

CONNECT

UCI Claire Trevor School of the Arts



Impacting Arts Research

Spring 2022 Season

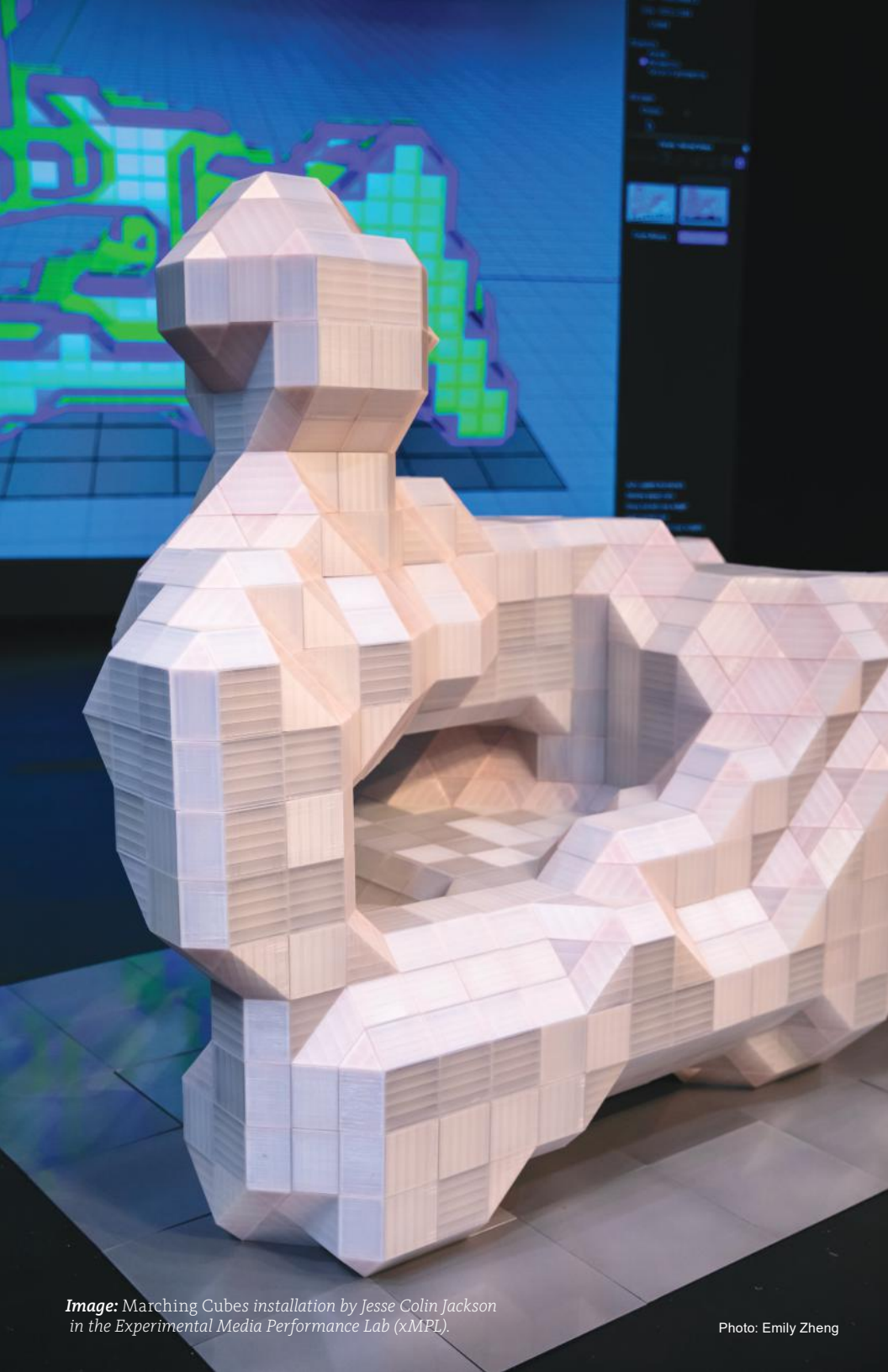


Image: Marching Cubes installation by Jesse Colin Jackson in the Experimental Media Performance Lab (xMPL).

Photo: Emily Zheng

Associate Dean's Message



It's a special honor for me to write this message as we celebrate Dean Stephen Barker's 35 years of service at UCI and his well-deserved retirement.

As you'll read in this issue of CONNECT, Dean Barker's years with us have been enormously impactful, shaping the Claire Trevor School of the Arts and UCI with his insatiable

curiosity, inexhaustible energy and enduring passion for creating interdisciplinary opportunities for the 21st century. The creative capital at UCI, that we all know and value today, would not have flourished without Stephen's leadership.

Stephen and I share a passion for arts research, the other focus of this issue. Research in the arts comes in many forms, as demonstrated in this issue with relevant stories. First, read how three of our art M.F.A. pioneers have been paving the way for a generation. Learn how drama alum Skyler Gray is breaking down barriers for young artists. Dean's Art Board member and Arts Advocate Matt Bailey is paying it forward by supporting creative entrepreneurship in Orange County. And our Catalyst team, a collaborative of undergraduate visual art students, is innovating their way through the pandemic's challenges.

And finally, to honor Dean Barker's remarkable legacy, Dean's Arts Board members Tom Nielsen and Richard and Cheryll Ruszat have pioneered yet another opportunity to impact arts research at UCI. Read how the newly established "Stephen Barker Arts Research Endowment" will maintain and grow resources for arts research and innovation at UCI — for generations to come — and allow CTSA to continue to push creative disciplines forward.

Enjoy this special edition of CONNECT and learn more about how CTSA is impacting arts research.

A handwritten signature in black ink, reading "Jesse Colin Jackson". The signature is fluid and cursive, with a long horizontal stroke at the end.

Jesse Colin Jackson
*Associate Dean,
Research and Innovation*



CONNECTIONS

Taking a Bow

Dean Stephen Barker will retire after 35 years of service to UCI. We take a look back at his career and contributions



FACULTY RESEARCH

Hooked from the Start

Professor Michael Hooker receives top honor for career achievement in sound design



ANTEATERS IN THE ARTS

Forging a Common Bond

Three UCI M.F.A. artists from 1969-71 reconvene in an Armory exhibition in Pasadena



ARTS ADVOCATES

Arts Entrepreneur

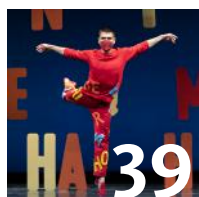
Meet Matt Bailey, an entrepreneur who joined the Dean's Arts Board as a champion for visual arts and technology



STUDENT RESEARCH

Catalyst for Innovation

Learn more about how Department of Art students are getting creative outside gallery walls



2022 SPRING SEASON

A Bursting Schedule

The School is in full spring swing with performances and exhibitions from all departments making it the busiest season since before the pandemic hit

CONNECT

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Stephen Barker, photo by Steve Zylilus

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

A Triumphant Homecoming

The 49-member UCI Symphony Orchestra, conducted by Maestro Stephen Tucker, returned to the Irvine Barclay Theatre stage after an 18-month hiatus with a Thanksgiving concert worthy of the sold-out show. The concert featured pieces by composers Edvard Grieg and Joseph Haydn and began with Antonín Dvořák's "Romance," Op. 11, showcasing third-year music and computer science major and concertmaster Joseph Wong on violin (pictured here).



Photo: Steve Zylus



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Taking a Bow

By Christine Byrd

Stephen Barker's career is hard to pin down: He has been a dancer, actor, director, creative writer, translator, critical theorist and, for many years now, an academic administrator. When he retires in June, after eight years as dean of the Claire Trevor School of the Arts, he will leave a legacy that extends well beyond the school.

“Stephen Barker has contributed significantly to campus by connecting the arts with many disciplines, from medicine to humanities, business to biology and more,” says Hal Stern, UCI provost and executive vice chancellor. “We have been enriched by his dedication to interdisciplinary arts research, and the future of arts at UCI is all the more brilliant because of his 35 years of service.”

Barker was instrumental in launching all three of the school's doctoral programs in arts, establishing a museum of California artwork, and ensuring that arts became an integral part of the hard sciences that UCI is known for.

Chatting over Zoom from his home office, surrounded with book-lined shelves, Barker wears his signature all-black attire, and reflects on the series of opportunities that have kept him anchored to UCI, yet always in motion, for over three decades.

Image: A contact sheet of faculty headshots taken by the university for the newly minted professor in the Department of Drama, circa 1988.

Photo: Courtesy of the UCI Libraries and Special Collections

Coming to UCI

Barker grew up in a small town in Iowa, and earned his bachelor of arts at Amherst College, a small – and at the time all-male – liberal arts school in Massachusetts. He met his wife Michelle at the nearby women's college, Mount Holyoke.

After graduating, Barker continued studying dance and theater in London before touring internationally with a contemporary dance troupe, and acting and directing in the United Kingdom and New York. He returned to school in the late '70s, earning his M.F.A.

“One of the most satisfying parts of my tenure has been raising awareness of the way in which arts are radically interdisciplinary.”

in creative writing at the University of Arizona. While there, he became enraptured with critical theory and decided to pursue a Ph.D. in English and launch his academic career. Barker and his fellow graduate students idolized UCI's famous critical theorists who at the time included faculty members J. Hillis Miller, Wolfgang Iser and Murray Kreiger. Jacques Derrida, considered the “father of deconstruction,” joined the



faculty in the School of Humanities 1987, the same year Barker landed his dream job as assistant professor of drama in what was then called the School of Fine Arts.

“I came here to do critical theory at a time when UCI was the center of the world in critical theory,” says Barker. “Being able to come and work with the great thinkers in critical theory was amazing. I was able to bring that kind of thinking and action to the School of the Arts.”

Barker leveraged UCI’s strength in critical theory in one of his very first endeavors: founding the campus’ first Ph.D. program in the arts, a joint doctoral program in drama and theater between UCI’s Department of Drama and UC San Diego’s Department of Theater and Dance.

“Drama is not just what’s on the stage; it’s the text, the culture, and all of the abstraction that surrounds the theater,” explains Barker. “Our joint Ph.D. continues to be a very robust program today, attracting a significant number of international students, and sending our graduates out into very selective tenure track jobs in academia.”

Within three years of his arrival, Barker became chair of the drama department and, just two years later, associate dean. He also served as chair of studio art for two years. He was subsequently asked by Chancellor Laurel Wilkening to serve as faculty assistant to the chancellor, a role he held again under Chancellor Ralph Cicerone. He even served as director of UCI’s Education Abroad Program in Grenoble and Lyon, France, during what turned out to be the tumultuous period in which the

Image: Barker welcomed guests during a donor event for the annual New Swan Shakespeare Festival summer program.

Photo: Will Tee Yang



Image: Barker (center), in 1972, danced in a piece choreographed by Richard Alston for the London Contemporary Dance Theatre.

September 11 terrorist attacks occurred, putting American students abroad on high alert.

Looking back on the series of opportunities presented to him since arriving at UCI, he says, “It’s been kind of like a relay race where I picked up a baton.”

Picking up the Baton

Barker picked up the baton as interim dean of CTSA in 2014, becoming dean in 2016, and set about meeting with leaders of other schools and units to create partnerships that wove the arts into new and unexpected places. His efforts cultivated research projects



Photo: Courtesy of UCI Brain

Image: Dean Stephen Barker introduced “The Artistic Brain” collaborative presentation at the inaugural event for the UCI Brain Initiative.

with the UCI Brain Initiative to explore the science behind the brain’s artistic endeavors. When planning began for the new medical center in Irvine, Barker was involved in incorporating arts as an essential part of the space to promote healing. With the School of Humanities and School of Medicine, he also helped launch the Center for Medical Humanities which explores how illness, disease, and disability affect people’s social lives.

“One of the most satisfying parts of my tenure has been raising awareness of the way in which arts are radically interdisciplinary. They really insinuate themselves into every corner of experience,” says Barker. “As dean, I’ve had the incredible opportunity of trying to support really creative people doing really creative things across the campus.”

Within CTSA, Barker established the Institute for 21st Century Creativity (21C) in 2017 to encourage new research

“..the artist’s role in contemporary culture is central to the development of a healthy society.”

and creative projects connecting art, technology and design. In 2020, Barker spearheaded an initiative focused on arts research, appointed an inaugural associate dean of research and innovation, and established a series of 21C Research Grants to fund interdisciplinary collaboration and leading-edge artwork.

“Research is the key word at UCI and, in general, that means science – test tubes and telescopes. But in the arts we research the nature of human experience – all of its flaws and foibles, its dark side as well as its light side,”

explains Barker. “The chief difference in the model of inquiry in the arts is that we are not actually looking for solutions to problems we’re interrogating their complexities.”

Barker oversaw the launch of two new doctoral programs in music: Integrated Composition, Improvisation, and Technology, which focuses on more experimental types of music that incorporate computer software, as well as the more traditional History and Theory of Music. Barker points out that Ph.D. programs elevate the status of arts schools among peers, and help secure additional funding from the university.

Arts and Philanthropy

One of the biggest responsibilities – and biggest worries – of any 21st century academic leader is funding. The arts are notoriously underfunded in the U.S., and that is only exacerbated by the national emphasis on science, technology, engineering and math, or STEM fields, an acronym that is sometimes expanded to STEAM, with the A for arts.

It comes as no surprise, then, that budget considerations have absorbed much of Barker’s attention. Barker reconstituted the Dean’s Arts Board

Image: Dean Stephen Barker (left) and Professor Kevin Appel (right), along with Professor Cécile Whiting from UCI Humanities (not pictured), co-curated the inaugural exhibition for the Institute and Museum for California Art, First Glimpse: Introducing The Buck Collection in the University Art Galleries.



Photo: Steve Zylus



Photo: Will Tee Yang

Image: (from left to right) Ivan Williams, Cheryll and Richard Ruszat, and Dean Barker, pose for the camera on top of the Contemporary Arts Center during the 2019 CTSA Open House event.

with community leaders willing to both champion specific areas within the school and help raise funds. Longtime arts advocates Cheryll and Richard Ruszat helped Barker launch the Claire Trevor Society, with membership dues supporting scholarships, fellowships, research, exhibitions and productions. In return, members get invitations to rehearsals, opportunities to meet choreographers and directors, and – in the case of a reception held amid giant set pieces in the production studio – literally go behind the scenes.

“It’s been a magical, eye-opening experience for so many people to have a chance to be behind the scenes and see what’s going on,” says Barker of the initial events hosted by the society. “We’ve set a high bar for ourselves with the Claire Trevor Society.”

As part of UCI’s Brilliant Future Campaign, which launched in 2019, CTSA received \$1 million from the Beall Family Foundation to support ongoing programming and exhibitions at the Beall Center for Art + Technology.



“Finding funding for the arts is never easy,” says Barker. “But I have been continually impressed, and deeply grateful, for the wonderfully generous supporters of the arts in Orange County whom I’ve had the pleasure of working with. We truly could not do what we do without them.”

Yet perhaps the most significant arts gifts the university received during Barker’s tenure were the donation of two unparalleled collections of California art: the Irvine Museum Collection and the Gerald E. Buck collection. Barker served as the founding executive director of the UCI Institute and Museum for California Art, which

received these two famous collections, as well as other relevant works of art. In this role, he co-curated the IMCA’s inaugural exhibit, *First Glimpse*, which was the initial public display of the Buck Collection, and showcased 50 paintings and sculptures, and brought more than 10,000 visitors to UCI.

“Here I was sitting in this office, still adjusting to being dean, when I got the call that we’d inherited this collection,” says Barker. “It was an incredible opportunity to create a place where this great research university could continue doing research focusing on the history and future of California arts.”

“I’ve been consistently renewed by the energy that I’ve been able to tap into to do new creative things at UCI,” he adds.

Not Slowing Down

Amid all of this activity, Barker remained a prolific academic, writing and editing four books, publishing four translations of French philosophy, producing 20 book chapters, 30 articles, and presenting at more than 150 conferences. He also served as a reviewer for over a dozen presses, and was a founding board member of the journal *Derrida Today*.

He currently serves on the executive boards for the Irvine Barclay Theatre and Arts Orange County, where he enjoys championing the importance of the “citizen artist.”

“It’s really been satisfying to raise awareness in the school and beyond, of the role of good citizenship that the arts play,” says Barker. “We have an obligation not only to really root into the great problems of history, the present and the future. Good citizenship also has to do with thinking through the way in which the artist’s role in contemporary culture is central to the development of a healthy society.”

While Barker's retirement signals a shift, he has no plans to slow down. He'll remain involved with community arts organizations and, of course, his beloved UCI.

"I love the way in which UCI has continued to develop its maverick status," Barker says. "At 55 years old, it's gone through all of the teething problems of an upstart, and now we're among the elite universities, and yet the feeling on the campus is one of being new. We are young and exciting. UCI presents itself as a place that isn't covered with ivy."

Barker says he's looking forward to spending more time with Michelle, his wife of 45 years, as well as his two grown sons. He also hopes to take long bike rides, and enjoy his second home in Provence. But he also expects to continue current book projects,

including new translations, and even studying Greek.

"I'm a very curious person, constantly finding new things to read about, explore, study," says Barker. "It's been wonderful to be at a very top research university to meet people doing truly cutting-edge work. I don't think I could have made a better choice of where to spend my career."

Dean Stephen Barker will retire from UCI on June 30, 2022. Learn more about the many contributions he has made to the School and University at www.arts.uci.edu.

Image: *Dean Stephen Barker stands in full regalia during the opening remarks at the CTSA graduation ceremony in 2018. During his time as dean, Barker ushered more than 2,000 arts students through graduation from the Claire Trevor School of the Arts.*



Endowment Honors Stephen Barker's Legacy

In advance of Stephen Barker's retirement as dean of the Claire Trevor School of the Arts, friends and supporters are pitching in to create an endowment that will not only celebrate his legacy but also ensure future funding for interdisciplinary arts research – which has been at the heart of Barker's 35-year career at UCI.

“Research and innovation in the arts are all around us, embedded in the cultural products that we produce, examine and enjoy,” says Jesse Colin Jackson, associate dean of research and innovation. “For CTSA faculty and students, research and innovation activities are the seeds that grow into creative excellence.”

From studying the science of movement to using technology to facilitate performances of musicians across continents, research and innovation elevate the arts at UCI.

The Stephen Barker Arts Research Endowment was established this year with founding gifts from Dean's Arts Board members and longtime advocates Tom Nielsen and Cheryl and Richard Ruszat. They hope to inspire others to support the endowment, too – because they care about arts research, want to honor Barker, or both.

“Professional training in the visual and performing arts focuses on the skills necessary to attain proficiency in the various disciplines. But at a research university, scholarship constitutes the bedrock on which such practice relies, infusing it with its essence: aesthetics,” says Rick Stein, President & CEO of

Arts Orange County, and another member of the Dean's Arts Board who is contributing to the endowment. “Stephen Barker's career as both a practitioner and a scholar exemplifies this synergy, and a research endowment is the perfect way to honor his long, distinguished service.”

Despite being one of the world's richest countries, the U.S. lags behind other nations in funding arts and culture. Theater troupes, orchestras, operas, ballet companies and museums all depend on public support for their work, often leading artists to play it safe.

“Dean Barker wants
to break the mold,
break down the silos of
disciplines, and push the
outer edge of art-making,”

“It's difficult to take risks as an artist of any kind, in the absence of support. So artists end up doing the safest thing within their discipline, be it a conventional gallery installation or restaging a popular theater production,” says Jackson.

Yet groundbreaking art tends to come from taking big risks, Jackson points out. In the 1970s, a cohort of avant-garde artists including M.F.A. student Chris Burden, who stuffed himself into a locker for five days as part of his thesis, helped put UCI arts on the map. Burden went onto an illustrious artistic career,

producing a number of iconic works, including the *Urban Lights* installation outside of LACMA.

For the last several years, a grant program established under Barker's leadership through the Institute for 21st Century Creativity (21C) has served as one of the school's only funding programs for explicitly experimental work and collaborations between disciplines. Additionally, CTSA's continued investment in the Experimental Media Performance Lab (xMPL), signifies an ongoing commitment to creating space and opportunities for leading-edge, interdisciplinary art. Both the xMPL and 21C are examples of programs that will receive support from the endowment.

"One of the hardest things about arts-based research projects is that there are a lot of unknowns," explains Jackson. "If you're producing some conventional choreography, you kind of know what the end looks like. This endowment will help us support projects where the outcome is a little less predictable, such as a dance experiment using new technologies that takes place in xMPL."

The xMPL has a track record of spawning experimental projects that have drawn national and international attention. The 2019 *Your Ocean, My Ocean*, combined dance, theater and music under the direction of professor John Crawford to highlight the plight of our oceans. The performance was later expanded and restaged at Brown University. Also in 2019, professors Antoinette LaFarge and Annie Loui, in consultation with UCI neuroscientist Jim Fallon, produced *Reading Frankenstein* which layered brain imaging, digital projections, a virtual creature and live actors to explore the ethics of genetic engineering. Plans

are underway to take the performance abroad. Similarly, Bryan Reynolds, Chancellor's Professor and Claire Trevor Professor, wrote and directed *Curie, Curie* using dance, music and video performance to tell the story of Nobel Prize Laureate Marie Curie. This year, the work was reproduced in Curie's hometown of Warsaw, Poland.

The beauty of an endowment is that all of the contributions go to the principal, which will never be spent – only the interest will be drawn each year. This allows the gifts to continue supporting arts research – and honoring Barker's legacy – in perpetuity.

"Dean Barker wants to break the mold, break down the silos of disciplines, and push the outer edge of art-making," says Ivan Williams, a filmmaker, UCI Foundation Trustee and Dean's Arts Board member who is making a gift to the endowment. "The disciplines will blend, merge and form new shapes. That excites me, and I think that's the mission Dean Barker has set for the school."

That's a mission that will live on as part of Barker's legacy, thanks to the investments of CTSA's donors and friends.

To learn more and ways to support the Stephen Barker Arts Research Endowment, contact Sarah Strozza at 949-824-0629 or [sstrozza@uci.edu](mailto:ssrozza@uci.edu), or visit the website at www.arts.uci.edu/barker-endowment.



Hooked from the Start

Professor Michael Hooker receives top honor for career achievement in sound design

By Jill Kato

Professor Michael Hooker has received the 2022 Distinguished Achievement Award in Sound Design from the United States Institute for Theatre Technology (USITT), the premiere organization in his field.

Hooker has a funny story about accepting, or rather almost not accepting, the USITT Distinguished Achievement Award, which honors individuals for their meritorious careers. The organization's annual

conference did not take place in-person due to the pandemic and because of that, Hooker had forgotten to pay his membership dues. So, when he saw an envelope from USITT amongst his pile of mail, he assumed it was a bill, and pushed it aside. He did not end up opening it for an entire month.

Image: Michael Hooker in his home studio.

Photos: John F. Day

“It was quite a shock,” Hooker says about when he finally opened the announcement. “I still don’t know what to say.”

Luckily, he wasn’t too late to accept the award.

“I’m absolutely honored and wonder how I’m worthy of it. I feel like I have imposter syndrome,” he says.

Designing Worldwide

Hooker may feel like an imposter, but the recognition seems obviously warranted to anyone surveying his career. He has designed sound and composed music for more than 125 productions, including *Looped* at the Lyceum Theatre on Broadway. His regional theatrical designs have been heard in *Oklahoma!* at the Oregon Shakespeare Festival, composer for the world premiere of *Quack* and sound design for *Pyrenees* at the Kirk Douglas Theatre, and *Sunday in the Park with George* at The Repertory Theatre of St. Louis. He’s also worked on numerous productions at South Coast Repertory and Pasadena Playhouse.

As a commercial sound designer and composer, Hooker has designed sound and produced music for themed entertainment productions all over the world. He recently composed attraction and background music for the Quest theme park in Doha, Qatar, and composed the music score for a Samuel Oschin Planetarium show at the Griffith Park Observatory.

Prior to joining the faculty at UCI, Hooker spent six years as Senior Media Designer for Walt Disney Imagineering, where he produced sound and music for Disney theme parks worldwide.

In His Blood

Hooker has been very successful commercially, but teaching is in his blood. Both of his parents are teachers,

and at a young age, Hooker began teaching swimming and piano lessons. At the University of Arizona, he was asked to teach a course on theater sound design as an undergraduate and was hired on as faculty after he graduated. As a graduate student at the California Institute of the Arts (CalArts), he developed the school’s sound design program while simultaneously earning his M.F.A. in performing arts design and technology. As an associate professor at the University of Cincinnati, College-Conservatory of Music (CCM), he created their M.F.A. and B.F.A. programs in sound design.

“My personal saying is sound is half the show.”

That’s Sound Design!

Hooker’s interest in sound design started in childhood when he would tinker with his family’s stereo equipment.

“I was that nerdy kid who helped set up the movie projector in elementary school,” he says.

In high school, Hooker discovered musical theater. He set up the school’s sound system and played piano in the orchestra pit as well. When his school’s theater productions needed a particular sound effect, it was Hooker who’d search through old sound effects records to find the right sound. Because it is hard to use records for theater productions, Hooker would then record the sound to a cassette tape to play in the theater.

“It wasn’t until my mentor in college said, you dummy, that’s sound design, did I realize what I had been doing,” Hooker says, laughing.

Since he was one of only a few students



Image: Hooker standing in front of the giant subwoofers being installed for the show he designed, Tarzan, at Shanghai Disneyland.

Photo: Courtesy of Michael Hooker

interested in sound design at the University of Arizona, he ended up working on five to six shows every season.

A Storyteller at Heart

For Hooker, sound design is all about storytelling. He reminds his students not to lose sight of the narrative in every decision they make.

“My personal saying is: Sound is half the show.” He explains how sound design can bring clarity to a narrative. If something isn’t being explained through dialogue, sound can fill in the gaps. As an example, Hooker suggests streaming anything on TV and turning off the sound. How much of the story can be understood? He then suggests

turning on the sound and not looking at the screen.

“No disrespect to those working on visuals, but I bet you’d probably understand more of the story by just listening,” he says.

Variety is the Spice of Life

Hooker will be honored in a ceremony for all USITT winners in March, where he will be interviewed by UCI colleague Vincent Olivieri and his former student turned colleague, Drew Dalzell. The interview will take place in front of a live audience. Hooker is close to Olivieri and Dalzell and jokes that the live interview could result in “mutually assured destruction.”

“I’m terrified it’ll end up a roast,” he says, laughing.

Although Hooker has worked on over 125 productions, he says it never gets old. The variety is what he loves most about his profession.

“It’s different every time—the process, the people. Each production must be rebuilt from the ground up. I’ve designed shows more than once and each manifestation is different. I enjoy watching the audience connect with the whole production. When everything works and gels together, those are magical moments I live for.”

To learn more about Michael Hooker and the M.F.A. in Sound Design in the Department of Drama, visit sound.arts.uci.edu.

Innovating Dance

When COVID's Omicron variant forced the university to shut its doors in January, the Department of Dance started to make a plan to innovate its annual premier presentation of faculty choreography, *Dance Visions*. Rehearsals had taken place, tickets were on sale, and everything had to change. Ultimately, they decided to professionally record the show on the Irvine Barclay Stage for a streaming experience similar to the National Theatre Live. The goal was to give the students the experience of dancing on a professional stage. The audience will experience the production up close and personal with the transformative plan as never before. Here we see Tong Wang, choreographer and artistic director for the show, prepping his dancers for "It takes two" with a pre-show warm-up (top), a backstage snap of the cast (middle), and filming on stage (bottom). *Dance Visions* is available on-demand with choreographer Q&A from March 10-26. More info is available at dance.arts.uci.edu.



Lighting design: Jacqueline Makenke
Costume design: Lauryn Terceira, Julie Keen-Leavenworth
Sound design: Costa Daros
Photos: Rose Eichenbaum



Anteaters in the Arts



Forging a Common Bond

Three UCI M.F.A. artists from 1969-71 reconvene in an Armory exhibition in Pasadena.

By Richard Chang

In 1969, three young women entered the newly formed M.F.A. program at UCI not really knowing what to expect.

They were all divorcees with children. Each was doing a kind of art that was considered experimental, non-commercial and definitely not mainstream. And they were trying to pursue careers in a distinctly male-dominated art world.

Over the decades, the three became close friends and would occasionally contribute to and participate in each other's work. The three women — Nancy Buchanan, Marcia Hafif and Barbara T. Smith — would become important and influential figures in the contemporary art world, and come to represent California contemporary art in all its experimental, performative and rebellious, even radical, glory.

“I always found her thinking about art to be really interesting — what can it be, and what can it do.”

More than 50 years after graduating from the M.F.A. program, they are together again in a new group exhibition at the Armory Center for the Arts in Pasadena. *how we are in time and space: Nancy Buchanan, Marcia Hafif, and Barbara T. Smith* opened Jan. 28 and runs through June 12.

Image (opposite): Marcia Hafif, Barbara T. Smith and Nancy Buchanan attend the reception for Hafif's solo exhibition, Marcia Hafif: From the Inventory at Laguna Art Museum in 2015.

Photo: Courtesy of Laguna Art Museum

This historical survey, organized by guest curator Michael Ned Holte, includes more than 50 works of photography, collage, video, performance documentation and architectural models. The exhibition covers a wide range of pursuits explored by these three artists over more than 50 years of art making.

The idea for the exhibition had been gestating in Holte's mind for quite some time. The initial kernel was planted when he saw the women gathering at a reception for Hafif's solo exhibition at Laguna Art Museum in 2015. But the plan was really spurred by Hafif's unexpected passing in 2018.

“That sort of focused my efforts and brought me to a point where I wanted to commit to doing this exhibition, which I proposed to the Armory Center and they agreed to it,” said Holte, an L.A.-based writer, independent curator and educator who serves as interim associate dean at California Institute of the Arts' School of Art.

“I had a relationship with Marcia since working with her in ‘Made in L.A.’ (in 2014 at the Hammer Museum). I knew how much she thought of Nancy and Barbara. Seeing how these three artists intersected in each other's work and lives maybe clarified the idea for the show at that point in 2018.”

Different Sides of the Artists

Thoughtfully arranged in the Armory's expansive Caldwell Gallery, *how we are* is a rich, if not comprehensive, historical survey of all three artists' work. It opens with *Ghost Quilt*, a new work by Buchanan, a translucent tapestry made

ALUMNI





Image: Nancy Buchanan and Barbara T. Smith, *With Love from A to B*, 1977, video still.

Photo: Courtesy of Barbara T. Smith and The Box, Los Angeles

of organdy hanging in front of a colorful, 1884 Victorian quilt, hand-sewn by her grandfather's cousin.

"My grandfather's cousin was a tailor, and she made fancy vests for gentlemen," Buchanan said during a recent interview. "I'm obsessed with the idea of reproducing the squares of this quilt and making them translucent. I made them the color organza. There's about a foot between the two. You can see her original quite clearly."

The exhibit features individual works by each artist dating back to the early 1970s, as well as some collaborative videos. The works are arranged along three thematic subjects — bodies, communication and dwelling.

In the "bodies" gallery, *Twin Corners* (1975) by Buchanan comprises a photograph of the artist's naked lower half, strategically placed next to a

mound of metal shavings and discards that's meant to resemble pubic hair.

Also in the "bodies" gallery are documents and relics from performances by Smith, who has built a national and international reputation on her boundary-pushing and ritualistic art performances.

Projected onto a screen are a trio of black and white videos portraying collaborative performances by Buchanan and Smith. *Please Sing Along* (1974) documents an actual, physical fight between the two artists, dressed in karate garments, at the Woman's Building in Los Angeles in 1974. And *With Love from A to B* (1977) focuses on the artists' hands as they exchange objects, gifts and gestures, and concludes with Smith slicing her finger with a razor blade.

"All of us were doing relatively radical

work,” said Smith, who turns 91 this year. “(Nancy) asked me to participate in the video. We were trying to show behavior contrary to what you would normally see. We were trying to fight and trying to win and trying to hurt each other. I just found it extremely difficult to — I agreed to do it — but to actually do it. To hurt Nancy, to beat her up if I could.

“It took quite a while to become indifferent that we were fighting like that. Nancy had twisted her ankle. Her blood was on my shoulder. She hit me so hard, I was seeing stars. Before I just thought of that as some fancy metaphor.”

The exhibition also features some newer collage works by Smith, as well as a variety of architectural and performance-based pieces by Hafif. While Hafif is known as a minimalist painter — she had solo exhibitions at Laguna Art Museum in 2015 and Pomona College Museum of Art in 2018 — her works with photography,

language, performance and architecture in this show reveal different sides of the artist.

Hafif’s Super-8 film *Notes on Bob and Nancy* (1970-77) captures Buchanan and her companion Robert Walker (also a UCI art graduate) as they reveal aspects of their relationship in both real and performed scenarios. Classmate Alexis Smith and critic Barbara Rose are also included in the film.

Hafif’s sculpture *The Oval House* (2002) is a contemplative architectural model made of white cloth, pebbles and a ceramic vase. The connected oval rooms are designed to be a meditative dwelling for only one person.

“I always found her thinking about art to be really interesting — what can it be, and what can it do,” said Buchanan, who used to stay with Hafif at her loft in New York City, or at her house in Laguna Beach. “The most interesting artists are asking that. Art is about the idea, for me.”

Image: Marcia Hafif, The Oval House, 2002. Cloth, pebbles, ceramic vase.

Photo: Courtesy of the estate of the artist and Fergus McCaffrey, New York



Smith, who admits that her own artwork has been difficult to sell for many years, also thinks *how we are in time and space* is a different and welcome take on all of the women's work.

"Those of us who know Marcia say this is a good chance to see her (alternative) work," she said. "It may be the least thrilling of the ways they've shown her work. There's one painting, and there's some of her books and stuff like that. There's *Bob and Nancy*, about an hour long. ... But, I'm thrilled and amazed that this independent curator has looked into our various artworks and put them together."



Image: Barbara T. Smith, *Kiss a Spot Forbidden*, 1975. 2022 installation photo at Armory Center for the Arts.

Photo: Ian Byers-Gamber

'Weird Objects'

Curator Holte says he was interested in teasing out and comparing the differences and similarities between the artists. "They all make such compelling and weird objects," he said. "They're all really invested in that question of experience. They're all so interested in thinking about themselves in the present, in time and space, both aesthetically and politically."

He also feels like Buchanan, Hafif and Smith have not received as much attention as they deserve.

"There's the ongoing, much larger question about women artists, in relation to the success of male artists," he said. "Women artists are still wildly undervalued in the art market."

Holte also points to the women's early years at UCI as being a pivotal moment, not just for them, but for many artists and teachers. Minimalists Robert Irwin and Larry Bell were their instructors, along with Tony DeLap and Vija Gelmins. Classmates included Chris Burden, Richard Newton, Bruce Richards, Alexis Smith, Ann Titus, Bob Walker and Robert Wilhite.

All of these artists were featured in the exhibitions *Best Kept Secret: UCI and the Development of Contemporary Art in Southern California, 1964-71* at Laguna Art Museum from October 2011 to January 2012. Many of them were included in *A Performative Trigger: Radicals of Irvine* at UCI's University Art Gallery in 2015.

"I do believe the confluence of all those people had a huge impact on those artists and their relation to each other," Holte observed. "We talk about how Irvine becomes an unlikely center of the universe. Of course, New York was the center of the art universe at the time. But a lot of New Yorkers also showed up in Irvine.

"I think it was a magical moment, and the three of them were there at a magical moment, but they also contributed to making it that magical moment."

The Armory Center is at 145 N. Raymond Ave., Pasadena. Admission is free, but an appointment is required to view the exhibition. Learn more at armoryarts.org.

Alumnus Skyler Gray is changing the industry, one production at a time

By Mia Hammett

Alum Skyler Gray (B.A. Directing and Stage Management, '11) continues to push the boundaries of new play development. Having entered UCI as a music theater major, Gray's academic and professional career inevitably evolved to recognize his desire to advocate for creators, performers, and their contributions to the arts. Now working as a theatre agent, Gray actively amplifies artists' voices in an ever-changing creative industry.

In his second year at the UCI Claire Trevor School of the Arts (CTSA), Gray was struck by a drunk driver, forcing him to confront his dream career as a stage performer. After the accident, it was Professor Keith Fowler and Professor Don Hill in the Department of Drama who inspired Gray to pursue a career shift. They both showed him that there is a world outside of being on stage.

"I took a few directing classes with Keith and loved that side of it. Then the following year, I took a few stage management classes with Don. It was around that time that I fell in love with the world of new plays."

It is here where Gray's place in music theatre began to shift — from on-stage performance to behind-the-scenes development.

"I was always fascinated by the concept of working on new plays, but I had never



been involved in the creation of a new work."

During his time at the CTSA, Gray was fortunate enough to work collaboratively and productively toward a career in "the industry," having founded a theater company with fellow alumni that ultimately informed the rest of his career.

"Because I was able to produce and direct, in addition to being involved in various capacities in departmental productions, I was able to learn how to build a project from the ground up."

Image: Skyler Gray

Knowing Gray graduated with honors in both stage management and directing at UCI, one might ask, “Why not one or the other?”

“You can’t be successful in a process as a director without valuing the art of stage management, and you can’t excel as a stage manager without understanding the work of a director. Because I was trained in both, I was able to walk in a room as a stage manager and already be thinking about what the director was trying to plan ahead. Ultimately, stage management and directing informed my work as an arts administrator,” said Gray.

“We are talking about making it a more equitable, livable, and respectful industry. Those are vital conversations...”

After graduating, Gray became an intern for South Coast Repertory’s Pacific Playwrights Festival — his first big break after graduating from UCI. “That’s where I got to know what literary management and new play development were, which combined everything I liked about stage management and directing into this career path I didn’t know existed.”

As Gray grew in experience and theatrical expertise, so too did his résumé — from working in the Williamstown Theatre Festival and the William Morris Endeavor agency to being the Literary Manager at the Alley Theatre in Houston and the Director of New Play Development at Victory Gardens Theater in Chicago.

“I absolutely loved producing and helping artists create at the theaters I worked at, but I soured on my role of

being a gatekeeper at institutions that were asking artists to sacrifice a living wage and the necessary resources to do their jobs in the name of art. I wanted to do something about that imbalance.”

Growing increasingly distant from his desire to work for an institution, in 2019, Gray joined The Gersh Agency in New York to do what he ultimately loved most — supporting artists in their creative journey every step of the way.

“We work in a business of ideas, but the ideas can’t be more important than the people creating them. It is really about committing to these artists for their careers and growing with them as an agency as they grow as storytellers.”

Gray’s work as an agent lets him see not only the fruits of the artists’ labor, but the sheer difficulty of trying to create in a business where the doors are often closed to the artist.

“We are talking about making it a more equitable, livable, and respectful industry. Those are vital conversations — but if the people making the decisions don’t actually understand what it takes to be an artist, then nothing changes.”

While mass political, social and national health concerns loom perpetually in the foreground, Gray’s career allows him the unique position of working at the center of a creative industry — arguably one of the most effective ways to break down barriers to success.

“What we’re seeing right now as theater returns is that a lot of institutions are grappling with how to turn their statements into tangible action — and they’re being held accountable in doing so. To create change, theaters need to invest in new ways of producing and give artists the opportunities and resources to succeed. Our industry has this hierarchy where you have to have experience to get in the door, but you can’t get that experience without banging the door down in the first



Image: Skyler Gray (right) with playwright Robert Askins during a performance talkback.

Photo: Courtesy of Skyler Gray

place. You have to give those artists the opportunity, and you have to set them up for success.”

Still, Gray admits, “We’re seeing more diverse and expansive stories on stage than ever before, with a wide range of styles and plays eager to defy structure. I think that’s super exciting — but there is still work that needs to be done in making sure those stories make it to the stage.”

Gray, too, recognizes the role experience plays in one’s career longevity, and encourages future theater agents to find their place in a topsy-turvy industry.

“If you are interested in learning more about what an agent does, I would suggest you talk to someone who is an agent, or has an agent. See all of the [productions] and art you can... Get out

there and create: Direct, write, perform, design and produce a new work and get to understand what it takes to be an artist — because how can you really advocate for an artist if you’ve never been one?”

Skyler Gray is currently a literary agent at The Gersh Agency in New York.

Mia Hammett is a second-year English major in the School of Humanities. She would like to thank Gigi Fusco-Meese for conducting the interview used for her feature story.

To learn more about CTSA alumni, visit the website at www.arts.uci.edu/news/alumni.

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.

A Return to Laughter

After the winter break, the Department of Drama returned to the Claire Trevor Theatre stage with the comedy *Rebecca Oaxaca Lays Down a Bunt*, written by Kristoffer Diaz and directed by Chancellor's Professor Eli Simon. The ensemble piece was the West Coast premiere for this fast-paced, modern-day five-door farce about finding, expressing, and celebrating your true calling in life.



Pictured (from left to right): Kyle Urbaniak, Jackson Dean (hidden), Gio Munguia, Mary Hill, Amin Fuson, Meg Evans, Félix José Colón-Rolón, Heather Echeverría.

Photo: Paul R. Kennedy



A portrait of Matt Bailey, a man with dark hair, blue eyes, and a beard, wearing a dark suit jacket, a purple shirt, and a dark tie. He is looking directly at the camera with a slight smile.

ARTS ENTREPRENEUR

Q&A with Matt Bailey

Trained as a fine art photographer, Matt Bailey blended artistry with entrepreneurship throughout his career — from opening a tattoo shop in Albuquerque to co-founding a software company serving photographers. Bailey went on to earn an M.B.A. from UCI and a master's in business analytics at NYU. Most recently, he served as director of the collaborative venturing group at UCI Beall Applied Innovation. Bailey joined the Dean's Arts Board in 2020 as a champion for visual arts and technology.

Q. How do you see artistic and entrepreneurship intersecting?

MB: Business is actually very creative at its core. And at the end of the day, creativity thrives on commerce. As a student at the San Francisco Art Institute, I thought being concerned with selling your work was “selling out,” but the people who do the most interesting things artistically have some kind of financial support. The company I co-founded, liveBooks, was a software company that helped creative people build out their commerce side. And when you grow a company, you have to come up with creative ways of producing your product profitably. The two overlap in so many ways that are underappreciated.

Q. What are some of the most exciting innovations you see emerging from CTSA?

MB: CTSA's current thinking around research provides opportunities for inspiring things to happen. When you're able to take this technical piece, which is so strong at UCI, and integrate it with art, there are so many cool possibilities. The Beall Center for Art + Technology has hosted collections of artists doing work that incorporates technical thinking, and to me that's always been an extremely interesting area.

Q. Advancing interdisciplinary arts research is a priority for CTSA. Why is it important to you?

MB: In my experience with arts education, interdisciplinarity is often overlooked or underemphasized. I'm interested in helping to create a culture where various skill sets are not siloed. It's been shown over and over that you come up with better solutions when you have various points of view at the table, rather than a singular viewpoint.

Q. What do you hope to see come out of your participation on the Dean's Arts Board?

MB: Growing up in Orange County in the '70s and '80s, and playing in rock bands most of my life, I've always wanted O.C. to do better creatively. We're just so safe. I want to take every opportunity to encourage O.C. to think in more interesting ways, and I believe artists lead that movement. Think of Austin's business growth: that started with SXSW promoting arts and music. I've seen OC evolve in the last 15 or 20 years with restaurants and music, but I would like to see us go further with visual arts. With everything going on at UCI today, and the museum coming, I have high hopes.

Q. Do you have any advice for artists or art students who may be interested in business?

MB: There's something to be said for really honing your craft while you're in school because it's hard to have that sort of focused time when you're out of school. But keep an eye on your heroes, the people you respect in your field, and what they are doing to support their work and their livelihood. Your creativity can't stop at your craft. Your creativity has to extend into how you're going to turn that craft into a living.

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

Catalyst for Innovation

Art students get creative outside gallery walls

By Christine Byrd

Photo: Teresa Bernadette

After more than a year away from campus due to the pandemic, Claire Trevor School of the Arts students were thrilled to get back into studios and in-person classes in fall 2021. For the five student leaders of the Catalyst Undergraduate Student Art Gallery, the return was especially exciting: they planned to reopen their cherished gallery space.

For more than 15 years, the Catalyst gallery has played a vital role in the art student experience at UCI. The CTSA supports only one juried undergraduate show annually, so honors art students typically volunteer to curate additional undergraduate exhibitions in the Catalyst gallery on the second floor of the Art Culture and Technology building.

“Without something else student driven, there’s not a lot of opportunity to show your work,” explains Teresa Bernadette, Catalyst’s head curator and a senior majoring in art. “One of the important things about being an art

student is learning how to present your work, how to get it ready to hang and show.”

But just hours before the Catalyst team was to present its plans for its fall 2021 exhibitions at the Arts Involvement Fair, they discovered the gallery was already occupied. The space had been turned into a graduate student’s studio as the campus scrambled to provide exhibition spots for M.F.A. masters thesis shows that had been postponed by the pandemic.

Making it Work

When she learned the gallery was unavailable, Teresa emailed her colleagues with the news, and braced herself for their reactions.

“The team was amazing. Everyone said, ‘We will make it work.’” Teresa recalls. Their unflinching support brought tears to her eyes, and drew admiration from faculty.

Image (above): The Fall 2021 Tenth Thursday event held in the Department of Arts plaza.

“The Catalyst team was very empathetic and conscientious of what it meant to the grad students to prepare for their show that had been canceled previously,” says Deborah Oliver, associate professor of teaching and advisor for the student group.

From that moment, the Catalyst students knew they must embrace innovation in a whole new way.

“Now they’ve taken us out of the box, so suddenly we can go any place we want to.”

“Our goal is to showcase the work that we’re doing as students. Now they’ve taken us out of the box, so suddenly we can go any place we want to,” says Teresa. “We can reserve any space, we



Image: Alejandra Gonzalez, fourth-year art major, stands in front of her piece Undo/ Redo.

Photo: Courtesy of Renee O'Connor

can have live performances, we can do stuff outside in the open. It was actually really exciting.”

Image: Catalyst board members at the annual Arts Involvement Fair (from left to right) Sarah Coscolluela, Teresa Bernadette, Renee O'Connor, Arios Munoz (behind), Eleanor Yu.



Photo: Emily Zheng



Image: Students visit the Painting II open studio in the Department of Art during the Tenth Thursday event.

So Teresa and her colleagues began reserving the outdoor spaces; getting permits for amplified sound; securing projectors, easels, pedestals; and rallying undergraduates to submit and prepare to show their artwork.

“When they would get to hurdles, they would discuss it with their team, ask my advice at critical moments, and then they would quickly respond and make adjustments, always saying, ‘We can do it,’” says Oliver. “They never lost focus on the fact that they wanted to have a public event with their classmates and invite friends and peers and family.”

History of Innovation

The Catalyst gallery was founded in 2005, and operated without a permanent home, until ceramics professor Gifford Myers gave the student group his office space. Since then, it’s hosted a steady stream of undergraduate exhibitions, workshops, and lectures by M.F.A. students, who also benefited from the experience of giving art talks.

Though not an official UCI student organization – the current team has plans to apply for that status – Catalyst students have found creative ways to seek funding for their projects, including applying for grants from the

Undergraduate Research Opportunity Program to mount their shows, and then presenting again at the annual UROP Symposium.

Their innovation was pushed to new extremes during the first year of the pandemic, when courses were online. During that time, the student group produced two entirely digital publications showcasing undergraduate art: *Time Delayed Volume 1 and 2*.

“They have consistently come up with really interesting strategies for getting exhibitions out,” says Shelby Roberts, associate professor of teaching, who advised Catalyst for several years. “It’s been an incredibly successful program and all it has in the department is that one room.”

The faculty who have advised the student group over the years include Oliver and Roberts, as well as lecturer emerita Mara Lonner and Claire Trevor Professor of Art Daniel Joseph Martinez. While they have each brought their own approach, they stick to supporting roles: Roberts once taught students how to plaster over holes in the gallery wall in years past, and Oliver signed stacks of paperwork to help them reserve equipment this year.



Photo: Courtesy of Teresa Bernadette

Experiment and Expand

Committed to mounting an exhibition offline and outside of the gallery walls at the end of 2021, the students focused their energy on Tenth Thursday, the day during the last week of the 10-week quarter when undergraduate art classes traditionally showcase their work. In recent years, Catalyst has become the driving force behind organizing Tenth

“She offered a vision about how to collaborate on an endpoint, the show, and not lose sight of it even during what felt like overwhelming hurdles.”

Thursday, but Teresa and her colleagues planned to recruit students to submit other work directly to Catalyst to be considered for a large outdoor exhibition to be held simultaneously.

As inspiration, the team drew on the successful undergraduate honors showcase when students projected digital images of their artwork onto

the exterior walls of buildings in Spring 2021. But Catalyst added easels for painting displays and pedestals to showcase sculptures, and included live performances in the courtyard between the buildings that house art studios and classrooms. Ultimately, two photography, two sculpture, two drawing, and two performance classes all agreed to showcase their work, which meant more than 150 pieces of art were displayed in that single evening.

“We had to be prepared to support not only our artists but this extended network of classes,” says Teresa. “It was more than what we signed up for, but it was important to keep it going to make sure our fellow students had these opportunities.”

Hundreds of students, family and friends ended up attending the exhibition organized by Catalyst on Tenth Thursday. Although the students hoped to host a reception, that was not possible within the campus’ current health and safety guidelines, so they made the best of it and offered canned sodas to guests.

“Teresa really has a gift in the way she was able to rally her team to be able to answer all of these questions



Image (from left to right): Christina Calma, Andrea Badillo, and Renee O'Connor stand in the installation Sorry for This One-Way Conversation by Andrea Badillo.

Photo: Courtesy of Renee O'Connor

collectively,” says Oliver. “She offered a vision about how to collaborate on an endpoint, the show, and not lose sight of it even during what felt like overwhelming hurdles.”

Even with all of the work they had done to pull it off, the Catalyst team was able to enjoy the evening.

“It was really beautiful,” says Teresa. “We were all so caught up in it.”

The students still look forward to reclaiming their gallery space, but Catalyst is unlikely to ever again be contained by its four walls. Now that the students have experience showcasing their art in everything from websites to outdoor projections, they are likely to continue taking innovative approaches to their shows.

“We want to celebrate and professionally showcase our peers. Even if this would have been a ‘normal’ year back in the gallery setting, we came in thinking about how we could be more inclusive of new media and non-traditional genres,” says Teresa. “So in some ways, this has given us the opportunity to experiment and expand what Catalyst is able to do in the future.”

Learn more about the upcoming student exhibitions at catalystuag.wixsite.com/gallery.

Learn more about all of the arts-affiliated student clubs on campus at www.arts.uci.edu/student-clubs.

SPRING 2022



Photo: Rose Ehichenbaum

SEASON EVENTS

2021-22 Season-At-A-Glance

Spring 2022

Through April 9*	<i>Malka Germania</i>	CAC
April 2-Aug. 27	<i>Vera Molnár: Variations</i>	BEALL
April 8-9	Faculty Artist Series: Kei Akagi, jazz piano	WSH●
April 14*	Music History and Theory Lecture Series: Bernard Gordillo	ONLINE
April 14-16	UCI Dance: Dance Escape	CTT●
April 15	Faculty Artist Series: Rajna Swaminathan & RAJAS	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 5*	Music History and Theory Lecture Series: Dillon Parmer	ONLINE
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 21-22	UCI Chamber Singers: Eternal Light	OFF CAMPUS
May 23*	UCI Wind Ensemble	WSH
May 25*	UCI Music: Spring Honors Concert	WSH
May 26*	The Citizen-Artist: An Interdisciplinary Discussion	WSH
May 26*	Music History and Theory Lecture Series: Yvonne Liao	ONLINE
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

June - July	Summer Academies in the Arts	VARIOUS
July - Sept.	10th Anniversary New Swan Shakespeare Festival <i>Pericles, Prince of Tyre</i> , directed by Beth Lopes <i>The Comedy of Errors</i> , directed by Eli Simon	New Swan

Venues

AMP	Arts Plaza Amphitheatre	R	Room Gallery
AC	Arts Campus	ONLINE	Live or recorded event presented online
BC	Beall Center for Art + Technology	SA△	City of Santa Ana
CAC	Contemporary Arts Center	SC△	UCI Student Center
CTT	Claire Trevor Theatre	UAG	University Art Gallery
IBT△	Irvine Barclay Theatre	WSH	Winifred Smith Hall
LT△	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 Theater		

△ 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.

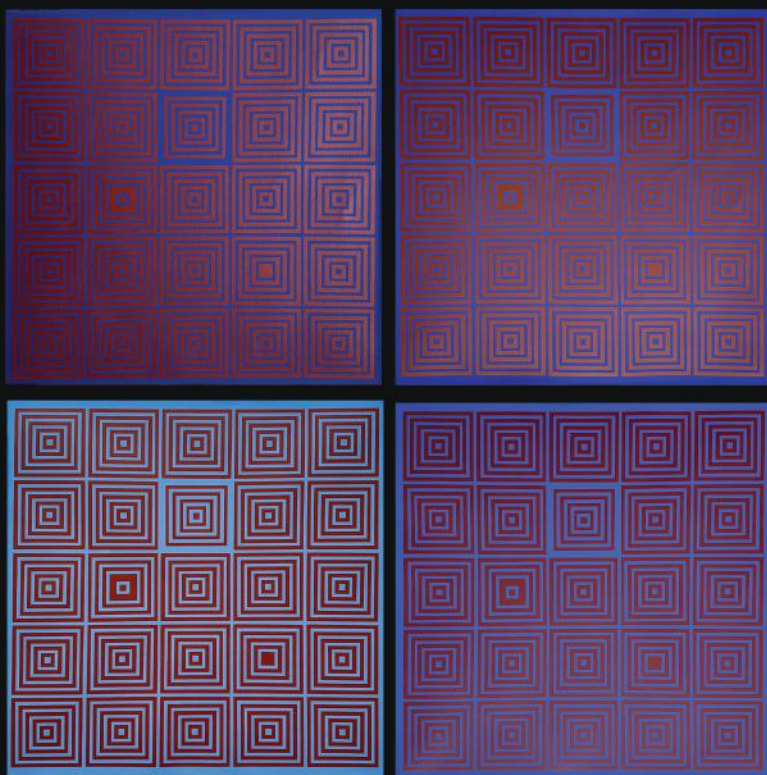
* indicates free event / ● indicates tentative shuttle availability.

VERA MOLNÁR

VARIATIONS

APRIL 2, 2022 - AUGUST 27, 2022

CURATED BY DAVID FAMILIAN



"1% DE DESORDRE - BLEU + ROUGE" 1-4



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

UNIVERSITY OF CALIFORNIA, IRVINE
712 ARTS PLAZA
IRVINE, CA 92697
HOURS: MONDAY-SATURDAY, 12-6PM
FREE ADMISSION
BEALLCENTER.UCI.EDU



Spring Quarter 2022 Events

MUSIC



April 8-9, 2022, 8 p.m.

**Faculty Artist Series:
Kei Akagi, jazz piano**

Jazz pianist and composer Kei Akagi will be joined by colleagues Darek Oles (bass), and Jason Harnell (drums) for an evening of live music. This trio has been together for over 28 years, and seamlessly incorporates the full spectrum of traditional and experimental jazz.

Winifred Smith Hall

\$ 20 / 17 / 15 / 7



MUSIC: LECTURE SERIES



Thursday, April 14, 2022, 4 p.m.

**Music History and Theory Lecture Series:
Bernard Gordillo**

Benjamin Bernard Gordillo, postdoctoral teaching associate and lecturer in Christian Music Studies at Yale University, will present “Mission Sensoriums: Spanish Colonization, Church Bells, and the California Indians” as part of the Music History and Music Theory Guest Lecture Series presented by UCI Music.

Online

Free admission

For more information, visit music.arts.uci.edu/music-lectures

DANCE



April 14-16, 2022

Dance Escape

Kelli Sharp, artistic director

M.F.A. choreographers return to the stage to present a unique program of original new works featuring UCI dance students.

Claire Trevor Theatre

Evenings: April 14, 15, 16

8 p.m.

Matinee: April 16

2 p.m.

\$ 19 / 16 / 15 / 12



Tickets

\$ / \$ / \$ / \$ (Price)

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 fee per ticket.

MUSIC



April 15, 2022, 8 p.m.

Faculty Artist Series: Rajna Swaminathan & RAJAS

Prof. Rajna Swaminathan, acclaimed mridangam (South Indian percussion) artist and composer, presents her ensemble RAJAS, bringing together improvisers from diverse musical approaches to explore expansive, boundary-breaking music. In Sanskrit, “rajas” refers to a spiritual quality that is oriented toward action, creation, and transformation. Join us for this performance of a new suite titled *Apertures*.

Winifred Smith Hall

\$ 20 / 17 / 15 / 7



DRAMA



April 23 - May 1, 2022

The Effect

Written by Lucy Prebble

Directed by Chloe King

This cynical romantic comedy takes place within the confines of a clinical drug trial. Tristan and Connie meet while undergoing the antidepressant trial and become quick friends and then more. The question is: How can they know if their feelings are real or simply a side effect of their treatment? *The Effect* asks us to examine our relationships to the world, each other, and ourselves.

*Join us for a Talk Back with cast/crew after the show on April 24.
Special “UCI Student Friday Nights” tickets available for April 29.*

Robert Cohen Theatre

Evenings: April 23, 28, 29, 30

8 p.m.

Evening: April 27

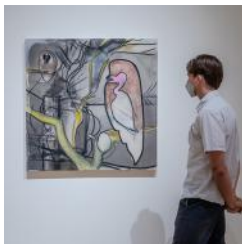
7:30 p.m.

Matinees: April 24, 30, May 1*

2 p.m.

\$ 19 / 16 / 15 / 12

ART



April 23 - May 7, 2022

Opening Reception: Saturday, April 23, 2-5 p.m.

M.F.A. Thesis Exhibitions, Part I

May 14- 28, 2022

Opening Reception: Saturday, May 14, 2-5 p.m.

M.F.A. Thesis Exhibitions, Part II

Featured Artists: Rachel Levine, Doris Rivera, Tarik Garrett, Andy Bennett, Margaret Oakley, Katherine Aungier, Gosia Wojas, Hiroshi Clark.

Contemporary Arts Center Gallery, University Art Gallery, Room Gallery

Free admission

For more information, visit uaq.arts.uci.edu

DANCE



April 28-30, 2022

Physical Graffiti

Lindsay Gilmour, artistic director

Some of the most promising undergraduate choreographers in the Department of Dance present original new works in this annual concert.

Claire Trevor Theatre

Evenings: April 28, 29, 30

8 p.m.

Matinee: April 30

2 p.m.

\$ 19 / 16 / 15 / 12



DRAMA



May 4-7, 2022

The Coup de Comedy Festival 2022

Presented by Improv Revolution

A celebration of improvisation and comedy presented by Improv Revolution (iRev), an improvisational ensemble composed of undergraduate students from UCI. A four-day comedy celebration for the community, featuring the best of the best comedy performances, panels, workshops, and more for free!

Claire Trevor School of the Arts Campus and Online

Free admission

For more information, visit improvrevolution.org

MUSIC: LECTURE SERIES



Thursday, May 5, 2022, 4 p.m.

Music History and Theory Lecture Series: Dillon Parmer

Dillon Parmer, tenor and professor of music at the University of Ottawa, will present "Who Knows? Towards a New Epistemology of Music...and Other Things" as part of the Music History and Music Theory Guest Lecture Series presented by UCI Music.

Online

Free admission

For more information, visit music.arts.uci.edu/music-lectures

Tickets

\$ / \$ / \$ / \$ (Price)

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 fee per ticket.

MUSIC



May 7-8, 2022

Opera at UCI: The Impresario

Written by Wolfgang Amadeus Mozart

Der Schauspieldirektor (The Impresario), K. 486, is regarded as “a parody on the vanity of singers” who argue over status and pay. Mozart described his singspiel as “comedy with music.” The work was written during a very creative period in Mozart’s life, at the same time as his *Le nozze di Figaro (The Marriage of Figaro)*, which premiered later the same year.

Irvine Barclay Theatre

Evening: May 7

8 p.m.

Matinee: May 8

2 p.m.

\$ 21 / 18 / 16 / 8

MUSIC



Wednesday, May 11, 2022, 8 p.m.

UCI Jazz Small Groups

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

Winifred Smith Hall

Free admission

MUSIC



Wednesday, May 18, 2022, 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



Friday, May 20, 2022, 8 p.m.

ICIT Student Concert

This annual concert presents original new works by Ph.D. students in Integrated Composition, Improvisation, and Technology (ICIT) in the UCI Music Department.

Winifred Smith Hall

Free admission

A Gassmann Electronic Music Series Event

MUSIC



May 21-22, 2022, 8 p.m.

Eternal Light

UCI Chamber Singers

Dr. Irene Messoloras, conductor

Join the UCI Chamber Singers as they team up with the Mountainside Master Chorale and the University of La Verne Chorale and Chamber Singers for evenings presenting "Eternal Light," a themed concert featuring Morten Lauridsen's *Lux Aeterna*, and Maurice Durulfé's beloved *Requiem*. Both pieces, instilled with comfort, leave listeners with a lingering mood of hope and peace.

May 21, 7:30 p.m., Shepherd's Grove Church in Irvine

May 22, 3:30 p.m., Claremont United Church of Christ in Claremont

For ticket information, please visit the event page at music.arts.uci.edu/events

MUSIC



Monday, May 23, 2022, 8 p.m.

UCI Wind Ensemble

Kevin McKeown, conductor

This advanced ensemble is devoted to the study and performance of music composed for varying combinations of wind and percussion instruments. Concerts typically include works written for small groups as well as those written for full symphonic wind ensemble.

Winifred Smith Hall

Free admission

**Complimentary
Shuttle Service**



Service is available for guests with disabilities or those with mobility issues, from the Mesa Parking Structure to select shows throughout the season. Shuttle service will begin one hour before show-time and will meet patrons on level two near the elevator. Advance notice is appreciated, but not required. For additional information, please call the Arts Box Office at (949) 824-2787, email artstix@uci.edu, or visit www.arts.uci.edu/shuttle. Due to COVID-19 restrictions, the schedule is subject to change.

MUSIC



Wednesday, May 25, 2022, 8 p.m.

Spring Honors Concert

Outstanding students from the Department of Music perform a wide-ranging program covering many genres.

Winifred Smith Hall

Free admission

SPECIAL EVENT



Thursday, May 26, 2022, noon

The Citizen-Artist: An Interdisciplinary Discussion

Stephen Barker, Dean, Claire Trevor School of the Arts

William M. Maurer, Dean, School of Social Sciences

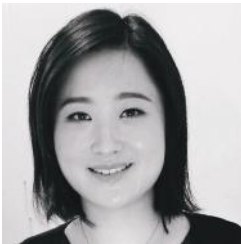
Tyrus H. Miller, Dean, School of Humanities

Dean Stephen Barker presents a stimulating lecture on the citizen artist, what it means, and why it is essential in the current social climate. He will be joined for a roundtable discussion with Dean Miller from humanities and Dean Maurer from social sciences.

Winifred Smith Hall

Free admission, reservation required

MUSIC: LECTURE SERIES



Thursday, May 26, 2022, 4 p.m.

Music History and Theory Lecture Series: Yvonne Liao

Yvonne Liao, teaching fellow in musicology at the University of Edinburgh, will present “Global Winds: Circulations, Circularity, and Coastal Historiography” as part of the Music History and Music Theory Guest Lecture Series presented by UCI Music.

Online

Free admission

For more information, visit music.arts.uci.edu/music-lectures

MUSIC



Friday, May 27, 2022, 8 p.m.

UCI Symphony Orchestra

Dr. Stephen Tucker, conductor

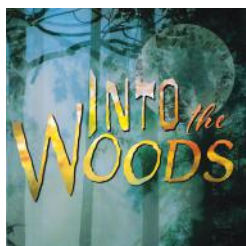
Spend the evening with the UCI Symphony Orchestra. The orchestra's regular concert performances include music from the standard repertoire as well as recently created works and world premieres.

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

Irvine Barclay Theatre

\$ 21 / 18 / 16 / 8

DRAMA



June 1-5, 2022

Into the Woods

Music and Lyrics by Stephen Sondheim

Book by James Lapine

Directed by Don Hill

This Tony Award-winning, modern classic by James Lapine and legendary composer Stephen Sondheim is easily one of the most popular works of the canon, and rightfully so. Through innovative storytelling, musical sophistication and dark comedy, the world's most popular fairy tale characters are brought together to create a thought-provoking piece that challenges both our perception of life and "happily ever after." *Into the Woods* is especially relevant as we emerge from the isolation we have experienced during pandemic lockdown, serving as an encouraging reminder that "No one is alone."

Join us for a Talk Back with cast/crew after the show on June 5.

Special "UCI Student Friday Nights" tickets available for June 3.

Claire Trevor Theatre

Evening: June 1

7:30 p.m.

Evenings: June 2, 3, 4

8 p.m.

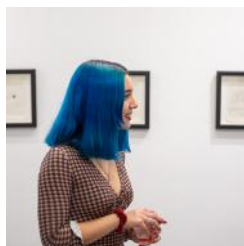
Matinees: June 4, 5

2 p.m.

\$ 19 / 16 / 15 / 12



ART



June 2-10, 2022

Opening Receptions: Thursday, June 2, 6-8 p.m.

Undergraduate Honors Thesis Exhibition and Select Undergrad Exhibition

Featuring works by students in the Department of Art.

University Art Gallery

Room Gallery

Free admission

For more information, visit uag.arts.uci.edu

MUSIC



Monday, June 6, 2022, 8 p.m.

Chamber Music Concert

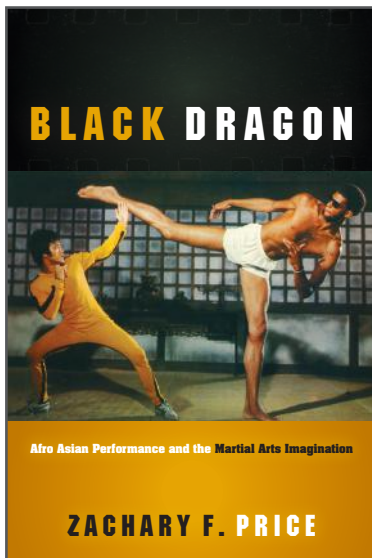
This exciting program features talented students from UCI's Department of Music performing chamber music masterworks.

Winifred Smith Hall

Free admission

Faculty Books

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



Black Dragon: Afro Asian Performance and the Martial Arts Imagination

By Zachary F. Price,
assistant professor of doctoral studies
in the Department of Drama

In *Black Dragon: Afro Asian Performance and the Martial Arts Imagination*, Zachary F. Price illuminates martial arts as a site of knowledge exchange between Black, Asian, and Asian American people and cultures to offer new insights into the relationships among these historically marginalized groups. Drawing on case studies that include Kareem Abdul-Jabbar's appearance in Bruce Lee's film *Game of Death*, Ron van Clief and the Black Panther Party for Self-Defense, Wu-Tang Clan, and Chinese American saxophonist

Fred Ho, Price argues that the regular blending and borrowing between their distinct cultural heritages is healing rather than appropriative. His analyses of performance, power, and identity within this cultural fusion demonstrate how, historically, urban working-class Black men have developed community and practiced self-care through the contested adoption of Asian martial arts practice. By directing his analysis to this rich but heretofore understudied vein of American cultural exchange, Price not only broadens the scholarship around sites of empowerment via such exchanges but also offers a compelling example of nonessentialist emancipation for the 21st century.

"Black Dragon finally brings to light the underexamined legacy of Black/Asian American cultural history in American martial arts." —Karen Shimakawa, author of National Abjection: The Asian American Body Onstage

"A richly chronicled history of the adoption and dissemination of Black martial arts in the United States." —Shannon Steen, author of Racial Geometries of the Black Atlantic, Asian Pacific and American Theatre

"The most comprehensive and thorough treatment of Afro Asian martial arts to date." —Bill Mullen, author of Afro-Orientalism

Published by The Ohio State University Press
January 2022: 6 x 9, 240 pp., 23 illustrations
Hardcover ISBN: 978-0-8142-1460-2
Paperback ISBN: 978-0-8142-5813-2
Order at ohiostatepress.org

UCI Opera Guild

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

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

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

University of California, Irvine
Shine brighter.

UCI Claire Trevor
School of the Arts



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.

For more information, visit us at:
www.arts.uci.edu/claire-trevor-society

Or contact us at
clairetrevorsociety@uci.edu
(949) 824-0629

Thank You!

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

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

WITH GRATITUDE

2021-22 Box Office Information

Hours

Wednesday–Friday, noon-4 p.m. (closed for spring break)

1 hour before performances at venue box office

with seasonal/intermittent closures; check www.arts.uci.edu/boxoffice

Contact

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

Tickets

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

Ways to Save

Ticket Packages

www.arts.uci.edu/package

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

www.arts.uci.edu/faster

Student Arts Pass for Current, Full-Time UCI Students

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

Complimentary Shuttle Service

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

www.arts.uci.edu/shuttle

General and Disabled Parking

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

www.arts.uci.edu/directions

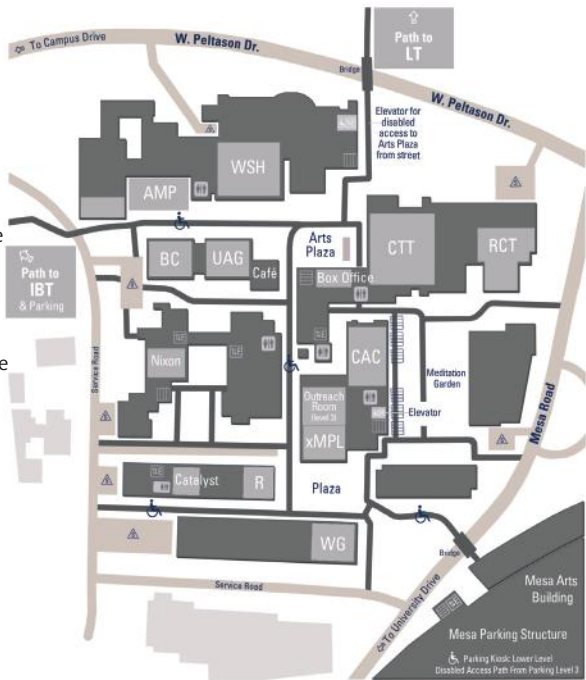


Stay abreast of ongoing campus updates related to COVID-19, including visitor access policies, at uci.edu/coronavirus.

Venues

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

▲ *Venue not on CTSA campus*
www.arts.uci.edu/venues



UAG

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

Maps

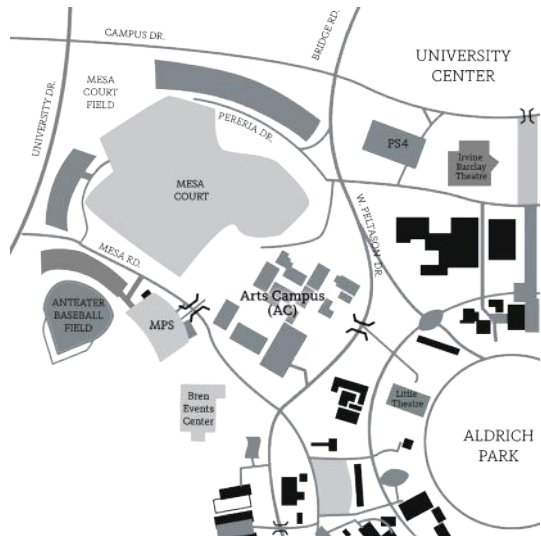
www.arts.uci.edu/directions

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

UCI Parking

\$13
www.parking.uci.edu
 Check for parking discounts at
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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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