the broader culture. In each issue of **CONNECT**, we profile a core arts supporter, and in this issue we introduce you to Susan Hori, who's long been a part of the CTSA leadership team. Susan's version of "Emerging Brighter" is to return to the in-person experience that makes the arts so unique and so powerful. We're keeping our fingers crossed that Susan will get her wish and that we'll all be returning to campus in the fall. CTSA events are listed at the end of the issue, and of course, we'll be delighted if you'll take advantage of them to get back in touch with us. As a supporter and partner of the arts, your role in our future is the starring one!

Stephen Barker, Ph.D.  
*Dean*

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Fall 2021

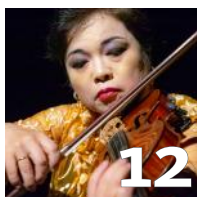


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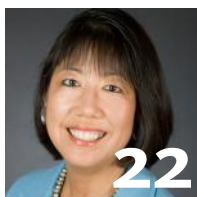


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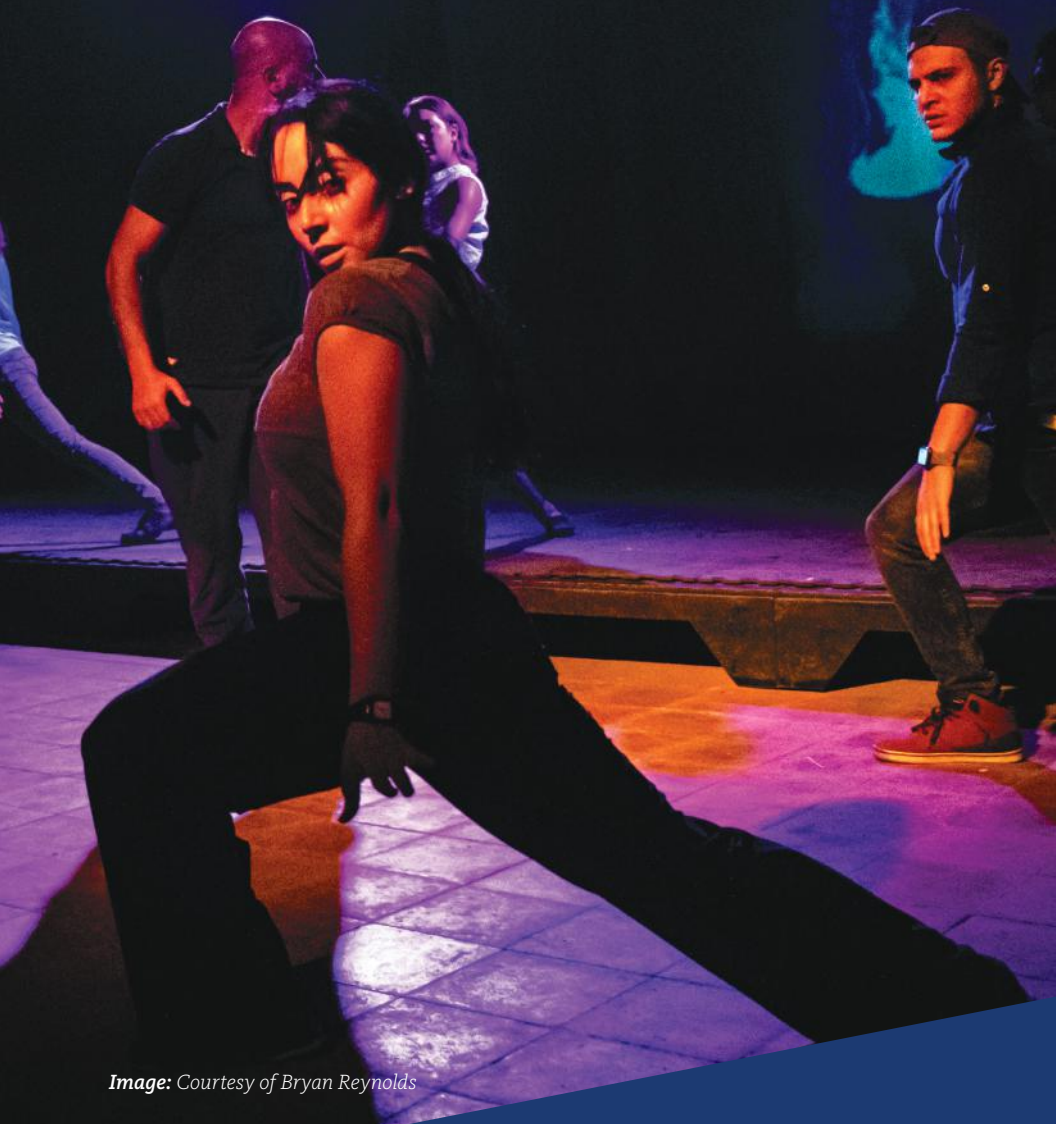
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Steve Zylus

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

## Crossing the Globe for Change

Chancellor's & Claire Trevor Professor Bryan Reynolds (Drama) and Jesus López Vargas (M.F.A.' 21) wrote and directed *No Erasure* at the Jesuit Theater, Cairo, Egypt, in April 2021. A collaboration between the Transversal Theater Company and Dawar Arts, *No Erasure* explores the various modes by which censorship is imposed and manifested in contemporary Egyptian society. In conjunction, Transversal Theater also conducted workshops on women's empowerment, transversal acting techniques, and digital design for professional artists and underprivileged and impoverished youth living in Cairo.



*Image: Courtesy of Bryan Reynolds*

# Emerging Brighter

*UCI student artists discovered and honed new skills in 2021*

*By Christine Byrd*

**When UCI moved operations** online a year and a half ago, everyone gained new skills: creating an at-home studio, mastering Zoom meetings and troubleshooting technology. But as artists struggled to keep their creative spark alive through the pandemic, many found themselves forced to incorporate technology into their work in new and exciting ways.

While Claire Trevor School of the Arts students, faculty and staff welcome the return to live performances and exhibitions, they come to this new stage wielding skills that make them more resilient, marketable and, yes, even more creative.

## **Acting Alone**

In this fall's production of *Human Error*, transfer student in drama Chris Hathaway plays Heather, a wife and mother who undergoes in-vitro fertilization and accidentally ends up pregnant with another couple's baby. The biological parents are at the opposite end of the political spectrum from Heather and her husband.

Although the script is laugh-out-loud funny, Hathaway performed to empty seats and silence in the Robert Cohen Theatre over the course of nine weeks in the spring. She stood in front of a green screen with a lone camera recording her performance. Off to the side, her cell phone allowed her to see other cast members who were similarly sequestered in their own individual studio spaces across the school.

"I'm so eager to have people see *Human Error*, and I hope it looks like it was easy to do," says Jane Page, professor of drama and director of the play.

In fact, nothing about it was easy, from the set-up of actors in individual spaces, to the fact that Broadway cinematographer Mark Ciglar spent two months editing the actors together into scenes and replacing the green screen with relevant backdrops.

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"There are times in life when you're going to have to act alone..."

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**Image:** For her senior art exhibit, Audrey Hernandez Peterson, '21, created a collage from photos taken when she interned at the University Art Gallery in 2019. Saturday, January 11th, 2020, 2-5 pm, 22 x 30 inches, graphite on paper, 2021.

Page reminded the performers again and again that they were cast because of their talent as actors, not technical experts, even though the experience amounted to a crash course in film technology. Still, the skills they gained will serve useful in their stage acting careers, such as with remote casting calls.

“There are times in life when you’re going to have to act alone, without the benefit of other people in the scene, and I’ve always struggled with that,” says Hathaway. “It was hard, but it’s

something I’m really grateful I got to practice with *Human Error*. In the end, what a gift this experience was.”

## Documenting Art

The shift to online work forced art students to focus more on documenting their work through photos, videos, websites, social media and brochures. Already a standard practice in art, documentation became even more critical when in-person exhibitions were nearly impossible.

“The students demonstrated such an incredible level of resilience in the face of uncertainty. It was really inspirational working with them,” says Liz Glynn, associate professor of art. “We’re all looking forward to being in person again, but every student now has an expanded toolbox from which to work.”

Glynn led the undergraduate honors exhibition course, helping the students brainstorm ways to safely stage an exhibition in compliance with all campus safety protocols. They decided to use projectors to beam their final projects onto the walls of CTSA buildings, in an installation they called *Mimosas After the Funeral*. For two nights in May, the students projected their work on the walls and walkways, and they were able to stroll through and enjoy each other’s creativity.

“This one incredible week was the highlight of my senior year,” says Audrey Hernandez Peterson, ’21, who majored in art and sociology. “It was magical to be around other artists and students when you haven’t had that experience in so long.”

Having previously interned at the University Art Gallery, Peterson used older photos of people inside the gallery enjoying exhibitions to create drawings and collages that she then projected onto the exterior of the gallery — a place where she made so many memories as a student. After the installation, she helped make a printed brochure showcasing her classmates’ projects, a lasting reminder of their “ephemeral exhibition.”

Peterson was also president of Catalyst, the undergraduate student art gallery, which went virtual during the pandemic. Instead of a series of individual artists’ shows, she and the other members developed a website, an

Instagram page and two online volumes showcasing undergraduate artwork, called *Time Delayed*.

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“Emerging brighter means respecting the past and all the low points we went through, but knowing that things do actually get better.”

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“We all surprised ourselves with how much we were able to produce and how proud we all were of it,” says Peterson. “Emerging brighter means respecting the past and all the low points we went through, but knowing that things do actually get better.”

## Networked Music

CTSA benefits from being home to one of the leaders in networked music, a method of using the internet to allow musicians in different geographic locations to perform together. Professor of Music Michael Dessen has been active in the field, also called telematic music, since 2007 and participated in dozens of networked concerts.

More UCI students have been exposed to the process out of necessity now. Matthew Nelson, a fourth-year music major, took a graduate-level networked music class last fall, where he learned how to run popular software JackTrip. He also became keenly aware of the challenges to playing music online: split-second delays, bandwidth, and sound quality.

By the spring, Nelson was the music department’s technical assistant and, working from his on-campus apartment, he managed rehearsals for live performances featuring student musicians playing together from various locations.



Pre-show jitters for a networked performance are entirely different from an in-person concert, he says.

“I’m used to relying on my practice and knowing the music to do the gig. But with this, you know that things beyond your control can fail — like the campus network,” Nelson says. For their networked music performances, Nelson and the team prerecorded backup videos, just in case the live feed encountered a show-stopping problem.

“I’ve grown interested in the computer science aspect of networked music,” Nelson says. “I’m a traditional jazz player, but I’ve grown to like implementing technology into my playing.”

In addition to using JackTrip, Nelson has experimented with other software,

*Image: A screenshot of Matthew Nelson performing tenor sax as part of the 2021 CTSA Commencement virtual celebration.*

as well as other musical forms that lend themselves to remote collaboration. For example, Nelson has jammed with musicians in Japan, playing music that’s not driven by a beat, but more “textural and ambient” so that the time delay of the sound traveling across the ocean doesn’t matter.

“Some of our students got interested in the possibilities of networked performance and remote collaboration, and will continue to explore that in their creative work,” says Dessen. “But even for those who won’t, general skills such as collaborating remotely, and improving communication skills are incredibly useful.”

Dessen points out that for many students, the pandemic provided their first experience using audio equipment like microphones and audio interfaces, as well as performing with a personal headphone mix, which is common in recording studios.

“I think the past year has increased our collective skill with remote collaboration and even more importantly, it has opened up people’s imaginations to more possibilities for using networks not to substitute for what we do in person, but to extend on it in powerful ways,” Dessen says.

## Filming Dance

Screendance is another art form that’s been embraced by the CTSA during the pandemic. Here again, the school

benefits from faculty who have years of experience blending technology and film with dance. While courses about Dance on Film and Screendance were already part of CTSA’s dance curriculum, they gained traction over the past year.

“Of course you can film dance, but how do you make dance into film? Screendance is a hybrid genre combining cinematography and choreography,” says Chad Michael Hall, associate professor of dance.

*Image: Professor Chad Michael Hall (left) mentors Marc Spaulding (M.F.A. ‘21) for his final thesis project, a screendance, which was filmed in the Experimental Media Performance Lab (xMPL) on campus.*

Photo: Steve Zylus



“The pandemic forced us all to put dance in front of the camera in order to show our work, whether we were calling it screendance or not.”

Within weeks of the campus shutting down, a scheduled undergraduate dance showcase, *Physical Graffiti*, was transitioned to an online show. But in the interceding months, students and faculty thought even more seriously about how to convey their dance via video. This opened up entirely new perspectives for both dancers and choreographers.

“The screen is the destination, the venue,” says Hall. “The audience is your entire world.”

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“As we’re coming out of this situation where our lives have been lacking so much energy and joy, and we’re coming back trying to celebrate all the joy and energy that life has.”

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Hall spearheaded a screendance initiative for the American College Dance Association, including a series of workshops to train choreographers and dancers on the basic principles of the form, as well as a juried competition.

M.F.A. student Kelly McGill says that with screendance, she’s learned to think about different ways to show movement beyond an entire body seen on a stage. With video, she can do close-ups of a hand or a face, show movements from overhead or behind, or even have the dancer move around the camera.

Early in the pandemic, McGill says she was experimenting with the camera angles and with editing software, but through Hall’s screendance course, she learned to be more intentional and

purposeful in her choreography and filming. Over the summer, she received a Medici Circle scholarship to fund a screendance that she hopes to submit to juried festivals all around the world.

Set to music composed by a UCI student, three dancers in a completely white studio will move as colorful confetti begins to drift around them, with fans kicking the colors into the air, and the dancers’ movements creating patterns in the confetti on the floor. McGill drew inspiration through her experience in the pandemic.

“We started in a very blank and isolated place, but we’re eventually coming to this place where there’s so much more light and color and vitality,” explains McGill. “As we’re coming out of this situation where our lives have been lacking so much energy and joy, and we’re coming back trying to celebrate all the joy and energy that life has.”

The dancers, like the rest of CTSA’s artists, are emerging brighter.

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To view the upcoming online production of *Human Error*, visit our website at [www.arts.uci.edu/events](http://www.arts.uci.edu/events) for tickets.

Learn more about various events and research happening in the school on our website at [www.arts.uci.edu](http://www.arts.uci.edu).

# Mari Kimura Explores Music's Intersections with Technology and Science

By Richard Chang

*Mari Kimura, a professor of music* at UCI's Integrated Composition, Improvisation and Technology program, is connecting students, disciplines and departments with her groundbreaking work. She's fostering collaboration and interaction during times when the coronavirus pandemic has kept us all apart.

The acclaimed violinist, composer and researcher is a leader in the field of "subharmonics" — the production of pitches that sound an octave below the violin's lowest string (G), without retuning.

Kimura, a Guggenheim Fellowship recipient, has also created an innovative product called MUGIC® (music user gesture interface control), that tracks motion and produces sound in conjunction with various physical movements. She's got her own patent on the product, and has used it in classes at UC Irvine, at the Atlantic Music Festival in Maine, where she's chair of the Future Music Lab, and beyond.

Kimura's MUGIC® device has allowed students in computer science, electrical engineering, mechanical engineering, music and design to work together on

projects and in performances — both in person and remotely.

"Students used the (MUGIC®) sensor with music, dance and theater," Kimura said. "There are multidisciplinary uses for it — anything to do with movement. Students are doing really interesting stuff.

"During the pandemic, we ran a class with a professor in the dance department. So we developed some data transmission protocols. We did everything remotely, and we did what we could. It was very instructional and very interesting. It was a very good experience."

In addition to being an acronym, "MUGIC®" is a playful combination of the words "music" and "magic," she says.

Kimura also heads a multidisciplinary design program at Calit2 (California Institute for Telecommunications and Information Technology), which is a research institute based simultaneously at UC Irvine and UC San Diego.

"I'm not really interested in trying to duplicate the real performance," she said. "I'm always trying to discover what

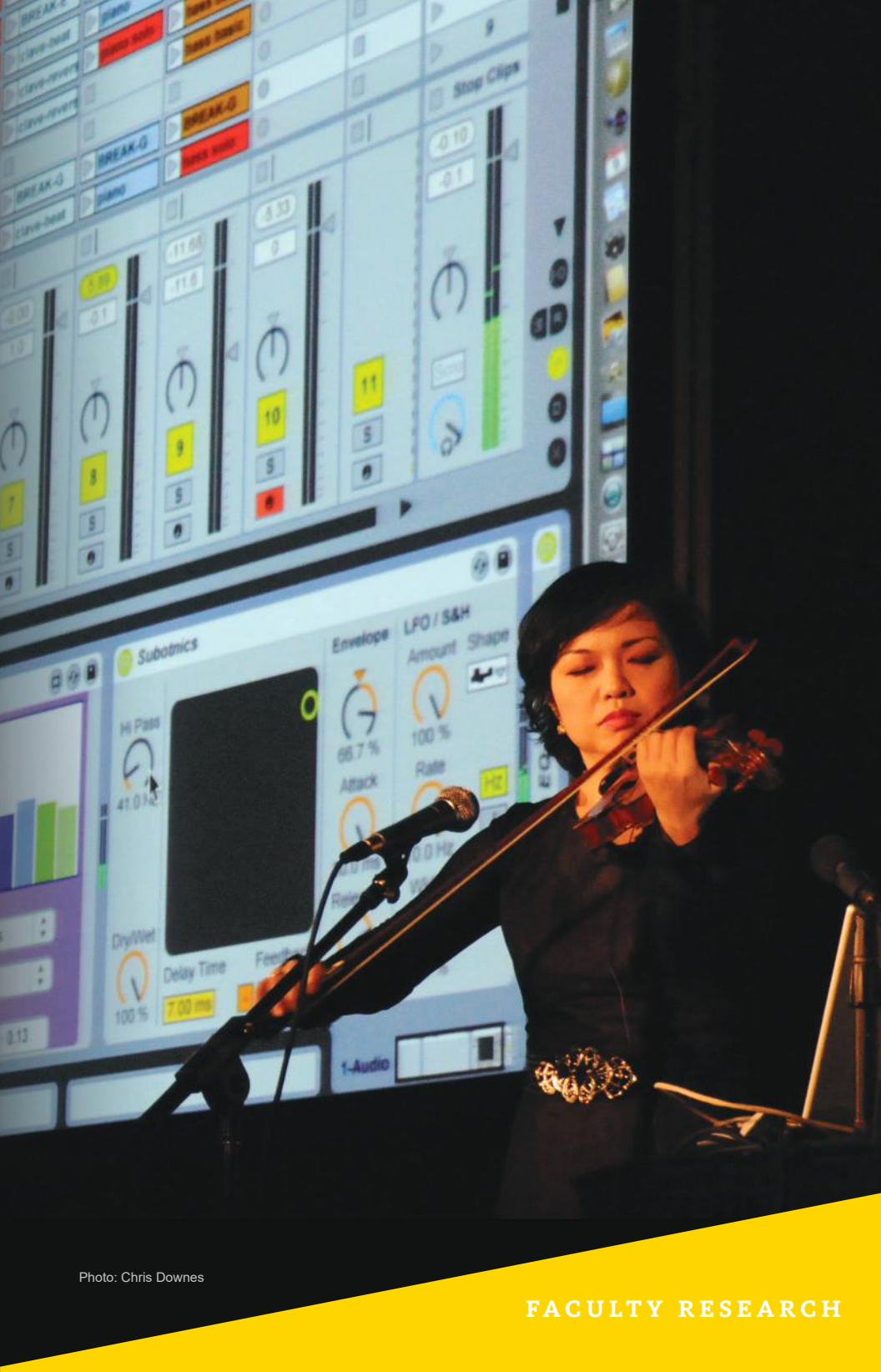


Photo: Chris Downes



*Image:* Mari Kimura

*Photo:* Brandon Rolle

we can do with what we have. When you have limited resources, you come up with creating solutions with ideas.”

Her current research is actually exploring nonmusical applications for her MUGIC® device.

## **Blazing Trails in Music**

Even before arriving at UCI in 2017, Kimura was an accomplished and boundary-breaking violinist and composer. She has performed across the country and the world, including appearances with the Tokyo Symphony Orchestra, the Hamburg Symphony, the Hong Kong Sinfonietta, and at music festivals in Paris, Hungary, Italy, Mexico, Lithuania and South Korea.

She has premiered important compositions by John Adams, Luciano Berio, Salvatore Sciarrino, Jean-Claude Risset and Tania Léon. Her mastery of subharmonics has been widely recognized in publications such as *The New York Times*, *Scientific American* and *Strings* magazine.

One glowing, 1994 *New York Times* review helped release her from immigration purgatory in Canada while on tour and ultimately aided her in getting a green card, she said.

She has also won a slew of big awards, including the Kenzo Nakajima Music Prize in 1995, the Guggenheim Fellowship in music composition in 2010, and a composer-in-residence for musical research at IRCAM in Paris in 2010.

In 2011, the Carnegie Corporation named her one of 45 “Great Immigrants: Pride of America.”

Kimura received her undergraduate degree at the Toho Gakuen School of Music in Japan. She obtained a doctor of musical arts (D.M.A.) from Juilliard in 1993.

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**“When you teach, you learn. Teaching always helped me. It always helped my vision.”**

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She taught at New York University from 1994-96, and has taught at the Juilliard School since 1998. She still teaches a graduate course in interactive computer music performance at Juilliard.

“Teaching and learning are one and the same, in my opinion,” said Kimura, who lives in Irvine, yet travels frequently. “When you teach, you learn. Teaching always helped me. It always helped my vision. Teaching is the process of creating something. That is a learning process for everybody.”

She has two children, ages 20 and 17, and her husband is French computer scientist Hervé Brönnimann.

John Crawford, professor of intermedia arts at UCI, helped recruit Kimura to the music department and the Claire

Trevor School of the Arts. Over the past few years, the two have collaborated on a number of projects together, including live streaming events and a partnership between dance and music students using Kimura's MUGIC® device.

"Mari is a visionary," Crawford said. "She is extremely focused and dedicated to her work. She's a real artist, and is a really dedicated artist. She is, of course, extremely wide ranging in her interests.

"She's interested in learning and growth, and in continuing to develop her own skills and capabilities. She's also just a really wonderful, friendly, down-to-earth person who is extremely easy to work with. She is a delight, and we're fortunate to have her as a colleague at the School of the Arts."

In recent years, Kimura's MUGIC® device has really taken off, blossoming into its own business, or limited liability company (LLC). Since she did not have much of a background in marketing,

sales or company management, she has enrolled in the Paul Merage School of Business at UCI, where she's working toward an executive MBA.

"I was oblivious to the ways of business," she said. "That experience of being a student during COVID — it was very eye opening."

In general, she says, she likes to look on the positive side of things and sees the glass as invariably half full.

"The pandemic has showed me new possibilities," she said. "Every situation is an opportunity in disguise. Compared to what other people in society have had to go through, we are still very privileged to be given the mechanisms to keep learning."

To learn more about Mari Kimura and the faculty in the Department of Music, visit [music.arts.uci.edu](http://music.arts.uci.edu). You may also learn more at [www.marikimura.com](http://www.marikimura.com).

**Image:** Mari Kimura and dancer Jacob Machmer (M.F.A. '19) perform "CetaceAria" during a 2018 performance. Machmer demonstrates the MUGIC® motion sensor product (on his right hand) through a series of motions and improvisational dance.



# Anteaters in the Arts

## Jeffrey Lo Strives to Connect Theater with Diverse Communities

By Richard Chang

*Since graduating from UC Irvine* in 2010, Jeffrey Lo has kept busy.

He has stuffed a résumé full of accomplishments while pursuing theater in Silicon Valley — not exactly the first place you might think of when it comes to live theater. But he's a San Jose native, so blazing trails at TheatreWorks Silicon Valley — where he's director of community partnerships and casting — comes natural to him. Now he's making waves in the greater San Francisco Bay Area theater scene, as both a playwright and a director.

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“I’ve been thinking about Black Lives Matter and voting rights, and efforts to try to make our country a better place.”

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Lo obtained dual bachelor's degrees in drama and literary journalism at UCI. “I always reckoned myself a writer,” said the 33-year-old Filipino American. “I thought I had a talent for words. That sort of intersected when I took theater. I discovered the power of being able to have your voice, and the power of representation.”

Since graduating, Lo has written numerous plays, including *A Kind of*

*Sad Love Story*, *Dealing Dreams* and *Writing Fragments Home*, which was a finalist for the Bay Area Playwrights Festival and a semifinalist for the National Playwrights Conference at the Eugene O'Neill Theater Center in Connecticut. He has also directed several performances across the Bay Area.

Other accolades include the Leigh Weimers Emerging Artist Award, the Emerging Artist Laureate by the Arts Council Silicon Valley and the Theatre Bay Area Directors' Titan Award.

Plus, he has directed and written meaningful works in times of COVID-19 and social unrest and awakening. He just finished directing *Hold These Truths*, a one-man play by Jeanne Sakata about Gordon Hirabayashi, a Japanese American who resisted incarceration during World War II and fought the executive order all the way to the Supreme Court. *Hold These Truths* had successful runs at the San Francisco Playhouse and Capital Stage in Sacramento — the first live productions at each theater after the coronavirus pandemic shut down live, indoor events for more than a year.

“We’re telling a very human story about someone who fought for what he believed in” and ultimately won, Lo said during a Zoom interview. “Why are we telling that story now?”



There are modern-day equivalents: the detainment of migrants on the border, children on the border, the 2016 Muslim ban.

“Unfortunately, with the enormous and terrifying rise of hate crimes against Asian Americans, there’s a lack of empathy that some people carry toward the Asian American community. There’s a sense of otherness, and othering. We’ve been portrayed as two-dimensional, as villains.

“I’ve been thinking about Black Lives Matter and voting rights, and efforts to try to make our country a better place.”

### **A Time to Reflect**

Just before COVID-19 shut everything down in March 2020, Lo was scrambling

to open two plays at two different venues within 10 days.

“It was a long string of going back to back to back, and I was honestly quite tired,” he recalled. “(The shutdown) reminded me to take a rest. I was still working, but it really allowed myself to take a breath and live life. And it also taught me to not take for granted the work.

“I realized telling stories is a real privilege. I was like, OK, how do I make sure when I do get this privilege back, how do I make sure it counts?”

It was during the lockdown that Lo and some colleagues co-founded *Our Digital Stories*, a series of short works set within the digital world — video chats, phone

*Image: Jeffrey Lo*

Photo: Rogelio Barrera Jr.

ALUMNI





calls and texts. The 10-minute pieces were live streamed on Twitch, and money raised through these monthly digital shorts went to community organizations such as Compassion in Oakland, which provides chaperones for elderly Asian Americans when they need to get out and about town without being harassed. The group raised \$30,000 for Compassion in Oakland, Lo said.

“I take a look at people who were hit the hardest,” he said. “There are so many people from marginalized communities. How can I make them feel more welcome in my theater spaces? I hope they feel more welcome in this country. I hope they don’t feel like they’re other. My hope is we can use our art and all forms of it to create community.”

Weslei Gabrillo, a 2008 UC Irvine graduate in drama and social science, is an actor who has starred in several plays that Lo has written or directed. He says Lo leads with “empathy and humor” and

is “a good, solid fellow” who’s extremely approachable.

“One of the key things that stands out to me is he brings people together,” said Gabrillo, who lives in the East Bay city of Walnut Creek. “It’s just his ability to be able to talk with folks from various backgrounds. He’s very attuned to where folks are coming from, and what they bring to the table. He can bring a cast together.”

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“I realized telling stories is a real privilege ... how do I make sure it counts?”

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Lo thinks back on UCI and points to his days as a resident advisor in the dormitories. That’s where he first developed his leadership skills.

“Three years of working in student housing was really formative for me,”



he said. “I wanted a job, I wanted to stay living in the dorms, but didn’t have the best reasons in the world. In terms of leadership and managing people and meeting people who were working selflessly, that’s where it started.”

Lo also recognizes Keith Fowler, professor emeritus and former head of directing in the drama department, and drama professor Cliff Faulkner as being influential teachers.

Faulkner “made us think about theater and performance as a whole, not necessarily cookie-cutter musicals,” Lo said. “He taught us about theater from the other parts of the world. He also had us consider circus, acrobats, music and puppetry as theatrical performances.”

Lo credits an introduction and letter of recommendation from Faulkner as helping him get into a summer program at the prestigious Oregon Shakespeare Festival.

Coming out of the pandemic, Lo hopes

*Image: Jeffrey Lo in rehearsal for his 2016 production of Chekhov’s Uncle Vanya, which won the San Francisco Bay Area Theatre Critics Circle Award for best production.*

Photo: Myra Mejia

to continue his work in theater and make it more accessible to diverse audiences.

“I’m thinking about access — access to theater, access to storytelling,” he said. “Theater and theater-going can be a pretty exclusive club. As we’re able to do this again, we’re remembering how fortunate we are, and what human interaction really means. Maybe we took it for granted. Theater-making is inherently a community-building activity. If you go back to the Greeks, everyone was assembling around the amphitheater. It’s really a community-based endeavor.”

Learn more about Jeffrey Lo and upcoming productions at [www.jeffreywritesaplay.com](http://www.jeffreywritesaplay.com).

# Kevin Kwan Loucks named CEO of Chamber Music America

After an extensive national search, Chamber Music America (CMA), the national network of ensemble music professionals, has named Kevin Kwan Loucks (B.Mu. '04) as its new Chief Executive Officer, effective Sept. 1, 2021.

Loucks brings over 15 years of national and international music and performing arts expertise to CMA. He is a Juilliard-trained concert pianist, arts entrepreneur, and nonprofit executive. He will work closely with the Board and staff to fulfill the organization's mission of developing, strengthening, and supporting the ensemble music community.

“As a lifelong chamber musician and arts entrepreneur, I am honored to be leading Chamber Music America into a new chapter of growth and expansion,” said Loucks. “This appointment comes at a critical time for artists, creators, educators, managers, presenters, and organizations that support our vibrant national arts economy, and I look forward to utilizing my skills and experience to create new opportunities for CMA and its membership community.”

Loucks earned a Master of Music from The Juilliard School and a Doctor



Photo: Lisa-Marie Mazzucco

of Musical Arts from Stony Brook University. He has a strong background in strategy and business development and has implemented a broad range of initiatives to support and empower artists and creators. He is a founding member of the award-winning ensemble Trio Céleste and the co-founder and president of Chamber Music | OC with violinist Iryna Krechkovsky. He championed classical music in the greater Orange County area through a three-tiered approach to performance, education, and community engagement.

CTSA congratulates Loucks!

## Class Notes

### Julian Clark, B.A. '08

If you watched the 2021 Olympics, then you probably have seen drama alum **Julian Clark's** commercial work. Based in Los Angeles, Julian is a creative producer for Amazon and Ring, where he writes and produces commercials for broadcast, radio and digital markets.

His recent project titled “Always Home” was a commercial that aired during the Olympics.

Julian has been involved in creating, producing, and broadcasting original video content and series, user-generated content, integrated marketing

campaigns, and branded media partnerships in domestic and foreign markets in Latin America, Australia, New Zealand, European Union and the United Kingdom.

In addition, Julian performs live improv and sketch comedy at The Second City and the Upright Citizens Brigade

Theatre (UCB) in Los Angeles, where he has written and directed over 100 live sketch shows. Julian's talent for video direction led him to create content for The Second City Network, the digital platform for The Second City. With UCB, he has toured to comedy festivals in New York City, Chicago, San Francisco and Austin.

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## Julia Zimmerman, B.Mu. '12

**Julia Zimmerman** is an engaged changemaker and a passionate advocate for sustainability, human rights, and gender equality with over three years of experience managing programs at international nonprofit organizations and partnering with diverse local, regional, and international stakeholders.

Since March 2018, she has been working as a Program Officer at the Ban Ki-moon Centre for Global Citizens, an international nonprofit organization in Vienna, Austria, founded by former United Nations Secretary-General Ban Ki-moon. Zimmerman seeks to use her

career and voice to uplift and empower others and believes in the power of communication, education, and the arts in shaping hearts and minds.

When asked about her degree in music from UCI, Zimmerman said, "I am often asked how I came to switch my career path from music to international relations and advocacy. To me, it isn't as much of a departure from music as it may seem. Both are based on communication and connection. My background in music and the arts is an incredible and unique asset in my current career path."

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## Lani Yamanaka, B.F.A. '15

Dance alum **Lani Yamanaka** is a performance artist, creative, and educator with the Akram Khan Company. She is the company's lead dance artist for *Father: Vision of the Floating World*, a creation in honor of Shiek Mujibar Rahman, featuring 25 Indian classical dancers.

Yamanaka's dancing was recently featured in *MOVE*, a Netflix docuseries profiling some of the most prominent choreographers and performers from

around the globe. This docuseries highlights her work directing and developing a training program in Dhaka, Bangladesh, directly before the Covid-19 lockdown.

Born and raised in San Diego, Yamanaka is a Yonsei Japanese American woman who grew up training simultaneously in competitive judo and dance. One of her favorite quotes is: "*The usefulness of the cup is its emptiness.*" – Bruce Lee

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

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

## CREATIVE DEFENDER

A portrait of Susan Hori, a woman with dark hair and bangs, smiling. She is wearing a blue blazer and a pearl necklace. The background is dark.

# Q&A with Susan Hori

*Susan Hori is a partner at the law firm Manatt, Phelps & Phillips, where she specializes in land use and environmental law. She has supported the Claire Trevor School of the Arts since 1997, and has been a longtime member of the Medici Circle, which provides student scholarships. Today, she maintains her steadfast support of the arts as a member of the CTSA Dean's Arts Board. She is also a member of the UCI Chief Executive Roundtable and serves on the leadership board for UCI Water.*

### **Q. Where did your passion for the arts originate?**

**SH:** My mother ignited my passion for the arts at a very young age. I remember being taken to plays, to musicals, and to museums as a very young child, and then taking piano lessons, which gave me a real appreciation for music and musicians. My mother was a tailor and she loved pointing out the costumes, how they were made, and the types of fabrics that were used, which really sharpened our powers of observation. Although I went into business, my brother has continued to pursue a career in the arts, and I think we both have to thank our mother for exposing us to art as children.

**Q. As a member of the Dean's Arts Board and co-chair of the scholarship committee, can you share why scholarship support is so important to you?**

**SH:** Establishing a career in the arts is not easy, and unlike other majors like engineering or law, your future career is not guaranteed. But I truly believe that we need to foster and support creativity in our world and encourage imagination and thinking outside the box, which is exactly what the arts do. Artists help us look at the world through a different lens and that is more important today than ever before.

**Q. In your many years of scholarship support at CTSA, what was an award-funded arts research project that moved you?**

**SH:** It's hard to pick just one. I think what has impressed me the most is the breadth of the arts spectrum which is reflected in the Medici Scholars' projects. One of the projects that I funded was for a dancer who used the scholarship to finish a video focused on non-classical forms of dance: Broadway, hip hop, jazz. I went to the showing of his film and just loved the energy of the dancers. During the pandemic, I also enjoyed meeting the scholars virtually and was invited to watch a reading of a play that one of the scholars had written about two women in Iran who worked in a factory making American flags. Fascinating. And more recently there have been several projects that look at art in the context of the environment and that combination of the arts and the built environment or natural environment is intriguing and thought provoking.

**Q. The theme for the 21-22 academic year is "Emerging Brighter." What are you looking forward to in CTSA's coming year?**

**SH:** Live performances. Being in the theater again with an audience all sharing the same moment of excitement and discovery. And I'm definitely looking forward to a summer with performances at the New Swan.

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



## The Final Show

There may have been a silver lining for the M.F.A. cohort of 2021, who had to delay their final thesis exhibitions due to restrictions brought on by the pandemic. This change led to access to a private gallery experience for their final thesis shows. Here, artist André Comtois, M.F.A. '21, surveys his work in the University Art Gallery, where his exhibition *Each a Different How*, was installed in early August. With reference to cartoons and film, Comtois' works light up the gallery with color and movement.

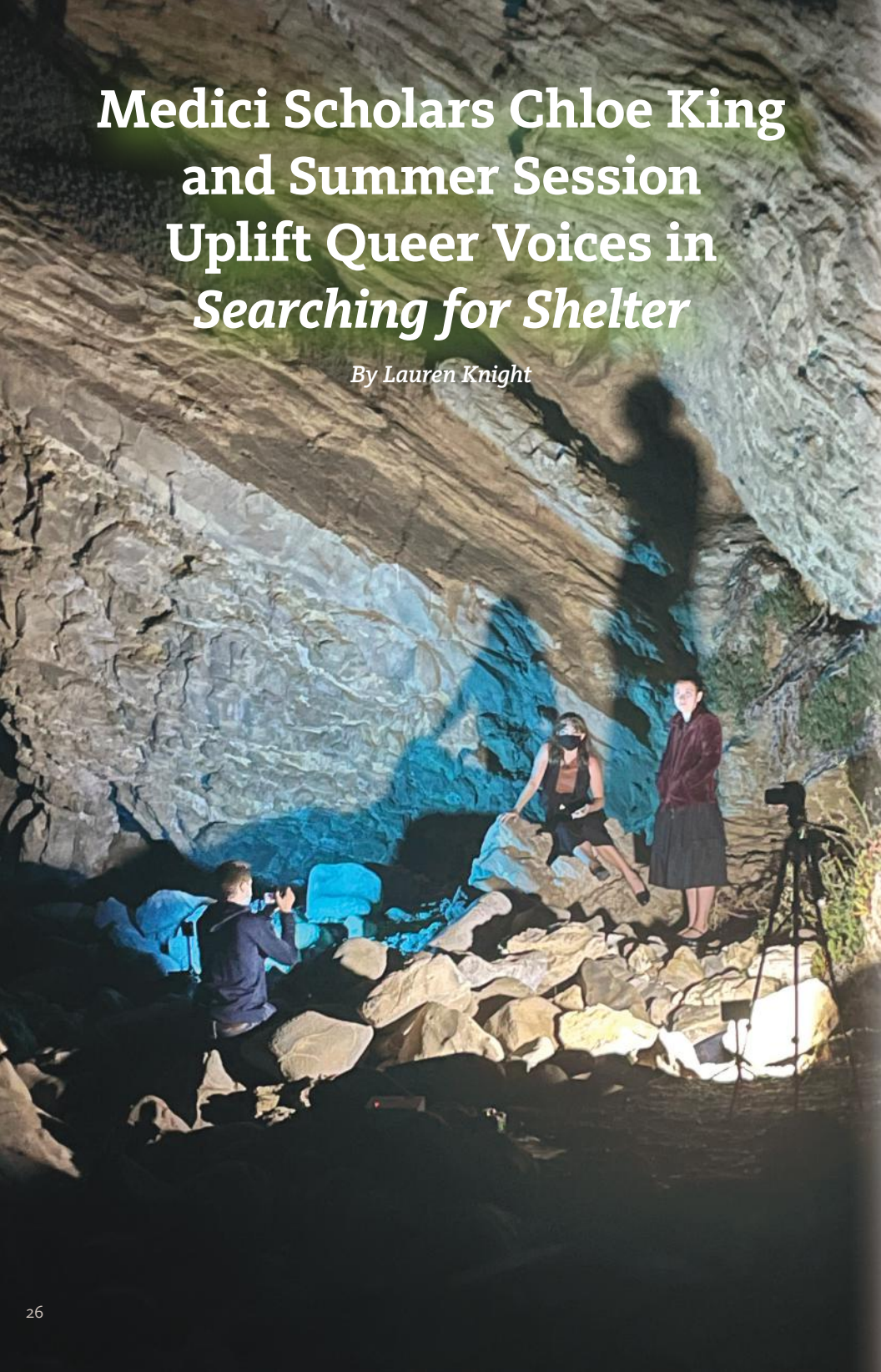




Photo: Emily Zheng

# Medici Scholars Chloe King and Summer Session Uplift Queer Voices in *Searching for Shelter*

By Lauren Knight



**When UCI Drama M.F.A.** directing candidates Chloe King and Summer Session started collaborating last summer, they had no idea that their co-directed project on racism in childhood would spark inspiration for a series of films. Now, as 2021 Medici Circle Scholars, the two are collaborating once again to create a second introspective piece — this time, on the queer community — in *Searching for Shelter*.

## Funding Creativity

Founded in 2004, the Medici Circle Scholarship aims to support academic growth and broaden the creative development of its recipients by awarding \$2,000 to each Medici Scholar for their specific projects. This unique scholarship program takes education beyond the classroom in order for scholars to collaborate with others and reach their creative professional goals; through this scholarship, King and Session's idea for *Searching for Shelter* began to form.

After receiving information about the scholarship from their faculty mentor, Professor Jane Page, King and Session began brainstorming ideas for a formal project proposal that would aim to tell the stories of the queer community through a broad lens that highlights the experiences of different generations. For King and Session, the inclusion of multiple generations is of top priority.

"I was thinking, how much of history gets lost just because we take it for granted that people are around who can always tell us those stories?" King said. "It makes it easy not to ask them."

*Image: Under the direction of Chloe King, (left to right) Alec Ridley, Sarajane Bradford and Emma Marie Montoya practice the art of theater on film.*

Photo: Chloe King

## A Community Voice

As two individuals who identify within the queer community, King and Session also began to reflect on their own experiences and conversations with other queer artists. These reflections explored how much has changed within the last few decades when it comes to the queer experience in America.

"I think that this is our time and is really *the* time to reach out to the queer community, to that movement, to what's going on in the world, and speak to those stories to give people another way to find empathy and compassion and feel less alone," Session said.

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"How much of history gets lost just because we take it for granted that people are around who can always tell us those stories?"

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Then, *Searching for Shelter* began to take shape, becoming a preservation project that seeks to uplift the voices of the queer community across generations.

"We're creating a platform for people who — for many years — haven't had a platform to tell these stories," Session said. "As someone who is part of the queer community, I don't feel like I've had too much of a platform to really talk about it, and having that is very new now. So that's also something that I've noticed with our generation and the generations still here with us: lots of us have stories that probably should be shared."

Together, King and Session will create a film that uses movement, spoken

word, and voiceover interviews with queer individuals to represent the life, struggles and experiences of this community over generations. The two aim to interview several people within the queer community.

As fellow M.F.A. directing candidates in the Class of 2022, King and Session are both using their extensive backgrounds and training in the arts to bring this project to life together. With a B.A. in theater arts from California State University, Fresno, Session has been involved with both the technical and performance aspects of theater from a young age. Session then found her true passion, directing, through her studies and collaborations with other artists; she is the type of director to immerse audiences in a new experience or environment. She has directed several productions at UCI that did precisely that.

After King earned her B.A. in directing and musical theater performance at the University of Wyoming, she completed a directing apprenticeship. She worked as an actor, director and fight director before going back to school to pursue her master's degree. As a director and fight choreographer, King's work focuses on integrating physical expression into the theatrical space, and she has worked that into many of the productions that she directed at UCI.

Together, the two are excited to work on another project.

### **Collaborative Partnership**

While *Searching for Shelter* is in its beginning stages of development, King and Session have already spent numerous hours collaborating to put together a call for interviewees who wish to share their stories — some of whom will be complete strangers to both of them.

“You don't frequently get to ask people



*Images: (top) Chloe King,  
(bottom) Summer Session*

that you don't know to give you an in-depth story of their life, and I think both of us are excited about the prospect of just learning about so many different peoples' viewpoints and experiences for this project,” King said. “It is a gift for us as well.”

As the project progresses, King and Session will apply their scholarship funding to some crucial aspects of their film that would otherwise be incredibly costly to fund out-of-pocket as students.

Costs include film production and post-production editing, which will take a majority of their budget to execute.

“Editing a film project is not easy, and even getting help in learning how to do some of the edits — if we have to do some of it ourselves — costs money. So that’s really what the scholarship is going toward, everything that we need to put out the best product that we can,” Session said.

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“I think that this is our time and is really *the* time to reach out to the queer community ... to give people another way to find empathy and compassion and feel less alone.”

---

Even though a film can become costly and time-consuming in its post-production labor, the two decided it is the best format for this particular piece instead of a live performance on stage.

“There’s this idea within a film that you don’t say anything that you can show, where theater is kind of the opposite,” King said. “In a process where we are developing our language and conducting our own interviews, the film will emphasize how we can communicate those things through movement — since that is more the language of film.”

In the creative process, both King and Session express gratitude for the partnership and opportunity to have a co-creator on this project.

“Chloe and I have different experiences when it comes to being a part of the queer community, so that’s something that we get to talk about and bring to this. We both have very different life experiences, which influence the way we see our art,” Session said. “She’s

going to see things that I can’t see. She is covering my blind spots.”

“There’s this idea that having two points of view focusing on one thing allows it to live in a more three-dimensional way and have larger breadth,” King said. “And I know once we get deeper into this process, having that co-collaborator is going to be really helpful, especially in film.”

As Session and King continue to collaborate on bringing *Searching for Shelter* to life, they share a common hope: that the stories they highlight will foster a sense of empathy among individuals in and outside of the queer community.

“All we hope is that the audience will take away some great stories and feel connected not only to the product that we put out, but to the queer community and the communities that we all reside in.”

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## Medici Circle

Be a part of transforming the artistic journey of exceptional scholars at the Claire Trevor School of the Arts. Your generous gift, of \$2,000 or more, to the Medici Circle scholarship program will open doors that would otherwise be out of reach for remarkable students.

*Learn more about the Medici Circle program, and how you can get involved, at [www.arts.uci.edu/medici-circle](http://www.arts.uci.edu/medici-circle).*

*Learn more about students in the Department of Drama on the website at [drama.arts.uci.edu](http://drama.arts.uci.edu).*

# Elaine Koshimizu Endowed Scholarship for Inclusive Excellence in Dance

By Christine Byrd



Photo: Rose Eichenbaum

**The Department of Dance** at the Claire Trevor School of the Arts ranks third in California and 10th in the U.S. Despite being nationally acclaimed, each year the department competes with other top dance programs to recruit high-achieving and underrepresented students in dance. Students often select schools that are able to provide generous artistic merit scholarships. Now, a new gift is poised to change this dynamic, better positioning CTSA to make offers more competitive with well-funded private universities, and transforming the way the dance department recruits students from diverse backgrounds.

The Elaine Koshimizu Endowed Scholarship for Inclusive Excellence in Dance will provide competitive, merit-based scholarships to help recruit students who are underrepresented in the department. The scholarship was established with a \$515,000 gift from the estate of dance alumna Elaine Koshimizu, and through the Brilliant Future Scholarship Match Opportunity, UCI will match the endowment distributions in perpetuity, effectively doubling its value to over \$1 million.

“This is an amazing situation, not only to have this wonderful endowment, but for the university to match it,” says Molly Lynch, professor and chair

of dance. “This provides a substantial pool of funding for scholarships that can make a significant difference for a student who chooses to come to UCI and major in dance.”

Part of the UCI Brilliant Future campaign, the scholarship match program reflects the university’s commitment to being a national leader in inclusive excellence. UCI is federally designated as both a Hispanic-serving institution and an Asian American and Native American Pacific Islander-serving institution, and more than 11,500 UCI students received federal Pell grants based on financial need last year. Many UCI students are the first in their family to attend college, and national rankings by *Forbes* and *The New York Times* have repeatedly named UCI among the best universities providing upward mobility for graduates.

“This generous gift will ensure that UCI continues to be a destination for exceptionally talented students — today and tomorrow — to become transformational leaders in the arts. In other words, to enrich and extend the enduring legacy of Elaine Koshimizu,” said Doug Haynes, vice chancellor for equity, diversity and inclusion.

Koshimizu, who danced at UCI from 1991 to 1996, reached out to CTSA development director Sarah Strozza at the beginning of 2020 to discuss making a bequest that would support future generations of UCI undergraduates, while also establishing a personal legacy. She decided to create an endowment, a type of gift in which the principle remains untouched, but the interest earned each year is spent — in this case, about \$45,000 annually, including the university match, will go toward scholarships.

Scholarship support relieves financial burdens for students, allowing them to focus on their studies instead of

working part-time jobs, and freeing up time to participate in programs such as exhibitions and performances that set them up for career success.

“Students are at the center of UCI’s mission. Gifts like Elaine’s not only enable the Claire Trevor School of the Arts to recruit and retain students amid a competitive landscape, but also help to offset the unique costs of an arts education and prepare students for successful professional pathways in the arts,” says Strozza.

Recipients of other merit-based scholarships in the dance department can attest to the difference they make. Third-year dance major Zachary Medina says the William J. Gillespie Foundation Scholarship he received “allows me to focus on school and creative work without worrying about how I will be able to pay for school.”

“I hope in the future that I too will be able to financially support students so they can reach goals in higher education,” he says.

Koshimizu passed away at the age of 56 in August of 2020, which means her gift will begin impacting UCI students as soon as this year.

“We are incredibly touched by Elaine’s generosity, and look forward to seeing her gift lift up future generations of dancers,” says Lynch. “She’s created a meaningful and lasting legacy in the Claire Trevor School of the Arts’ dance department.”

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

# CLAIRE TREVOR SOCIETY

**Join as a Charter Member today!**



The Claire Trevor Society provides a front door to the arts at UCI for alumni, parents and friends to participate in exclusive experiences and network with fellow art enthusiasts, while receiving special recognition and opportunities to engage in the school's growth.

With your support the Claire Trevor Society enhances the academic and creative excellence at the Claire Trevor School of the Arts. Contributions to the Claire Trevor Society enable the Dean to provide essential support for:

- Student scholarships and fellowships
- Cutting-edge arts research
- Innovative exhibitions and productions

Each Claire Trevor Society member has a direct impact on the lives of our students and helps ensure a brilliant future in the arts at UCI.

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

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For more information, visit us at:  
[www.arts.uci.edu/claire-trevor-society](http://www.arts.uci.edu/claire-trevor-society)

Or contact us at  
[clairetrevorsociety@uci.edu](mailto:clairetrevorsociety@uci.edu)  
(949) 824-0629

**FALL 2021**



photo: Henry DiRocco

**SEASON EVENTS**

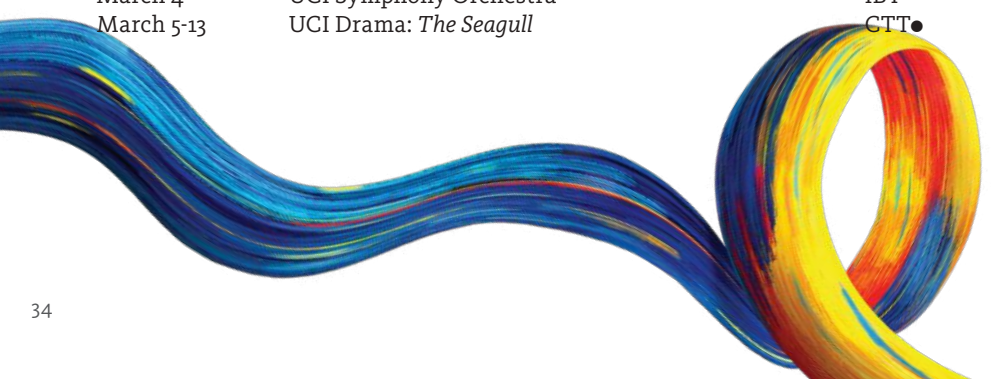
# 2021-22 Season-At-A-Glance

## Fall 2021

Sep. 30*	Gassmann Electronic Music Series: Amirtha Kidambi and Elder Ones	WSH ONLINE
Oct. 1-31	UCI Drama: <i>Human Error</i>	CAC/R
Oct. 9 - Dec. 11*	<i>Revolution Everywhere</i>	UAG
Oct. 9 - Dec. 11*	<i>The Messiah Triangle</i>	BC
Oct. 9 - March 5*	Ian Ingram	WSH
Oct. 12*	Distinguished Artist Speaker Series: Janet Graham-Borba	ONLINE
Oct. 21*	Music History and Theory Lecture Series: David Metzger	WSH
Nov. 10*	UCI Small Jazz Groups	CTT●
Nov. 12 - 13	UCI Drama: <i>Audio Theater</i>	WSH
Nov. 17*	UCI Jazz Orchestra	ONLINE
Nov. 18*	Music History and Theory Lecture Series: Stephen Rodgers	WSH
Nov. 18*	Distinguished Artist Speaker Series: Charles Gaines	IBT
Nov. 23	UCI Symphony Orchestra	WSH
Nov. 29*	UCI Wind Ensemble	ONLINE
Dec. 2*	Music History and Theory Lecture Series: Mark Burford	CTT●
Dec. 2 - 4	UCI Dance: New Slate	WSH
Dec. 6*	Chamber Music Concert	

## Winter 2022

Jan. 8 - March 19*	<i>Malka Germania</i>	CAC
Jan. 22 - Feb. 12*	2nd Year M.F.A. Review Exhibition	UAG/R
Jan. 29 - Feb. 6	UCI Drama: <i>Rebecca Oaxaca Lays Down a Bunt</i>	CTT●
Feb. 16*	UCI Small Jazz Groups	WSH
Feb. 17-19	UCI Dance: Dance Visions 2022	IBT
Feb. 23*	UCI Jazz Orchestra	WSH
Feb. 26	Faculty Artist Series: Lorna Griffitt, piano	WSH●
March 3-18*	Juried Undergraduate Exhibition	UAG
March 3-18*	Undergraduate Solo Exhibition	R
March 4	UCI Symphony Orchestra	IBT
March 5-13	UCI Drama: <i>The Seagull</i>	CTT●



March 7*	UCI Wind Ensemble	WSH
March 14*	Chamber Music Concert	WSH

## Spring 2022

April 8-9	Faculty Artist Series: Kei Akagi, jazz piano	WSH●
April 14-16	UCI Dance: Dance Escape	CTT●
April 15	Faculty Artist Series: Rajna Swaminathan, <i>mrudangam</i> (South Indian drum)	WSH●
April 23 - May 1	UCI Drama: <i>The Effect</i>	RCT
April 23 - May 7*	M.F.A. Thesis Exhibition, Part I	CAC/UAG/R
April 28-30	UCI Dance: Physical Graffiti	CTT●
May 4-7*	The Coup de Comedy Festival 2022	VARIOUS
May 7-8	UCI Opera: <i>The Impresario</i>	IBT
May 11*	UCI Small Jazz Groups	WSH
May 14-28*	M.F.A. Thesis Exhibition, Part II	CAC/UAG/R
May 18*	UCI Jazz Orchestra	WSH
May 20*	UCI Music: ICIT Spring Student Showcase Concert	WSH
May 23*	UCI Wind Ensemble	WSH
May 25*	UCI Music: Spring Honors Concert	WSH
May 27	UCI Symphony Orchestra	IBT
June 1 - 5	UCI Drama: <i>Into the Woods</i>	CTT●
June 2-10*	Undergraduate Honors Thesis Exhibition	UAG
June 2-10*	Select Undergraduate Exhibition	R
June 6*	Chamber Music Concert	WSH

## Summer 2022

TBD	10th Anniversary New Swan Shakespeare Festival	NS
TBD	Summer Academies in the Arts	VARIOUS
	College and career preparatory intensives for high school students in Art, Dance, Drama, Music	

## Venues

AMP	Arts Plaza Amphitheatre	R	Room Gallery
AC	Arts Campus	ONLINE	Live or recorded event presented online
BC	Beall Center for Art + Technology	SAΔ	City of Santa Ana
CAC	Contemporary Arts Center	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.
RCT	Robert Cohen Theatre		

Δ Venue not on CTSA campus.

Consult CTSA website maps: [www.arts.uci.edu/directions](http://www.arts.uci.edu/directions)

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

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



# Ian Ingram

October 9, 2021 – March 5, 2022\*

**Public Opening Reception: Saturday, Oct. 9, 2-5 p.m.\***

**Curated by David Familian**

The Beall Center for Art + Technology presents a mid-career survey by artist Ian Ingram. Ingram's art explores animal bodies, robotic avatars, non-human communication, and technology in natural environments. This exhibition will present work from the last two decades, with a particular focus on new works created during his residency at the Beall Center's Black Box Projects.

**Beall Center for Art + Technology**

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

*\*Subject to change due to COVID restrictions.*

*Photo: "Longing Evans," Ian Ingram, 2019.*

Gallery Hours

Monday-Saturday | Noon-6 p.m.

Holiday Closures: Nov. 11, 25-27

712 Arts Plaza, Irvine, CA 92697 | 949.824.6206 | [www.beallcenter.uci.edu](http://www.beallcenter.uci.edu)



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



# Fall Quarter 2021 Events

## Intermission is over!

We are so excited to welcome you back to our many theaters and gallery spaces on campus. It is a long road to recovery, both physically and mentally, and we invite you to explore the human experience with our faculty and students through a season dedicated to emerging brighter!

## MUSIC



**Thursday, Sept. 30, 2021, 8 p.m.**

### **Gassmann Electronic Music Series: Amirtha Kidambi and Elder Ones**

Praised by *The New York Times* as “a unique argument for the virtue of cross-cultural curiosity,” vocalist and harmonium player Amirtha Kidambi’s quartet Elder Ones presents an ecstatic mix of jazz, Carnatic music, electronic and experimental sounds, and beyond. Join us for a pre-concert talk at 7 p.m.

*Winifred Smith Hall*

*Free admission*

*Presented with generous support from UCI Illuminations and the Gassmann Electronic Music Series*

## DRAMA



**Oct. 1-31, 2021**

### **Human Error**

*Produced by Don Hill*

*Written by Eric Pfeffinger*

*Directed by Jane Page*

*Assistant Directed by Audrey Napoli*

*Dramaturgy by Scott Stone*

*Vocal Coaching by Cynthia Bassham*

*Scene Design by Melissa Tobar*

*Costumes by Denise Larsson*

*Lighting Design by Erik Alkire*

*Sound Design by JJ Margolis*

*Stage Management by John Pinero and Avery Evans*

*Cinematography by Mark Cigler*

Enter the world of virtual theater! Madelyn and Keenan are NPR-listening, latte-sipping blue staters who are planning a family. Or they were, anyway, until the fertility clinic screwed up and accidentally implanted their fertilized embryo in another uterus — a uterus belonging to a small-government churchgoing NRA cardholder. Can these ideologically hostile couples make it together through nine months of gestation without killing each other?

*Streaming Video-on-Demand*

*\$10 access*

## ART



**Oct. 9 - Dec. 11, 2021**

### **Revolution Everywhere**

*Curated by Juli Carson*

*Revolution Everywhere* features three large-scale film and photographic installations by Panos Arahamian, Heather M. O'Brien, and Simon Liu, whose works have been shaped by the recent revolutions in Lebanon and Hong Kong. Since all regional revolutions are at once global ones, the artwork's political and poetic approaches are further triangulated by the Southern Californian cultural landscape in which they are viewed. It is the stance of the artists that within the catastrophic devastation of failed nation states and forced diaspora, a poetic approach to political art "makes life worth living."

*Contemporary Arts Center Gallery, Room Gallery*

*Free admission*

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

## ART



**Oct. 9 - Dec. 11, 2021**

### **The Messiah Triangle**

*A Solo Project by Michael Moshe Dahan*

Drawing on the films, media interviews and public persona of Israeli and Palestinian actor-activist Juliano Mer-Khamis, *The Messiah Triangle* is comprised of a feature-length conceptual film, *Yes Repeat No*, and a series of lenticular stereoscopic diptychs, *Life Drive / Death Drive*, to pose questions about the inter-generational legacies of trauma and national identity.

*University Art Gallery*

*Free admission*

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

## SPECIAL EVENT



**Tuesday, Oct. 12, 2021, 7 p.m.**

### **Distinguished Artist Speaker Series:**

#### **Janet Graham-Borba, EVP of Production, HBO Films**

Presented by the UCI Claire Trevor School of the Arts, the Distinguished Artist Speaker Series brings cutting-edge artists and arts professionals in art, dance, drama, and music to campus, to engage with students, faculty, and our community, and encourage thought-provoking and culturally diverse artistic ideas.

Joins us as we host Janet Graham-Borba, HBO's Executive Vice President of Production. Over the last two decades, she has overseen numerous award-winning series such as *Angels in America*, *John Adams*, *The Pacific* and *Game of Thrones*. She currently supervises production on all of HBO's original series.

*Winifred Smith Hall*

*Free admission, reservation required*

## MUSIC: LECTURE SERIES



**Thursday, Oct. 21, 2021, 4 p.m.**

### **Music History and Theory Lecture Series: David Metzer**

Guest lecturer David Metzer, chair of the musicology division and professor of musicology at the University of British Columbia, presents as part of the Music History and Music Theory Guest Lecture Series presented by UCI Music.

*Online*

*Free admission*

*For more information and a detailed schedule, visit [music.arts.uci.edu/music-lectures](http://music.arts.uci.edu/music-lectures)*

## MUSIC



**Wednesday, Nov. 10, 2021, 8 p.m.**

### **UCI Small Jazz Groups**

*Organized by Kei Akagi*

Please join us for an evening of exciting music and improvisation as the UCI Undergraduate Jazz Program quarterly concert showcases the Small Group student ensembles. There will be three groups performing under the direction of the jazz faculty.

*Winifred Smith Hall*

*Free admission*

## DRAMA



**Nov. 12-13, 2021**

### **Audio Theater**

*Cynthia Bassham and Vincent Olivieri, co-producers*

Experience the magic of audio performances with six plays written by UCI students and alums, directed by UCI undergrad and graduate students. Please check for updates, including a list and description of each audio play, on our website at [www.arts.uci.edu/events](http://www.arts.uci.edu/events).

*Join us for a TalkBack with cast/crew after the matinee on Sun., 11/13.*

*Claire Trevor Theatre*

*Evening: Nov. 12, 13*

*8:00 p.m.*

*Matinee: Nov. 13*

*2:00 p.m.*

*\$19 / \$16 / \$15 / \$12*



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

**Tickets**

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

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

## MUSIC



**Wednesday, Nov. 17, 2021, 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: LECTURE SERIES



**Thursday, Nov. 18, 2021, 4 p.m.**

### **Music History and Theory Lecture Series: Stephen Rodgers**

Guest lecturer Stephen Rodgers, Edmund A. Cykler Chair in Music and professor of music theory and musicianship at the University of Oregon, presents as part of the Music History and Music Theory Guest Lecture Series presented by UCI Music.

*Online*

*Free admission*

*For more information and a detailed schedule,  
visit [music.arts.uci.edu/music-lectures](https://music.arts.uci.edu/music-lectures)*

## SPECIAL EVENT



**Thursday, Nov. 18, 2021, 7 p.m.**

### **Distinguished Artist Speaker Series: Charles Gaines, renowned contemporary artist**

Presented by the UCI Claire Trevor School of the Arts, the Distinguished Artist Speaker Series brings cutting-edge artists and arts professionals in art, dance, drama, and music to campus, to engage with students, faculty, and our community, and encourage thought-provoking and culturally diverse artistic ideas.

Joins us as we host Charles Gaines, a pivotal figure in the field of conceptual art. His body of work engages formulas and systems that interrogate relationships between the objective and the subjective realms. Using a generative approach to create series of works in a variety of mediums, he has built a bridge between the early conceptual artists of the 1960s and 1970s and subsequent generations of artists pushing the limits of conceptualism today.

*Winifred Smith Hall*

*Free admission, reservation required*

## MUSIC



**Tuesday, Nov. 23, 2021, 8 p.m.**

### **UCI Symphony Orchestra**

*Dr. Stephen Tucker, conductor*

Claire Trevor School of the Arts celebrates the return of the UCI Symphony Orchestra to the Irvine Barclay. Join us for the annual Thanksgiving concert with an exploration of sound. Program to be announced on the website event page closer to the event date.

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

*Irvine Barclay Theatre*

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

## MUSIC



**Monday, Nov. 29, 2021, 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: LECTURE SERIES



**Thursday, Dec. 2, 2021, 4 p.m.**

### **Music History and Theory Lecture Series: Mark Burford**

Guest lecturer Mark Burford, R.P. Wollenberg professor of music at Reed College, presents as part of the Music History and Music Theory Guest Lecture Series presented by UCI Music.

*Online*

*Free admission*

*For more information and a detailed schedule, visit [music.arts.uci.edu/music-lectures](https://music.arts.uci.edu/music-lectures)*

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

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

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

**Tickets**

## DANCE



**Dec. 2 - 4, 2021**

### New Slate

*S. Ama Wray, artistic director*

Back on the Claire Trevor Theatre stage! An exciting showcase of original choreography by M.F.A. candidates in Dance. This concert is the first full weekend of the year and features a collection of dances that uniquely reflects the enormous talent of UCI choreographers and dancers.

*Claire Trevor Theatre*

*Evenings: Dec. 2, 3, 4*

*8 p.m.*

*Matinee: Dec. 4*

*2 p.m.*

*\$19 / \$16 / \$15 / \$12*



## MUSIC



**Monday, Dec. 6, 2021, 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 Packages / UCI Students & Children under 17

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

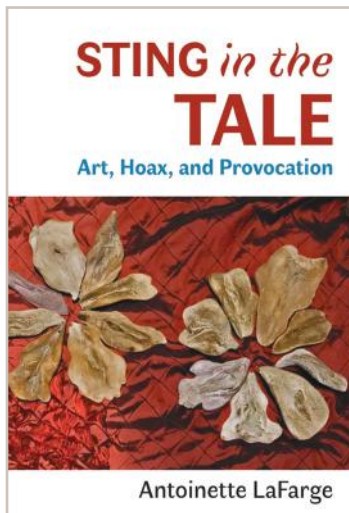
#### Complimentary Shuttle Service



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

# Faculty Books

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



## Sting in the Tale: Art, Hoax, and Provocation

By Antoinette LaFarge, professor in the Department of Art

Foreword by G. D. Cohen

A heavily illustrated survey of artist hoaxes, including impersonations, fabula, cryptoscience, and forgeries, researched and written by Antoinette LaFarge, herself a “fictive-art” practitioner.

Stealthily occupying the remote corners of history, literature, and art are curious fabrications that straddle the lines between fact, fiction, and wild imagination — nonexistent people and poets, Edgar Allan Poe’s hot-air-balloon to the Moon hoax, crypto-scientific objects like

fake skeletons, psycho-geography, faked inventions, and staged anthropological evidence. From the intriguing Cottingley fairy photographs, “captured” in 1917 by teenage sisters, to the Museum of Jurassic Technology and the *Codex Seraphinianus*, an encyclopedia of an imaginary world, “fictive art” (LaFarge’s term) continues to reframe assumptions made by its contemporaneous culture.

Readers of *A Sting in the Tale* will be amused, delighted, and soberly engaged in thinking about what the role of art could be in shaping discord or discourse.

Available in softcover and eBook. 416 pages with 16 pages of color plates;  
DoppelHouse Press (August 24, 2021). ISBN: 9781733957953.

**Antoinette LaFarge** is an internationally recognized new media artist with a special interest in speculative fiction, feminist techne, and alternative histories. Her artwork has taken form as new media performance, computer-programmed installations, public exhibitions and interventions, digital prints, and artist’s books. Learn more at [www.antoinettelafarge.com](http://www.antoinettelafarge.com).

**G. D. Cohen** is an artist, curator, and scholar of visual culture with a focus on experimental cinema, photography, and appropriation art; landscape theory and aesthetic philosophy; cultural memory and experimental archives; the history and theory of architecture and urbanism; and the intersections of postwar avant-garde art and radical politics. Learn more at [www.spanport.ucla.edu/person/greg-cohen](http://www.spanport.ucla.edu/person/greg-cohen).

# Thank You!

The Claire Trevor School of the Arts would like to recognize those donors who gave \$1,000 or more during the 2020-21 fiscal year.

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*We are grateful for the trust and foresight of those who have ensured Claire Trevor School of the Arts' brilliant future by including us in their estate plans.*

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*This list represents generous gifts, pledges, and pledge payments made between July 1, 2020 and June 30, 2021. Multiyear pledges are recognized for their full amount in the fiscal year they are made and subsequent payments are recognized for their cash value. Please accept our apologies for any errors or omissions in this list. For questions, please contact [ctsdevelopment@uci.edu](mailto:ctsdevelopment@uci.edu).*

\* Dean's Arts Board Members  
+ Claire Trevor Society Members

# 2021-22 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](http://www.arts.uci.edu/boxoffice)

## Contact

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

## Tickets (on sale Sept. 15)

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

## Ways to Save

### Ticket Packages

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

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

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

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

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

### Group Sales

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

### ADA Access

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

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

### Complimentary Shuttle Service

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

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

### General and Disabled Parking

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

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



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

# Map and Directions

## Venues

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

▲ Venue not on CTSA campus

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

## UAG

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

## Maps

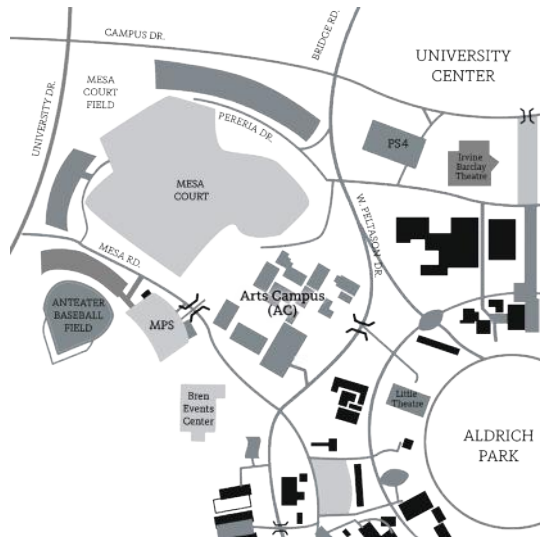
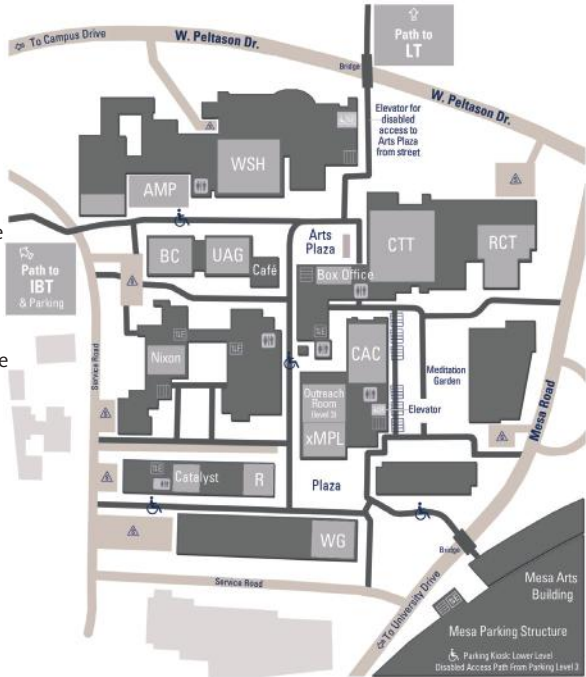
[www.arts.uci.edu/directions](http://www.arts.uci.edu/directions)

## Patrons

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

## UCI Parking

\$13  
[www.parking.uci.edu](http://www.parking.uci.edu)  
Check for parking discounts at  
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# UCI Claire Trevor

## School of the Arts

University of California, Irvine  
Claire Trevor School of the Arts  
200 Mesa Arts Building  
Irvine, CA 92697-2775  
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