

CONNECT

Claire Trevor School of the Arts Magazine

Arts &
Identity

UC Irvine

Winter 2025



Bitter Suite, choreographed by Vitor Luiz, assistant professor of dance, presented at Dance Visions 2024, the premier annual production for the Department of Dance.

Photo: Rose Eichenbaum

Message from the Dean



Dear CTSA community,

As UC Irvine's creative engine, CTSA is a conduit to both our external and campus communities. The arts play a key role in our world by providing a powerful space for reflection, discovery, empathy and dialogue. In this issue of CONNECT, we explore the profound connections between creativity and expression. Creativity empowers us to share with others how our experiences — the stories we carry — provide a springboard for how we see and think about the world.

The theme of "Arts & Identity"

resonates strongly across our campus. In this issue, you will learn more about our faculty, students, staff and alumni who exemplify this through their work. Department of Drama professors Bryan Reynolds and Zachary Price's Theater of Community project, funded by UCI's Office of Inclusive Excellence Confronting Extremism Award, highlight how theater can be a transformative tool for understanding and bridging divides. Projects featured in the festival underscore how performance can be at the cross section of identity and social justice.

You will meet our new Department of Art faculty members, who introduce fresh perspectives to artmaking, aligned with the department's commitment to interdisciplinarity. Each artist's work is layered with critical insights that challenge conventional boundaries. They demonstrate how artistic expression deepens and strengthens our community of makers and thinkers. We also introduce you to Dalia Ashurina, an Assyrian-American director and writer whose journey from our drama department to her current work demonstrates the power of representation and resilience in the arts. And finally, our vibrant student clubs are another testament to how creativity can forge connections, offering spaces where students with shared backgrounds and interests can collaborate and grow.

At CTSA, we believe the arts have transformative power. This result stems from our nurturing a space that empowers storytelling to be as bold, dynamic and as complex as our diverse community. Storytelling is what connects us together in the fabric of our shared humanity.

Thank you for being part of our journey to more deeply connect through the arts, and together creatively expand how we move into the future. I am incredibly grateful for our arts community as we navigate all there is to discover ahead.

A handwritten signature in black ink that reads "Tiffany Ana López". The signature is fluid and cursive, with the first letters of each name being capitalized and prominent.

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

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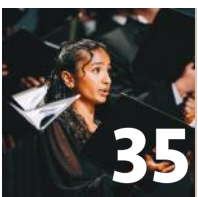
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CONNECT

Vol. 6, Issue 2
Produced by
the University of California, Irvine,
Claire Trevor School of the Arts

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Jessica Dunn and Evan Lugo in *After Images*, or *Marie Curie Remembers*, 2022,
written and directed by Bryan Reynolds.
Photo by Jesús E. López Vargas.

More information and electronic
copy available at www.arts.uci.edu.
Email questions or comments to
artsmarketing@uci.edu.

Fueling the Arts with the Claire Trevor Society

The Claire Trevor Society (CTS) recently invited its members to an evening of musical performances hosted by Co-chairs Cheryll and Richard Ruszat. The event featured performances by students and faculty from the Department of Music, including scholarship recipient Matthew Yee, B. Mus. '26 (seen here), and Dennis Kim, assistant professor and concertmaster for the Pacific Symphony.

CTS memberships provide unique behind-the-scenes experiences for its members. CTS financial support enhances the creative and academic quality of the Claire Trevor School of the Arts by co-sponsoring cutting-edge research, generating scholarships, and funding innovative exhibitions and productions throughout the year. The support from CTS empowers our students and faculty to push boundaries and explore new ideas, creating experiences that resonate both on campus and beyond.



To learn more about CTS, visit uci.edu/claire-trevor-society. For membership information, contact Fatima Rizvi-Flores, associate director of development, at frizvi@uci.edu.

Photo: Yubo Dong

IN RETROSPECT



Dramatic Action

Theater of Community festival
challenges bigotry, bias
and ideas of identity

By Christine Byrd



Can theater help us navigate the real-life dramas created by bigotry, bias and our own sense of identity? The creators of Theater of Community believe it can.

Running through the spring of 2025, the theater festival delves head-first into hot-button issues of anti-Blackness, Islamophobia and antisemitism through plays, workshops, film screenings, one-

Image: (left to right) Zachary Price and Bryan Reynolds

Photo: Emily Zheng

person shows and more. Developed by the Department of Drama faculty Bryan Reynolds and Zachary Price, Theater of Community is funded by the UCI Office of Inclusive Excellence Confronting Extremism Award.

“Theater of Community is about bringing various voices together so that they can have a conversation — not to come to a nice, tidy, easy answer,” said Price, associate professor. “But to ask questions which lead to more questions.”

The entire festival is free and open to the public, with the goal of fostering healthy ongoing dialogue about difficult topics among students and the community at large. But, Price and Reynolds warn, the performances they selected will make audiences uncomfortable, forcing them to examine their own biases and how they define their own identities. Ultimately, they hope that grappling with those complexities leads to deeper understanding, knowledge and compassion. As an avid participant in theater festivals around the world, Reynolds points out that other developed nations prioritize funding for the arts as essential to fostering a thoughtful, engaged citizenry, while in the U.S., that responsibility tends to fall to universities.

“Art fosters dialogue and creates a public forum for free speech in a way that, on the one hand, softens the blow, making the speech more indeterminate and more negotiable,” said Reynolds, Distinguished Professor and Claire Trevor Professor. “Encouraging people to be more creative in how they address challenging issues works to develop a smarter and more compassionate society overall.”

Pushing Boundaries

The festival kicked off in November 2024 with *Ghost Town*, a play about Venice, California's once-thriving beachfront Black community that was pushed out by gentrification. A public conversation between playwright Juliette Carrillo, associate professor, and Nataki Garrett, artist and arts executive, allowed for deeper exploration of the historical context and its lasting legacy.

Additionally, Community of Theater will support student-led affinity groups, including Black Door Theatre Company's production of *Fairview*, the Pulitzer Prize-

winning play by Jackie Sibbles Drury, Dec. 6 to 8, 2024. The play starts as a comedy, but as White actors start replacing Black characters, morphs into a thought-provoking exploration of race, identity, and the role of the audience.

Continuing the festival in February 2025, spoken-word artist Saul Williams — also an author, actor and director — will perform and give a talk about the intersection of art and politics.

Image: From the original 2016 production of *Ghost Town*, written by Juliette Carrillo.

Photo: Kevin Michael Campbell



Later in the month, Shamell Bell, a choreographer, producer and activist who helped organize Black Lives Matter Los Angeles, will offer a workshop, performance and conversation.

Then Benjamin Rivers will perform a one-person show and offer a workshop about Playback Theatre, an interactive theater model he uses in conflict zones around the world. After hearing stories from the community, professional actors “play back” their account on stage. Later in February, the festival will feature a screening of Michael Dahan’s *Yes Repeat No*, about Juliano Mer-Khamis, a Jewish Palestinian who co-founded a

“In order for theater to do its work, it must both entertain and educate — it needs to push boundaries.”

community theater for young people at the Jenin refugee camp in the West Bank. The biopic asks “whether it is remembering our past — or, instead, forgetting it — that allows us to break cycles of identity and conflict,” according to its creator.

The festival continues through winter and into spring with a production of *Poland is Not Yet Lost!*, which imagines the country — where hundreds of thousands of Jews were murdered in pogroms decades before World War II began — as the future state of Israel.

Reynolds and Price intend for all of this experimental and provocative work to spur UCI students’ creativity.

“Ideally the university is a laboratory in which students can perform different aesthetics with academic and artistic freedom,” said Reynolds. “In order for theater to do its work, it must both entertain and educate — it needs to push boundaries. Hopefully the different theatrical styles and programs will make the engagement more complex and create a more profound impact, while also encouraging our students to take more risks artistically.”

Challenging Identities

From Feb. 21 to March 1, 2025, Reynolds and Price will both stage productions of their own plays that tell stories spanning



several generations and raise questions about how identity is defined by religion, race, society and history.

"In this project, in my classroom, in my own practice and research, I approach theater as a method of inquiry that includes performance, behavior, language and knowledge production," explained Price.

Price's play *Ancestry*, still in its workshop phase, features characters pop culture enthusiasts will recognize — who attempt to negotiate the complicated relationships between the afterlives of slavery, the university and the Hollywood apparatus. The play will be directed by Daniel Keeling, assistant professor of teaching.

"Our social identities are something that are performed..."

Then Reynolds' *Railroad* tells the story of the Mayers, a German Jewish family forced onto a Holocaust train for relocation and the German Nazi Reinhard family, who steal the Mayers' passports and attempt to escape ultimately to the United States passing as Jews. The play has been adapted around the world since it first premiered at UC Irvine in 2006, and this production will be directed by Chloe King, M.F.A. '22.

By forcing audiences to question the very foundations on which they define social identities, these productions invite us to "confront the duplicity in our everyday lives," explained Reynolds. "Our social identities are something that are performed; their value comes in not just what we think but what we do. The



works we've chosen in the festival all expose the irony, the contradictions, the hypocrisy — but also the possibility to be multiply present and not just lost in conflicting realities."

Loosening our own grip on a specific social identity we've embraced, Reynolds pointed out, can help each of us become more compassionate toward one another.

Continuing Conversations

The creators aim to ensure the end of the festival is just the beginning of a dialogue for the community and for UCI artists. Reynolds explained the goal of "eventualization" — the idea that audience members keep thinking or talking about a show for hours or weeks after the performance. In drawing on history including American slavery and the Holocaust, the festival "eventualizes the history of bigotry and racism" for ongoing conversation.



Image: *A Transversal Theater Company performance of Railroad, written by Bryan Reynolds.*

Photo: Courtesy of Transversal Theater Company

“We hope the festival becomes a nexus for exchange among artists and cultural workers from around the world,” said Price. “Maybe they will collaborate together on a future project that feeds back into the art and the conversation.”

Reynolds and Price envision papers, edited volumes and artistic collaborations between students and international artists being among the festival’s long-term outcomes. Especially for the students staging performances that explore some of the darkest sides of human history, there is a focus on how they will navigate that from the perspective of their own identities. Whether drama students aspire to go into boundary-pushing theater or commercially popular productions, participating in the festival will enhance their preparation.

“Actors can be endowed with a skillset that’s more than just playing a role well,” said Price. “We at UC Irvine can train a legion of actors who go out into the world and keep people socially engaged in a critical way.”

For a complete list of Theater of Community events and to register, visit sites.google.com/uci.edu/theaterofcommunity.



Forward Looking

Department of Art Welcomes Three New Faculty

By Christine Byrd

The Claire Trevor School of the

Arts recently welcomed three new faculty to the Department of Art. Na Mira, Coleman Collins and Jibade-Khalil Huffman are forward-looking artists and educators who bring distinctive worldviews — adding fresh perspectives to the department while continuing its long tradition of interdisciplinarity.

“Coleman, Khalil and Na bring exciting new energy to our faculty body, each working in dynamic and multivalent ways across mediums as well as critical and conceptual discourses,” said Amanda Ross-Ho, professor of art. “Their wide range of experiences will invigorate our departmental collaborations as well as their classrooms.”

All three of the new hires work across a variety of mediums, including video, and will be central to teaching courses focused on digital film.

Added Ross-Ho, “Students will benefit greatly from the addition of these new voices as they join our collective effort to encourage interdisciplinary models and expansive futures for artistic practice.”

Na Mira

Na Mira grew up feeling “in between.” Living in Hong Kong, South Korea, Japan and the U.S., she was used to crossing borders and never quite feeling fluent in the languages used around her.

“I’m pretty comfortable with what is not familiar to me, and I assume that what I don’t know has meaning, and that I can find different ways to listen and communicate,” said Mira. “That’s been very influential to the way I approach art practice, community and materials.”

Mira joined the art department in July 2024, bringing a focus on video, film and installation. She is the winner of the 2024 Los Angeles Artadia Award, with work currently being featured at the Gwangju Biennale in South Korea and at the Doosan Art Center in Seoul. Mira earned an M.F.A. in New Genres from UCLA and previously taught at UC Riverside.

The project *Pilot TV: Experimental Media for Feminist Trespass* — currently screening in the Venice Biennale and next year at the Museum of Contemporary Art Chicago exhibition, *City in a Garden*:



“I’m pretty comfortable with what is not familiar to me, and I assume that what I don’t know has meaning...”

Queer Art and Activism in Chicago, is particularly poignant for Mira. This performance event and community space was a project she and friends developed as undergraduates at the School of the Art Institute of Chicago in 2004: a TV studio that interrogated the relationship among media, representation and queer feminisms. Motivated by the desire to share resources and question the status quo, the Pilot TV collective ended up creating something that served as a roadmap to future generations.

“I often think about that with my students,” said Mira. “What worlds are

you making, what worlds do you long for? What is it you and your friends care about doing together? As mysterious as that might be, your need to create what is at the edge of your articulation or dreams is really powerful.”

Mira heads up the art department’s experimental video and moving image area and teaches classes encouraging students to be both critical viewers and deeply sensing creators in our image-saturated world.

“I understand video as a genre within the history of art that was started by immigrants, people of color, women, queers and collectives,” said Mira. “So it’s really exciting for me to bring my experience and research to the students of Irvine who are — uniquely — the past, present and future of this medium’s legacy.”

Image: Na Mira portrait with Subrosa, 2023. Museum of Contemporary Art Tucson. © MOCA Tucson, 2023

Coleman Collins

As an interdisciplinary artist and writer, Coleman Collins uses video, photography, sculpture and text to explore how things are transmitted, copied and reiterated in both the real and virtual worlds. His work has been shown around the world including Los Angeles, New York, London, Vienna, Jerusalem and Ramallah. He earned his M.F.A. in New Genres from UCLA in 2018, has been a resident at the Skowhegan School for Painting and Sculpture, participated in the Whitney Museum's Independent Study program, and received grants from the NYFA Artists' Corps and the Graham Foundation.

At UC Irvine, Collins is curating his first show, opening Jan. 25, 2025. *The Intimacies Between Continents* features three artists who use video, sculpture collage and installation to trace patterns



Image: Coleman Collins

Photo: Emily Zheng

“...I’m fascinated by the manner in which both physical and social spaces are constructed and determined by historical circumstances.”

of exchange across the Atlantic Ocean throughout history, engaging with post-colonial theory in ways Collins finds both interesting and at turns humorous.

Also in January, Collins’ work will go on exhibition at the Brief Histories art gallery in New York City. The show, entitled *The Upper Room*, uses a video installation and sculpture to examine the failures of African-American recolonization through the lens of vernacular architecture.

“I’m interested in the ways that these long-ago events have effects that continue to shape our lives today,” said Collins. “In particular, I’m fascinated by the manner in which both physical and social spaces are constructed and determined by historical circumstances.”

Collins joined Claire Trevor School of the Arts in 2023 as part of the UCI Black Thriving Initiative Poetic Justice cluster, through which the university aims to “build stronger connections between UCI and community-based institutions that focus on the production and preservation of Black history, culture and art.” The cluster includes recently hired faculty in African American studies, business, and criminology, law & society.

Collins is teaching an introductory course that covers moving-image works and film theory. He is particularly interested in what he refers to as “counter-narratives”



Image: Coleman Collins, *Untitled (A recessed wall)*, 2024, Engineered wood, UV print on Dibond, 30 x 23 in. Courtesy of the artist and Ehrlich Steinberg, Los Angeles.

Photo: Evan Walsh

— the ways that artists and thinkers have used their work to push back against dominant historical narratives.

“It’s been really exciting working with the students and seeing the quality of their output,” said Collins. “This is a great institution, with so much momentum, I anticipate great opportunities to grow as an artist.”

Jibade-Khalil Huffman

Jibade-Khalil Huffman always knew he wanted to pursue art. After completing his bachelor’s from Bard College, Huffman earned two M.F.A. degrees — one in literary arts from Brown University and another in studio art from University of Southern California.

The last 18 months have been a whirlwind of activity, with Huffman opening an ambitious solo show, *Control*, at the Anat



Image: *Jibade-Khalil Huffman*

Ebgi Gallery in Los Angeles as well as *The Double* at Magenta Plains contemporary gallery in New York. His work is also part of LACMA's *Digital Witness: Revolutions in Design, Photography, and Film* open through July 13, 2025.

Now, Huffman is looking forward to focusing on longer-term projects, including a collection of essays examining hip-hop, pop culture, cinema

“I’m very clear with students from the beginning that they’re not just making work in a bubble.”

and video games. The pieces stem from literary performances he’s given over the years — solo or with a doppelgänger — that cut between prose and verse. He has previously published three books of poetry.

He is also collaborating on an installation combining film with an original multiplayer video game. With the narrative based on the witness protection program, characters can escape danger by swapping bodies, making the game “a model for second chances, change, or the inability to change,” explained Huffman.

Huffman brims with enthusiasm for his role as assistant professor at UC Irvine, which he started in July 2023.

“UC Irvine has an art department that privileges theory, writing and research-based work along with having a tradition of experimental film and video,” said Huffman. “Walking in the path that [professor emeritus] Ulysses Jenkins and [professor] Bruce Yonemoto have cleared, is an insane honor. I’m super psyched.”

At UCI, Huffman teaches courses that build on some of his own interests, such as collage-making and a documentary course that focuses on using found

Image: (right) *Jibade-Khalil Huffman, Figure, 2019. Inkjet print, framed, 41 1/4" x 31 1/2" [HxW] (104.78 x 80.01 cm); Images courtesy of the artist and Anat Ebgi, Los Angeles / New York.*

footage to explore topics like personal history and identity.

"With my work, I want to give you something that throws you off center, that can be read in a variety of ways, and that really speaks to the complications of identity and Blackness and Black rage," said Huffman. He also encourages students to consider the role of context and identity in their own art.

"I'm very clear with students from the beginning that they're not just making work in a bubble," said Huffman. "You are an artist in the world, making things seen by other people who bring their own contextualizing."

Learn more about the art department and upcoming shows at art.arts.uci.edu.



Photo: Michael Underwood



Widening the Lens

Assyrian-American director and writer Dalia Ashurina (drama, '17) hopes to change the perception of Middle Eastern women and culture

By Greg Hardesty

Dalia Ashurina grew up in the Central Valley city of Turlock, far from her Assyrian mother's birthplace of Baghdad, Iraq.

But one-quarter of Turlock's 80,000 residents are Assyrians, the largest concentration of any other California city.

Ashurina had plenty of cousins on her mother's side to recruit as actors in homemade music videos and commercials she made as a kid using her Florida-born father's camcorder.

That early love of directing has blossomed into a thriving career that includes work on large-scale Broadway productions of *Phantom of the Opera* and *Sweeney Todd: The Demon Barber of Fleet Street*.

In other stage and film projects in which Ashurina has completed or is working as a director-writer, she taps into her Assyrian roots with the aim of changing the perception of Middle Eastern women and culture.

"Most Middle Eastern productions tend to tell stories through one lens," said Ashurina. "The focus is mainly on trauma."

"As a director, I'm very interested in comedies and familial stories," said Ashurina. "I want to tell Middle Eastern stories that counter how the media portrays us. It's really all about highlighting the complexity of all our stories and laughing along with us."

Compelling Work

Ashurina initially pursued a musical theater degree at the Claire Trevor School of Arts (CTSA) as a performer.

In her junior year, she took a directing course with the late Professor Emeritus Dr. Keith Fowler, the former head of directing at UC Irvine.

"I really loved performing and had kind of forgotten about directing," said Ashurina. "When I took that class, my brain was like, 'No, this is what you've always done.' It's just how my brain works. I love the analysis of it."

Image: Dalia Ashurina

Photo: Marilyn Days Photography

Ashurina participated in Director Class Projects at UC Irvine and, at one point, was directing almost a show a quarter.

Her senior year, she directed Shakespeare's *Much Ado About Nothing*. Another directorial effort was Sophie Treadwell's *Machinal*, a challenging 1928 expressionistic play.

"I remember being very impressed with her work," recalled Juliette Carrillo, associate professor of directing. "*Machinal* requires imaginative staging, and Dalia directed a highly visual, beautifully physical production on a dime. You know a real director when you are compelled by their work, and I was certainly compelled. I told her she had a future in directing if she wanted it."

Ashurina graduated from UC Irvine with honors in directing.

From L.A. to D.C. to NYC

Ashurina moved to L.A. after graduating to get experience in directing, assisting at Cornerstone Theater Co. and Center Theatre Group through her connections with Carrillo.

A directing fellowship in 2018 took Ashurina to the Arena Stage in Washington, D.C. The following year, she moved to New York City but the COVID-19 pandemic in 2020 brought her back to L.A., where she worked as a production assistant and testing coordinator in the film industry.

"I wanted to be on set and learn what the directors were doing," said Ashurina.

She then moved back to New York after being invited to serve as resident director of *Phantom of the Opera*.

Myrona DeLaney, head of Music Theatre at CTSA, recalls how Ashurina chatted with some of DeLaney's students about *Phantom* through a program DeLaney runs, the New York Satellite Program (NYSP).

"Her insights and frank discussion of how to talk to actors who had been in their roles for 10-plus years gave our current UC Irvine actors much to consider," said DeLaney.

"I want to tell Middle Eastern stories that counter how the media portrays us. It's really all about highlighting the complexity of all our stories and laughing along with us."



DeLaney's NYSP students went to the Big Apple to attend the Stephen Sondheim favorite *Sweeney Todd*, for which Ashurina served as associate director.

Ashurina even arranged to have some top cast members talk to the students after the show.

"Because the cast valued Dalia so much, star Josh Groban and fellow actor Ruthie Ann Miles, among others, came into the house where we were seated and talked to the students about life in the business for almost an hour," said DeLaney.

"It was such a kind gesture and happened all because of Dalia," said DeLaney.

Current Projects

Ashurina recently directed *Three Tall Persian Women* in Lenox, Mass., which

Image: Three Tall Persian Women, Shakespeare and Co.

was written by fellow CTSA-alum Awni Abdi-Bahri, one of her closest friends.

She and Abdi-Bahri wrote a half-hour TV comedy pilot, *UNDERSTUDIES*, about two women navigating Broadway.

Up next she will direct *Iraq, But Funny* which is set for the Lookingglass Theatre in Chicago in Summer 2025.

"I continue to try to look for stories that make us laugh," said Ashurina. "They are as real as anything else."

"I can trace back everything I have learned to my friends at UC Irvine and the professors there," said Ashurina. "The connections have been invaluable."

For more information on Dalia Ashurina's work, visit her website at daliaashurina.com.



Photo: Maggie Hall

Little Women

Emma Andres creates ballet based on the acclaimed novel by Louisa May Alcott



Department of Dance graduate Emma Andres (B.F.A., '20) has carved a unique space in ballet as the artistic director of *Little Women Ballet*. Inspired by Louisa May Alcott's timeless novel about four sisters navigating the seasons of their lives, Andres aims to create a performance where audiences feel seen and represented.

"The book is such an inspiring story," said Andres. "It became a catalyst for creating more ballets about women and their stories, which isn't often seen in classical ballet."

Andres recognized the story's potential for a full-length ballet and brought it to life at the historic Heritage Square Museum in Los Angeles. Andres' goal is to offer spaces where women and young girls portray complex characters with genuine emotions.

"I have a lot of younger students in the cast," said Andres. "Watching them embody relatable characters is special because it allows them to develop a fresh connection with ballet."

Andres emphasizes each character's individuality through choreography. Meg and Amy, traditionally more feminine characters, wear pointe shoes, while Jo, who is more independent, performs with flexed feet. These choices invite audiences to connect deeply with each sister's journey, challenging gender norms in ballet.

"UC Irvine is where I found my love for choreography," said Andres. "I didn't think I could find the same joy as performing until I started creating."

For Andres, *Little Women Ballet* is more than a performance — it's a mission to bring authenticity to women's experiences in dance. She hopes the audience feels moved as they would by their favorite book.



Image: Little Women Ballet cast gathers in the historic Victorian homes of Heritage Square Museum, Los Angeles.

Photo: Edie Tyebkhan

For information about upcoming performances of *Little Women Ballet*, visit littlewomenballet.com

Class Notes



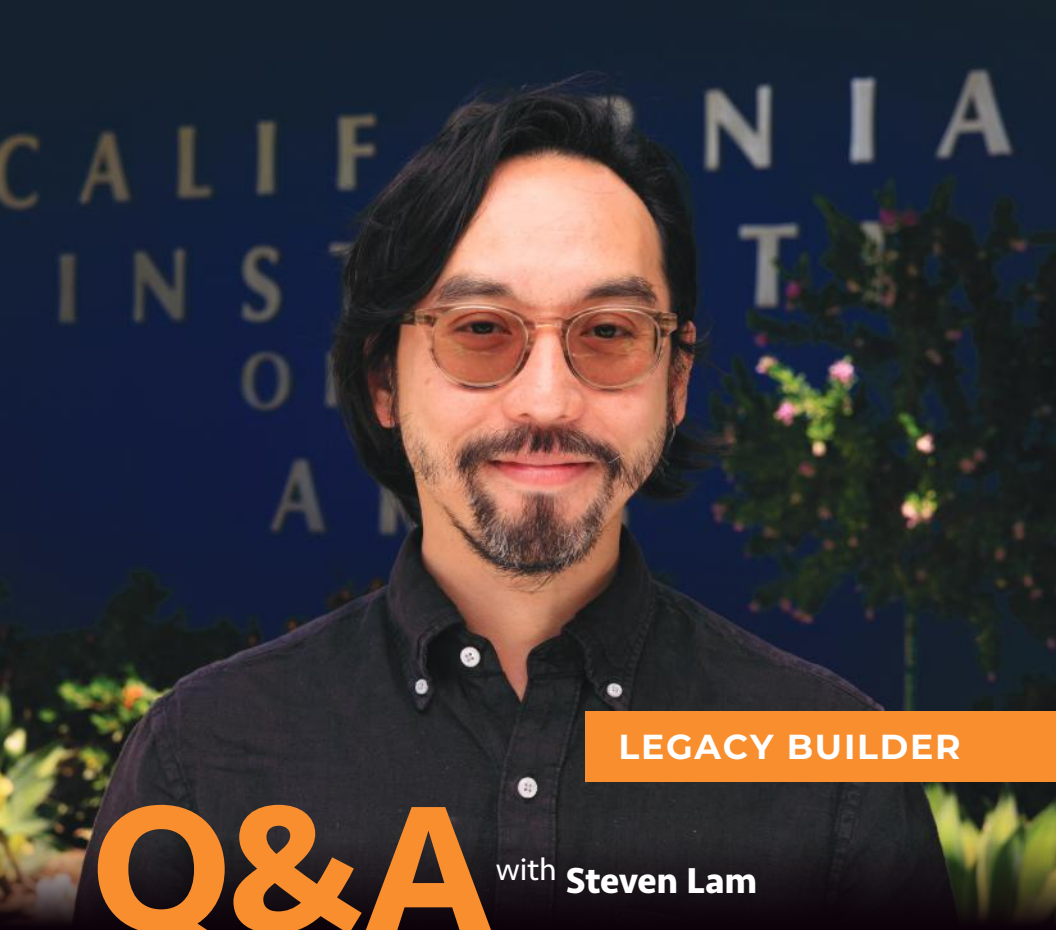
Nicolas Cruz (B.A., '22) is a Latino-Asian artist from Fullerton California who credits his grandfather James Ko, a puppeteer, teacher and entertainer, for cultivating his appreciation of the arts. After earning a degree in art and a minor in art history, Cruz started teaching art in public elementary schools through the All the Arts for All the Kids Foundation in Fullerton. Recently, Cruz received the Representational Art Award at Costa Mesa's ARTventure juried exhibition. Cruz's work, inspired by the natural world, celebrates the wonder of physical surroundings and explores light and space. Cruz is pursuing an M.F.A. from the California Institute of the Arts, with aspirations to become a university-level art professor and storybook illustrator.

Since graduating with a degree in vocal performance, **Phillip Harris (B.Mus., '12)** has performed as a soloist at Carnegie Hall, Lincoln Center and the San Francisco Symphony. Harris is part of the pre-college voice faculty at the San Francisco Conservatory of Music, where he created the first-ever Black American Art Song Class in the school's history. Harris has released two recordings — *Phillip Harris in Recital* and *In My Philz*, featuring classical and original music — and published a book on his doctoral project, *Songs and Spirituals: The Life and Music of Jacqueline Hairston*. After graduating from UC Irvine, he earned a master of music at the University of Michigan and a doctor of musical arts at the University of Nevada.



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.



LEGACY BUILDER

Q&A with Steven Lam

Artist, curator and educational leader Steven Lam M.F.A. '04, is the dean of the School of Art at the California Institute of the Arts, known as CalArts. A mentee and friend of late artist, activist and UC Irvine professor emerita Yong Soon Min, Lam recently launched a memorial fund at the Claire Trevor School of the Arts to ensure Min's legacy continues among future generations of art students.

Q. What was most influential about your experience as an M.F.A. student at UCI?

SL: UCI faculty made me want to be an educator. They are legendary. I still have notes from my critiques with Catherine Lord, Simon Leung, Daniel Joseph Martinez and I find myself parroting back what they said to my own students. The feedback from Kevin Appel, Connie Samaras, Antoinette Lafarge, Miles Coolidge, Ulysses Jenkins, Lorraine O'Grady, Bruce Yonemoto was incredibly generative. Plus I had the opportunity to sit in classes with French philosopher Jacques Derrida. These were significant voices specifically working around the intersection of art and politics, and they taught me to think about identity, critique and agency as an artist.

Q. Why was it important to you to launch the Yong Soon Min Endowed Memorial Fund, supporting student scholarships, in her honor?

SL: I'm so grateful for the mentors I had at UCI, and I was so lucky that Yong Soon Min and I were able to keep in touch after I graduated. She was proud of her students and insisted each generation meet other former students and mentees. She created a circle linking all of us together. I've come to believe that's what pedagogy is: it's about not being alone and realizing that your work, your ideas, who you are, are part of a rich history — an ancestry — of people who have come before. This scholarship fund will not only honor her name but help continue her circle at UCI, so emerging students can be part of Yong Soon Min's legacy.

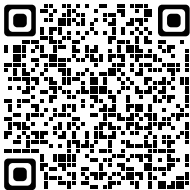
Q. What do you enjoy most about today's rising generation of artists?

SL: They're idealistic and practical at the same time. Emerging artists are able to put many worlds into one: their expectations of where art can be and what the field can do is incredibly vast, whether that's doing social justice work, public art, working in the academy, or collaborating with others. They can layer their research with a variety of different technological outputs and histories. For example, my students love environmental philosophy, and they also love indie videotapes. One can call that fragmentation, or perhaps that's the expansion of the field. How great is that?

Q. The theme of this issue is Arts & Identity. From your perspective, what role does identity play in creating and engaging with art?

SL: When I attended UCI, "post-identity" was in the air among the mainstream artworld. As if considering one's racialization or subordination was no longer relevant or that differences should be negated because "everyone is considered equal." The faculty were radically suspicious and critical and, perhaps, prescient with those maneuvers. If we don't know who we are, how can we understand our role in shaping the world? How can we understand how power reproduces itself? To me, identity is not just about single issues like race or gender. Yong Soon Min taught me that identity also includes the aftermath of tumultuous geopolitical conditions like war or displacement. I believe identity is the product of multiple culminating forces inclusive of social, legal and psychological perspectives, and art practice is a means to name, inform, consider, disrupt and materialize the complexities of identity in poetic and transformative ways.

To donate or learn more about the Yong Soon Min Memorial Fund



Scan to donate or learn more about the Yong Soon Min Memorial Fund, or contact Sarah Strozza, executive director of development, at ssrozza@uci.edu.

ACT UP

From Oct. 5 to Dec. 14, 2024, the Room Gallery presented *Learning from ACT UP: Tactics of Direct Action*. This exhibition dived into the AIDS Coalition to Unleash Power (ACT UP), a diverse, nonpartisan group united in anger and committed to direct action founded in 1987 in New York to confront the AIDS crisis. The installation presented a powerful collection of films, graphics, books and archival materials, curated by Juli Carson (professor of art and director, University Art Galleries) and Sasha Ussef (associate director). *Learning from ACT UP* highlighted the group's approach to civil disobedience and actions to examine its profound influence on public discourse, government accountability and systemic change. A central piece to the installation was the famed *SILENCE=DEATH* graphic, symbolizing ACT UP's defiance against homophobia and medical neglect. This bold imagery, alongside archival materials, immersed visitors in a pivotal historic moment and called attention to how collective action can spur shifts in societal and governmental responses to crises.

Image: Installation view, *Learning from ACT UP: Tactics of Direct Action*, 2024, Room Gallery, UC Irvine.

Photo: Yubo Dong



LET THE RECORD SHOW

1977-1978
The first AIDS cases were reported in the United States in 1981. The disease was initially called "GRID" (Gay-Related Immune Deficiency) and was thought to be linked to the use of intravenous drugs. The first person to die from the disease was a 39-year-old man named Robert Galanter in 1982.

1988 SAY NO TO COSMO

1988
The AIDS Memorial Quilt was first displayed in Washington, D.C. in 1987. It was a collection of thousands of handmade panels, each representing a person who had died from AIDS. The quilt was a powerful symbol of grief and a way for people to share their stories.

NINE DAYS OF RAGE

1987-1988
The AIDS Memorial Quilt was first displayed in Washington, D.C. in 1987. It was a collection of thousands of handmade panels, each representing a person who had died from AIDS. The quilt was a powerful symbol of grief and a way for people to share their stories.

SEIZE CONTROL OF THE FDA

1988
The AIDS Memorial Quilt was first displayed in Washington, D.C. in 1987. It was a collection of thousands of handmade panels, each representing a person who had died from AIDS. The quilt was a powerful symbol of grief and a way for people to share their stories.

PROTEST AT TRUMP TOWER

2020
A group of people gathered outside Trump Tower in New York City to protest against the president's policies on the COVID-19 pandemic. The protesters held signs and chanted slogans, demanding that the government take action to protect public health.



Creative Communities

How Claire Trevor School of the Arts clubs cultivate belonging and equity beyond the classroom and across campus

By Diana Kalaji



At UC Irvine's Claire Trevor School of the Arts (CTSA), students' success goes beyond main-stage productions, choral performances and thesis exhibitions. With over 100 clubs on campus, organizations tied to CTSA provide students with spaces of belonging, community and maximum creative opportunities. Clubs like Brown Bag Theatre Company, rooted in highlighting Latinx theatre and experiences through performance, and Bare Bones Dance Theater, which promotes inclusivity by offering

workshops to dancers at any skill level, provide unique spaces for expression. Catalyst Undergraduate Art Gallery, the only student-led art gallery on campus, supports the growth of emerging artists, while touring choral ensemble Voces brings vocalists together to perform locally and internationally, building a global community. Each organization contributes something special, enriching the fabric of CTSA and creating a sense of home.

Brown Bag Theatre Company

"At the forefront of Brown Bag is the ability to create a community that has no bounds and no judgments," said Nadia Garza '25, a leadership team member of Brown Bag Theater Company (BBTC).

Founded in 2012 with only three members, BBTC's goal was to expand Latinx theatre at UC Irvine. Over a decade later, the club now has hundreds of supporters witnessing productions showcasing how art can be a cultural force for transformation and community enrichment. With works centered on Latinx experiences, BBTC creates an environment where people's creativity and identities are held sacred.

"At the forefront of Brown Bag is the ability to create a community that has no bounds and no judgments."

Image: End of the World Variety Show

Photo: Courtesy of Brown Bag Theatre Company



"In this day and age, there are not enough places that people can go to for a sense of security," said Garza. "The goal of BBTC is to foster a sense of community."

With the support of CTSA, BBTC has presented powerful productions in the Little Theatre, Nixon Theatre and Experimental Media Performance Lab (xMPL). These include *Mojada*, which explores a family's journey across the Mexican-American border, and *Real Women Have Curves*, which examines gender politics, body positivity and the Latina immigrant experience.

"Our theme this year is *Finding Light Under the Rubble: A Season of Seeking Hope*," said Garza. "We want to highlight the trials and triumphs of different experiences with the utmost care."

When deciding the theme for the 2025 season, club members participated in story circles, sharing their unique experiences to find a central theme for the year's productions. A production to look forward to, with a title yet to be revealed, is about a singular story told between generations of women and how they each process it differently.

"Every year, there is a strive to continue to uplift our community," said Garza. "Everyone gives so much; it's hard not to want to shoot for the stars."

Image: (bottom) Brown Bag Theatre club members tabling at the annual Arts Involvement Fair at CTSA.

Photo: Emily Zheng





Bare Bones Dance Theater

"Bare Bones Dance Theater makes dance accessible on campus," said Sarah Sun '25, executive and artistic co-director of Bare Bones Dance Theater (BBDT).

With over 37 years of history, BBDT is one of UC Irvine's oldest clubs committed to inclusivity and artistic freedom. The club hosts an annual dance concert where undergraduate dance majors and the broader UC Irvine community create a professional theatrical experience. BBDT also offers free, donation-based workshops taught by industry professionals, welcoming students at any dance level.

"Studying dance can be rigid, and that's not for everybody," said Carly Fiskness '25, executive and artistic co-director of BBDT. "Bare Bones is a great place where no one is grading you — you can express yourself creatively, no matter how much experience you have."

Although dance is at the core of BBDT, the club encourages its members to step

out of their comfort zones and develop skills in areas like arts administration and lighting design.

"Bare Bones isn't just about dance," said Sun. "It's lighting, costume design, business administration and more. It's a butterfly effect where one workshop can change your life."

The club's impact stretches beyond the campus at UC Irvine. BBDT is committed to communal outreach, with local high schools and middle schools invited to showcases and rehearsals. Dance is often a communal experience, and that sentiment drives BBDT.

"Through the Collegiate Conference for Movement Artists, we partner with colleges across Southern California to create a weekend of dance," said Fiskness. "It's a great way to connect with people and gain new perspectives."

Image: (above) BBDT performance of Purrr, choreographed by Randy Phalouka '24.

Photo: Taesung Hwang

For those considering joining a club like BBDT, Sun and Fiskness emphasize the value of investing in your creative practice.

"You get out what you put into the club," said Sun. "Whether you attend workshops or choreograph a piece, the experience can be one of your best moments at UCI."

Catalyst Undergraduate Art Gallery

"Our mission is to create an inclusive environment where all students, regardless of race or gender, can showcase their work in a gallery space," said Aejin Yi, head curator of Catalyst Undergraduate Art Gallery.

As UC Irvine's only fully student-run art gallery, Catalyst serves as a hub that supports the creative, academic and social growth of students across campus.

"Having supportive peers helped me be more open and prouder of my work."

When Yi decided to join Catalyst, she wanted to find belonging outside of the classroom.

"I felt disconnected from my community," said Yi. "Since joining Catalyst, I've gained confidence as an artist. Having supportive peers helped me be more open and prouder of my work."

Image: (below) Bare Bones 2023-2024 Board
Photo: Taesung Hwang





Throughout the year, Catalyst hosts open calls for students to be featured in the gallery, including one that coincides with Tenth Thursday, the Department of Art's largest exhibition, showcasing work from all art classes. This timing allows members to reach a broader audience for their work on campus, regardless of major.

During the fall quarter, the club has a readymade tradition where anyone can come to the gallery with their completed artwork and have it on display. With numerous possibilities, Catalyst welcomes students to step out of their artistic box.

"Don't be afraid to submit your work," said Yi. "You never know the impact your art has — any medium and message you use has an impact!"

Image: (above) Catalyst club members invite students to draw at the annual Arts Involvement Fair at CTSA.

Photo: Emily Zheng

Voces

"Voces has been a blessing to my career and academic development," said Michael Castigador Balerite, Voces choir ensemble member. "Not only as a musician but as part of a community united by the goal of making music."

Voces is a student-run touring choral group in partnership with the UC Irvine Chamber Singers. From Ireland to New York City and plans to perform in Portugal next year, Voces opens new pathways for students to unlock their creativity and have enriching experiences.

“Without the community, without the people who can admire, laugh and cry — what we do is irrelevant.”

“We were able to sing at Carnegie Hall,” said Balerite. “It was my first time in New York City, and to be in a metropolis built on making art made it all the more special.”

Members range from music to non-music majors whose musical knowledge goes the extra mile in singing challenging music.

Image: *Voces and UCI Choir in NYC before their performance in Carnegie Hall.*

Photo: Toni Dulce

“The pieces we perform are not just fun, they’re emotional,” said Balerite. “They bring the listener and the performer’s mind to conceiving the world differently.”

The ensemble sees its audience as important to the singers themselves. The relationship between the performer and participant creates greater connections.

“Without the community, without the people who can admire, laugh and cry — what we do is irrelevant,” said Balerite. “We members of Voces go into every rehearsal knowing that there is a soul who will be touched by our singing.”

To learn more about CTSA-affiliated student clubs, visit arts.uci.edu/student-clubs.



WINTER 2025



SEASON EVENTS

2024-25 Season-At-A-Glance

Winter 2025

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

Spring 2025

Through April 5*	<i>The Intimacies Between Continents</i>	CAC
Through April 19*	<i>Engaging the Margins</i>	BC
TBD*	Theater of Community	Arts Campus
TBD*	UCI Symphony Express	WSH
April 1-26*	UC Irvine Dance Graduate Thesis Concerts	xMPL
April 6*	Music Honors Concert	WSH
April 11*	Vocal Arts Concert: <i>Liederabend</i>	WSH
April 17-19	<i>Dance Escape 2025</i>	CTT ●
April 19	<i>Dance Escape 2025</i> (Streaming)	ONLINE
April 19-May 3*	M.F.A. Thesis Exhibition, part 1	UAG, CAC, R
April 22*	UC Irvine Giving Day	ONLINE
May 1-3	UCI Dance: <i>Physical Graffiti 2025</i>	CTT ●
May 2-10	UCI Drama: <i>La Belle et la Bête</i>	xMPL
May 3	<i>Physical Graffiti 2025</i> (Streaming)	ONLINE
May 3	Music Artist Series: An Evening of Chamber Music	WSH ●

May 8*	Music Artist Series: International Contemporary Ensemble (ICE)	WSH
May 10	UCI Opera Workshop	IBT
May 10-24*	M.F.A. Thesis Exhibition, part 2	UAG, CAC, R
May 14*	UCI Jazz Combos	WSH
May 16-17*	Music Artist Series: <i>The Ghost of Autumn Winds</i> (秋風の霊)	xMPL
May 17-June 7*	M.F.A. Spring Exhibition	BC
May 21	UCI Jazz Orchestra	WSH ●
May 27	UC Irvine Choral Concert: <i>Journey Across Continents:</i> <i>UC Irvine Choral World Tour</i>	WSH ●
May 30-June 7	UCI Drama: <i>Starmites</i>	CTT ●
May 31*	Listen to the Motion	xMPL
June 2	UCI Wind Ensemble	WSH ●
June 4*	UCI Guitar Ensemble	WSH
June 5-14*	Undergraduate Honors Thesis Exhibition	UAG, CAC, R
June 5*	Tenth Thursday Student Exhibition	AC
June 6	UCI Symphony Orchestra	IBT
June 9*	UCI Chamber Music Concert	WSH

Venues

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

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

Dates, venues, titles are subject to change.

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

* indicates free event / ● indicates tentative shuttle availability.

Winter Quarter 2025 Events

Claire Trevor School of the Arts invites you to experience engaging exhibitions and performances, including *The Intimacies Between Continents* installation, *Dance Visions 2025*, the dark comedy *Gloria* and a music series with Professor Emeritus Kei Akagi's trio.

ART/UAG



Jan. 25-April 5, 2025

Opening Reception: Saturday, Jan. 25, 2-5 p.m.

The Intimacies Between Continents

Curated by Coleman Collins

The Intimacies Between Continents presents the works of several contemporary artists whose works explore the complex and often concealed relationships between space, place and power. Working variously across video, sculpture and installation, the exhibited artists highlight the ghostly connections that form between disparate societies under the auspices of consumer culture.

Contemporary Arts Center Gallery

Free admission

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

Image: *Africanus Okokon, Second Contact (Participation), 2024, brass, glass, found 19th century Ghanaian sea chest, 29 x 32 x 912 in.*

BEALL CENTER



Jan. 25-April 19, 2025

Opening Reception: Saturday, Jan. 25, 2-5 p.m.

Engaging the Margins

Co-curated by Antoinette LaFarge and Jesse Colin Jackson

Engaging the Margins presents the work of contemporary artists committed to experimenting in the marginal areas where art making, practice-based research and scholarships in wild or abandoned landscapes, but all interrogate the ways in which art is positioned in a culture that continues to marginalize artists working across disciplinary boundaries. The artists were among those featured in Jackson and LaFarge's anthology *Experimental Practices in Interdisciplinary Art: Engaging the Margins* (Brill, 2024), which will launch alongside the exhibition.

Engaging the Margins is supported by The Beall Family Foundation.

Beall Center for Art + Technology

Free admission

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

Image: *The Trauma Surrogates, Segment 3 of No Claim to the Blue-Green Bloom by Krista Davis, 2022. Still image from video.*

DRAMA



Jan. 31-March 1, 2025

Theater of Community

UC Irvine drama professors, executive producers

Zachary Price, founder and co-director

Bryan Reynolds, co-director

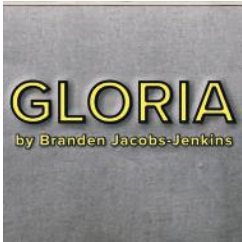
Rooted in the University of California's commitments to respect, equity, learning and justice, *Theater of Community* explores through performances, workshops and dialogue bias and bigotry, particularly anti-Blackness, Islamophobia and anti-Semitism, while promoting free speech with the aim of developing and sustaining a diverse and equitable community grounded in principles of care and compassion.

Experimental Media Performance Lab (xMPL)

Free admission

For more information, visit www.arts.uci.edu/events

DRAMA



Jan. 31-Feb. 8, 2025

UCI Drama: *Gloria*

By Branden Jacobs-Jenkins

Directed by Andrew Borba

Get ready for the explosive Pulitzer Prize finalist *Gloria*, a dark comedy by Branden Jacobs-Jenkins that skewers the cutthroat culture of modern media. Follow a group of twenty-something editorial assistants at a prestigious Manhattan magazine as they navigate ambition, opportunity and the pursuit of success. From satire to thriller, this play of wit and irony keeps audiences engaged as the stakes for telling one's own story reach new heights.

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

Robert Cohen Theatre

Jan. 31, Feb. 1, 6, 7, 8 *8 p.m.*

Feb. 2, 8 *2 p.m.*

Feb. 5 *7:30 p.m.*

\$25 / 22 / 20 / 21 / 10

Please join us after each performance for talkbacks with company members and scholars.

Gloria is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service collection. (www.dramatists.com)

ART



Feb. 8-March 1, 2025

Opening Reception: Saturday, Feb. 8, 2-5 p.m.

M.F.A. 2nd Year Exhibition

This exhibition of second-year M.F.A. students presents works for their advancement to candidacy at the Claire Trevor School of Arts at University of California, Irvine.

University Art Gallery and Room Gallery

Free admission

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

MUSIC



Feb. 14-15, 2025, 8 p.m.

Music Artist Series: Kei Akagi Trio

Featuring UC Irvine Professor Emeritus, Kei Akagi

The Kei Akagi Trio with Darek Oles and Jason Harnell has been together for over three decades and is one of the most continuous and venerated ensembles in the Los Angeles area. The UC Irvine performance will feature original selections from Akagi's album releases from the last decade.

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

Winifred Smith Hall

\$20 / 17 / 17 / 15 / 10



MUSIC



Wednesday, Feb. 19, 2025, 8 p.m.

UCI Jazz Combos

Organized by Michael Dessen

The Department of Music invites you to an engaging evening of music and improvisation as UC Irvine undergraduate jazz students perform in this quarterly concert. The event will feature small student ensembles, each directed by our distinguished jazz faculty.

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

Winifred Smith Hall

Free admission

DANCE



Feb. 20-22, 2025

Dance Visions 2025

Diane Diefenderfer and Tong Wang, artistic directors

Dance Visions 2025 is the premier annual production for the Department of Dance. Featuring works by faculty choreographers, the concert showcases diverse genres integrating dance, music and theatrical elements, representing the culmination of creative exploration.

Generous support for Dance Visions 2025 is provided by Pan America Chinese Dance Alliance.

Irvine Barclay Theatre

Feb. 20, 21, 22 8 p.m.

Feb. 22 2 p.m.

\$30 / 26 / 26 / 24 / 10

Also streaming Feb. 22, 2 p.m. | \$15

MUSIC



Wednesday, Feb. 26, 2025, 8 p.m.

UCI Jazz Orchestra

Jerry Pinter, conductor

Spend an evening with the UCI Jazz Orchestra, showcasing a broad spectrum of jazz from the big band era to contemporary styles.

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

Winifred Smith Hall

\$10



MUSIC



Friday, Feb. 28, 2025, 8 p.m.

Artist Series: Rajna Swaminathan, Ganavya & Utsav Lal

Rajna Swaminathan, mrudangam/voice, compositions

ganavya doraiswamy, voice, compositions

Utsav Lal, piano, compositions

In this collaborative performance, Rajna Swaminathan (mrudangam, voice), ganavya doraiswamy (voice) and Utsav Lal (piano) explore multiple intersections among South Asian music, jazz/creative music and other sound worlds. The trio format brings their creative voices into deeper dialogue, as original compositions intertwine with innovative arrangements and expansive improvisations.

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

Winifred Smith Hall

\$20 / 17 / 17 / 15 / 10



DRAMA



Feb. 28-March 15, 2025

UCI Drama: *Quit Bitchin'*

Written by Anna Marjorie Fitzgerald

Directed by Juliette Carrillo

Maddie, Tig and Jules are in a laundromat in rural America, exploding with pent-up rage from young motherhood, workplace misogyny, and uncertainties about marriage. With help from three powerful women who run the local liquor store, Maddie, Tig and Jules find new freedom to face life.

Claire Trevor Theatre (stage)

Feb. 28, Mar. 1, 6, 7*, 8, 13, 14, 15

8 p.m.

Mar. 2*, 8, 15

2 p.m.

Mar. 5, 12

7:30 p.m.

\$25 / 22 / 20 / 21 / 10

** Please join us after the performance for a talkback with company members and scholars.*

MUSIC



Saturday, March 1, 2025, 8 p.m.

Artist Series: Lorna Griffitt, piano

Join pianist Lorna Griffitt on a journey through musical treasures by Bach, Chopin, and the scintillating and mesmerizing *Le tombeau de Couperin* by Maurice Ravel. Also on the program will be the world premiere of a work by Yungwha Son, a Korean-American woman composer who received her Ph.D. in music composition from UC San Diego.

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

Winifred Smith Hall

\$20 / 17 / 17 / 15 / 10



ALUMNI



Saturday, March 1, 2025

UCI Irvine Homecoming Festival 2025

Reconnect with fellow Anteaters at Aldrich Park for a memorable day celebrating our Anteater community. Enjoy an afternoon of Ferris wheel rides, food trucks, family fun zone, live music, homecoming court coronation, pre-game rally before Men's basketball takes on Black and Blue Rival Long Beach State and so much more.

Aldrich Park

Learn more at homecoming.uci.edu.

MUSIC



Thursday, March 6, 2025, 8 p.m.

UCI Symphony Orchestra

Dr. Geoffrey Pope, conductor

Attend an evening of orchestral classics performed by the UCI Symphony Orchestra, conducted by Dr. Geoffrey Pope. Enjoy pieces from your favorite composers and a special performance by the winner of the 2025 UC Irvine Concerto Competition.

The UCI Symphony Orchestra is one of the premier large performance ensembles in Orange County, representing the Department of Music. The orchestra has existed since 1966 and offers music majors, non-majors, faculty and other community members the opportunity to study and perform symphonic music of the ages.

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

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

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

MUSIC



Saturday, March 8, 2025, 8 p.m.

UCI Opera Workshop

Andreas Mitisek, artistic director

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

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

*Winifred Smith Hall
Free admission*

MUSIC



Monday, March 10, 2025, 8 p.m.

UCI Wind Ensemble

Kevin McKeown, conductor

Join the UCI Wind Ensemble, led by Kevin McKeown, for a concert featuring an array of traditional and modern compositions crafted for wind bands. This performance highlights the ensemble's exploration of diverse musical styles and its dedication to the wind band tradition.

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

*Winifred Smith Hall
\$10*



MUSIC



Tuesday, March 11, 2025, 8 p.m.

UC Irvine Choral Concert | *Finding Light: Alzheimer's Stories* by Robert Cohen

Featuring UC Irvine Chamber Singers and Concert Choir

Dr. Irene Messoloras, conductor

Co-presented by UCI MIND

Experience a powerful musical journey through Alzheimer's, featuring soloists, choir, percussion and piano by Robert Cohen. This powerful work, with texts by patients and caregivers, highlights the disease's impact and the power of music. Join us for a moving tribute and support the fight against Alzheimer's.

Join us at 7 p.m. for a pre-concert panel talk in partnership with UCI MIND

Irvine Barclay Theatre

\$21 / 18 / 18 / 16 / 10

MUSIC



Wednesday, March 12, 2025, noon

UCI Guitar Ensemble

Organized by T.Y. Zhang

Join the UC Irvine guitar students for a concert featuring a selection of timeless global compositions. The program includes solo and ensemble performances that span six centuries, highlighting the integration of guitars with various instruments.

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

Winifred Smith Hall

Free admission

ART



Thursday, March 13, 2025, 6-8 p.m.

Tenth Thursday Undergraduate Student Exhibitions

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

Join us for Tenth Thursday, an evening showcasing art exhibitions and projects by the talented and creative undergraduates of the Department of Art. Experience a variety of works including painting, drawing, ceramics, photography, video, sculpture, performance and installations. Engage with the artists and celebrate the completion of their end-of-quarter class projects. Don't miss this inspiring event!

Arts Campus

Free admission

ART



Thursday, March 13, 2025, 8 p.m.

The Art of Performance @ UC Irvine 10th Edition

Curated and produced by Deborah Oliver

The Art of Performance in Irvine 10th Edition will feature two new full-length performance art pieces presented live in the xMPL, followed by a post-performance conversation with the artists and the audience.

This event is sponsored by the Department of Art and the Jacki Apple Fund.

*Experimental Media Performance Lab (xMPL)
Free admission*

Image: "Ori Whispers Procession," Fowler Museum, by Patrick Shao

ART



March 13-22, 2025

Opening Reception: Thursday, March 13, 6-8 p.m.

20th Annual Guest Juried Undergraduate Exhibition

The 20th Anniversary Juried Undergraduate Exhibition features works by over 30 students from the Department of Art, including painting, drawing, photography, installation, sculpture and video. Join us at the opening reception for light refreshments.

*University Art Gallery, Room Gallery
Gallery Hours: Tuesday-Saturday, noon-6 p.m.
Free admission*

MUSIC



Saturday, March 15, 2025, 8 p.m.

ICIT Showcase Concert

Organized by Kojiro Umezaki

The ICIT Showcase Concert presents original works by Ph.D. students in Integrated Composition, Improvisation and Technology (ICIT) from the Department of Music.

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

*Winifred Smith Hall
Free admission*

MUSIC



Monday, March 17, 2025, 8 p.m.

UCI Chamber Music Concert

Organized by Sarah Koo Freeman

This program features exceptional students from UC Irvine's Department of Music performing renowned chamber music masterworks. Experience a selection of sophisticated compositions, showcasing the students' technical skill and interpretive depth in an intimate chamber music setting.

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

Winifred Smith Hall

Free admission



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

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

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

Tickets

Complimentary Shuttle Service



2024-25 Box Office Information

Hours

Wednesday & Thursday, noon-4 p.m.

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

Contact

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

UAG University Art Gallery

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

Tickets

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Ways to Save

Ticket Packages

www.arts.uci.edu/package

Group Sales

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

Directions and More Information

Maps

www.arts.uci.edu/directions

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

UCI Parking

www.parking.uci.edu

Pre-purchase permits at www.arts.uci.edu/parking

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

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

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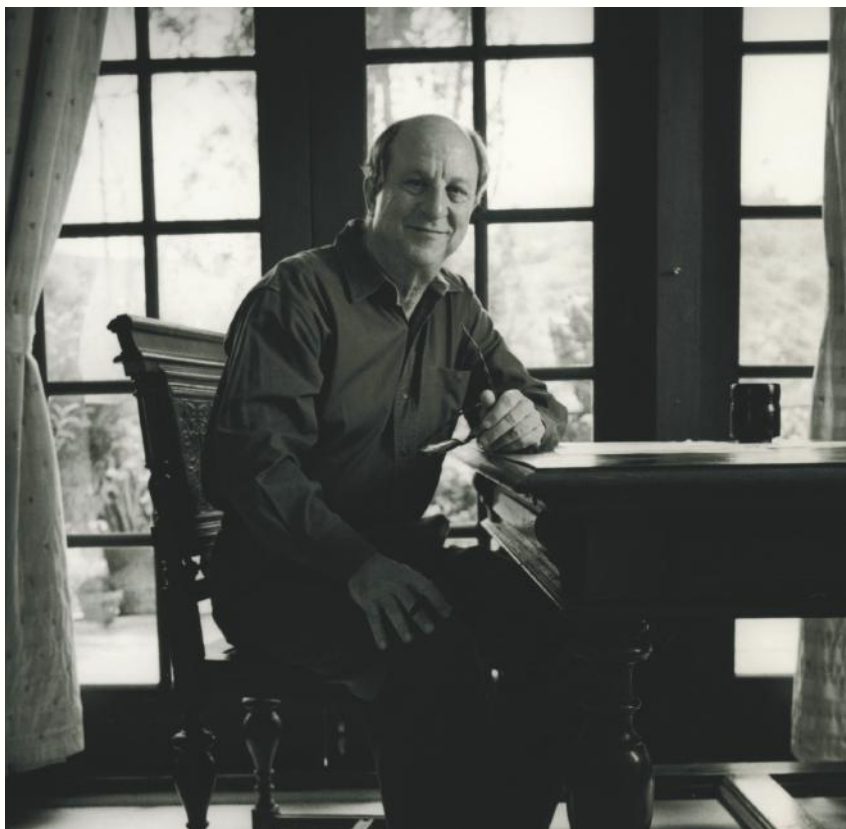
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UC Irvine
Claire Trevor
School of the Arts



In memoriam

Robert Cohen

1938-2024

Claire Trevor Professor of Drama Emeritus Robert Cohen passed away on Nov. 15, 2024, at 86. Cohen served as the founding faculty of the Department of Drama and was a towering figure in the theater world. Cohen joined UC Irvine in 1965 after earning his undergraduate degree from UC Berkeley and his D.F.A. from Yale University. He played a critical role in developing the Department of Drama, serving as its founding chair for 25 years and creating the M.F.A. in Drama program. Cohen and his wife established the Robert and Lorna Cohen Endowment for Excellence in Drama in 2008 to bring world-class speakers and artists to the department. Professor Cohen received UCI's highest honor, the UCI Medal, in 1993 and the UCI Distinguished Faculty Award for Research in 2015, among many other honors. The Claire Trevor School of the Arts renamed the Studio Theatre the Robert Cohen Theatre in 2011 and bestowed a Claire Trevor Commemorative Star on him and his wife in 2016 in recognition of his remarkable contributions.

UC Irvine

Claire Trevor School of the Arts

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