

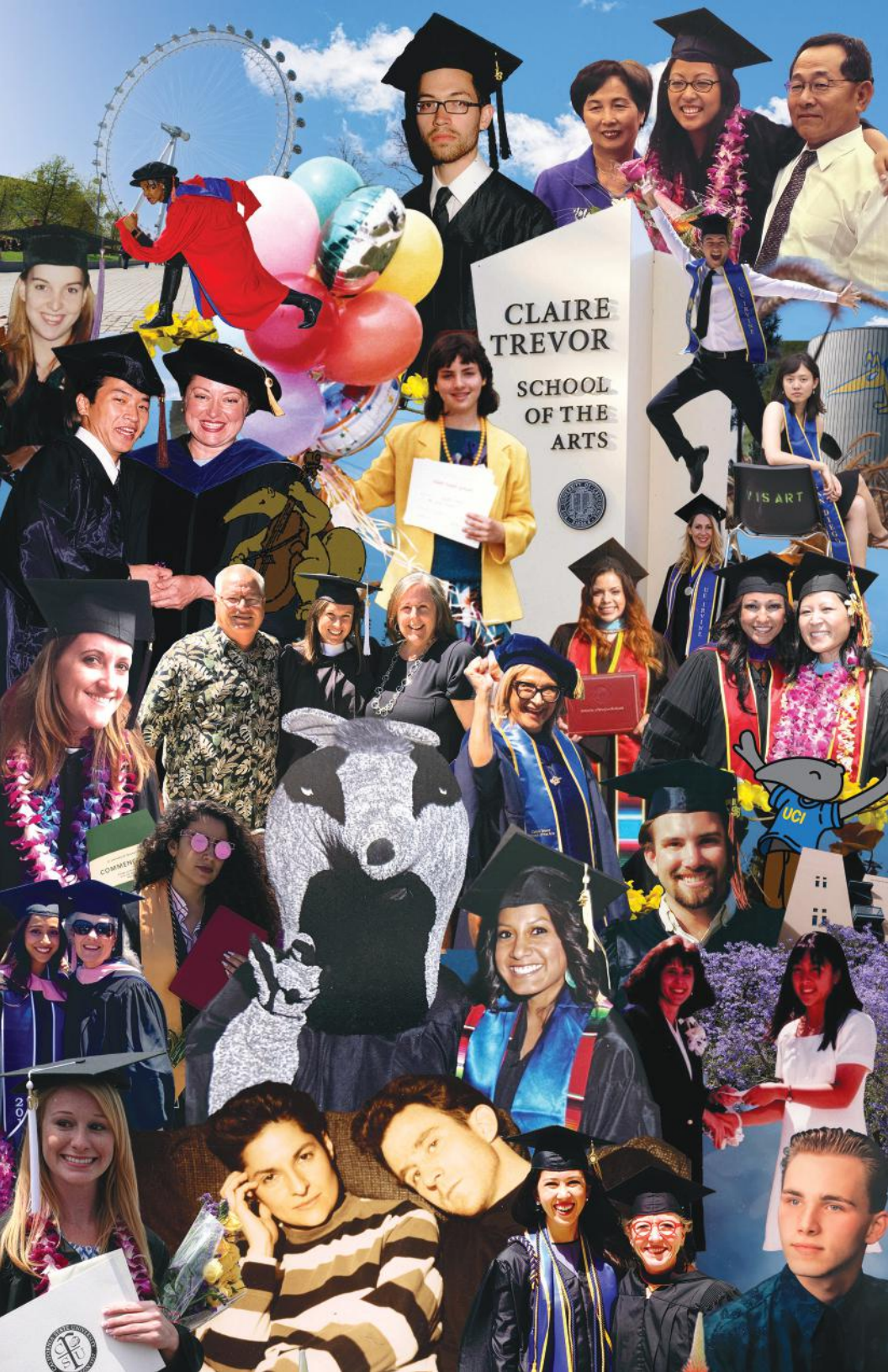
CONNECT

Claire Trevor School of the Arts Magazine



Arts &
Education

UC Irvine
Fall 2026



Message from the Dean



Dear UCI Arts community,

We know the arts are needed now more than ever. An arts education prepares students to become creative leaders in their fields and communities. It challenges them to think critically and engage beyond themselves. At UCI Arts, our students learn to collaborate and actively listen, building a culture of care that connects their work from the stage and studio to the careers they will expand and create. They carry the ability to adapt and work entrepreneurially, contributing with intention wherever their paths may lead.

This issue of CONNECT, themed "Arts & Education," brings readers into the spaces and the mentoring relationships where that preparation takes shape. You'll see how curriculum and faculty guidance turn an arts degree into many professional pathways and follow 50 years of UC Irvine's Peer Academic Advising Program as students support the next generation of artists.

You'll also meet the educators who make it all possible. Art professor and Guggenheim Fellow Monica Majoli discusses her research and service as a faculty advisor in the Medici Circle Scholarship Program. Meghan Minguez-Marshall '21 rebuilds a theater program rooted in empathy. Kim Burge '69 reflects on decades of impact as a high school educator and award-winning UC Irvine faculty member.

The value of an arts degree is not measured by a single job title. It is found in the lives our graduates build and the possibilities they create for those who follow. The arts are not extracurricular to an education. They are foundational to how we understand the world.

My own path began at community college, where I became the first in my family to complete a college degree. That path was possible because teachers and mentors helped me envision a future I could not yet see for myself. Their unwavering support drives my commitment to realizing that possibility for our students today.

Thank you for the engagement and support you bring to UCI Arts. I look forward to what we will discover and create together this year.

A handwritten signature in black ink that reads "Tiffany Ana López". The signature is written in a cursive, flowing style.

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

Inside front cover: Before they were supporting students' academic journeys, they were crossing their own graduation stages, from middle school to graduate degrees. This collage celebrates the UCI Arts faculty and staff who make the school possible, several of whom proudly call themselves UC Irvine alumni.

CONNECT

Claire Trevor School of the Arts Magazine

Fall 2026



CONNECTIONS

Already in Practice

At UCI Arts, curriculum and collaboration turn arts education into a professional pathway



FACULTY RESEARCH

Body of Work

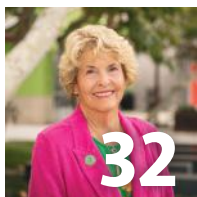
Art professor and Guggenheim Fellow Monica Majoli looks for the female gaze



ANTEATERS IN THE ARTS

The Artist and the Director

Meghan Minguez-Marshall '21 rebuilds a theater program with a teaching philosophy rooted in empathy



ARTS ADVOCATES

Innovative Arts Educator

Kim Burge '69 has made an indelible impact in the arts as a high school teacher and UC Irvine faculty member



STUDENT SUCCESS

Bridging the Gap

50 years into UC Irvine's Peer Academic Advising Program



FALL 2026 SEASON

More Than a Show

Discover exhibitions and performances that critically engage with arts research

CONNECT

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More information and an electronic copy are available at arts.uci.edu.

UCI Arts By the Numbers

As **UC Irvine Claire Trevor School of the Arts** is part of a university ranked among the nation's best — students, faculty and alumni continue to grow its impact.

- UC Irvine has been a **Top 10 Public University** for the 10th year in a row (*U.S. News & World Report*) and a **Top 5 Best-Value Public University** (*Princeton Review*).
- **1,500+** UCI Arts alumni are tracked across career pathways, averaging **9 years** post-graduation.
- **Arts & Entertainment** (171) and **Education** (168) are the top industries UCI Arts alumni work in, followed by **Information Technology** (101) and **Healthcare** (88).
- Top employers include **UC Irvine**, **The Walt Disney Company**, **Apple** and **Amazon**.
- In 2025-26, more than **150 student awards** were made possible through **40+** named scholarship and fellowship funds.
- The **Arts Launch Internship Program** expanded this year, placing students at Orange County arts organizations backed by a \$100,000 OC Department of Education grant.
- Medici Circle Scholarship Program awards grew **30%** in 2025-26, supporting more students' independent research and creative projects.
- UCI Arts conferred **259 degrees** in 2024-25 — 223 Bachelor's, 31 Master's and 5 Ph.D.s.

Nearly 1 in 4
Alumni Work
in Arts &
Education!

Image: (left to right) Department of Music alumni Ellie Chae '26 and Ashley Chong '26 at Spring 2026 Commencement.

Sources: *U.S. News & World Report*; *Princeton Review*; UC Irvine Institutional Research Assessment and Planning Data Hub.

Photo: Steve Zylus

IN RETROSPECT



Already

in

Practice

At UCI Arts, curriculum and
collaboration turn arts education
into a professional pathway

By Diana Kalaji



How do you share the importance of an arts education without being defensive? It may sound rudimentary, but it's a question that faculty and arts leadership answer every day.

Often, when someone shares they are pursuing the arts, they are met with responses like "How are you going to make a living?" or "OK, but what are you really going to do?"

As a comprehensive arts school within a top-10 research university, UC Irvine's Claire Trevor School of the Arts answers that through teaching artistry, curriculum and internships with arts organizations and K-12 learning.

Image: *A performance of Sweet Smell of Success at Lincoln Center, choreographed by Andrew Palermo.*

Photo: Toby Tenenbaum

"The arts aren't outside of what draws people to science or any other field," said Tiffany López, Claire Trevor Dean of the Arts. "They're central to how we come to understand the world."

The claim that the arts are "under attack" isn't new. In May 2025 alone, the National Endowment for the Arts canceled hundreds of previously awarded grants amid a push to eliminate the agency. However, at UC Irvine, the arts teach students creative problem-solving and ingenuity that make a real impact.

"We want the students to be able to think for themselves and embrace different opportunities they might never have thought about when they were here," said López.

What that looks like differs by department. Department of Drama Professor Andrew Palermo, Department of Music lecturer Sarah Koo Freeman and Department of Dance Professor Cyrian Reed are living examples of what you can do with your art. Whether it's staying at the pulse of the entertainment industry, bringing together communities in need or collaborating across campus, their expertise and mentorship show that the arts are essential to every field.

Andrew Palermo Beyond Broadway

Andrew Palermo spent 17 years building a career in New York City, first as a performer, then as a choreographer and director, originating roles and choreographing Broadway productions including *Allegiance* and *Meteor Shower*. When Dennis Castellano, founder of the Department of Drama's music theatre program, reached out about a newly created faculty position, Palermo had never planned on teaching 14 years later, staying active in the industry continues to inform his pedagogy.

"That kind of fearless creation is crucial to being creative."

"I'm a professor of research," said Palermo. "For me, that's choreographing and directing shows. It's as much an education for the students as it is for my own."

Last fall, Palermo choreographed a re-imagined version of the hit musical *Sweet Smell of Success* at Lincoln Center, working with Broadway heavyweights including Tony Award-winning performers Raul Esparza, Ali Louis Bourzgui and Tony Award-winning director Ted Sperling. The rehearsal process reflected a shift Palermo has seen across the industry, toward more collaboration and greater creative agency for performers.

"In this time, things are more collaborative," said Palermo. "We want to give performing artists as much agency as possible, while still providing the guidance that is needed."

As the department's dance specialist within music theatre, Palermo also makes sure every student, singers and actors included, gets exposed to dance early on.

"I never let them say they're not a dancer," said Palermo. "Sometimes I'll get a card from a past student saying that they never felt like they belonged in a dance studio, but now they know they can hold their own in an audition."

For Palermo, confidence is woven into his creative practice. His work has repeatedly pushed past the traditional boundaries of dance, most notably with Creatively Able, a workshop he built from a piece he co-created with childhood friend Taye Diggs about autism. The work led him

to teach people on the spectrum directly, most of whom had been excluded from neurotypical dance and theatre classes.

"I always ask these students, 'What is your creative spark? What's your creative voice?'" said Palermo. "The kids I work with range from having Asperger's to being completely nonverbal. But it doesn't change the fact that in class, we're all creating something together."

The workshop has been taught nationally and internationally and studied by UCI researchers and is one of several projects, alongside work addressing gun violence, that Palermo says grew out of curiosity rather than a predetermined plan.

"Almost everything I've created comes from trying to give voice to something that is underrepresented," he said. "I get curious about a community, and by nature of that curiosity, it becomes something else entirely."

Dancing since he was 5, Palermo is still discovering new creative outlets, including painting. For him, that willingness to keep experimenting is central to the work.

"That kind of fearless creation is crucial to being creative," he said. "You have to be willing to fail. You have to be willing to fall on your face."

That is also what Palermo hopes students take with them, whether they pursue Broadway or build careers far beyond the stage. Some students arrive with the skills and ambition to pursue a professional career in musical theatre. Others want to carry creative thinking into a different field.

"If a student has the skills and wants to go for it, I'll give them everything, the business side, agents, unions, all of it," he said. "The other kind of student is more holistic. They might become a Fortune 500 CEO, and that can be an exciting opportunity to serve them in what they are trying to do."

That versatility reflects the reach of the arts themselves in society.

"The arts are everywhere," said Palermo. "The table and computer I'm working from right now required art, design and creativity. People don't understand the



Image: (left to right) Raúl Esparza and Andrew Palermo during a choreography rehearsal for *Sweet Smell of Success*.

Photo: Tony Tenenbaum

amount of jobs and money the arts put into our economy. The arts are the bedrock of society and culture."

The numbers don't lie. According to the National Endowment for the Arts and the U.S. Bureau of Economic Analysis, arts and cultural industries contributed \$1.2 trillion to the U.S. economy in 2023. Broadway alone contributed \$14.7 billion to New York City's economy and supported nearly 97,000 jobs in the most recent full accounting.

Whatever the path in arts education students take, Palermo says the arts training itself is meant to travel with them.

"The arts give you room to challenge yourself, to challenge other people and to have some sort of impact on the world," said Palermo. "To not just be an observer, but an active participant. It's a challenging path. But the challenge is worthwhile."

Sarah Koo Freeman Music at Work

Sarah Koo Freeman trained at Juilliard before building a career as a performer then returned to the teacher who first put a cello in her hands to train as an educator herself. She has been at UC Irvine for nearly a decade, and this year was named both a Dean's Honoree and a recipient of the Unit 18 Faculty Professional Development Award.

"I've been incredibly fortunate to have a career that has included orchestral playing, chamber music and performing," said Koo. "But teaching is where I ultimately found my home."

Now, most of Koo's cello students are double majors. By her account, none of them want to give up music because they have seen what it adds to the rest of their education.

"I have a student going into pre-med, and I remember wondering whether



Image: UCI Cello Studio performing Julius Klengel's "Hymnus" in Winifred Smith Hall for a benefit concert for breast cancer research with UC Irvine.

Photo: Bramwell Freeman

there would come a point when he felt he had to choose between medicine and music," she said. "But for him, music isn't competing with that path — it's part of what he believes will make him better at it. I think that says so much about the value of an arts education."

The skills students develop through music extend well beyond performance.

"What I love is that students are learning all of these things by actually doing them," she said. "They're not just becoming better performers; they're learning how to teach, lead, collaborate, organize, fundraise and turn an idea into something real."

Some of that preparation happens through coursework. Some of it happens when students take an idea and turn it into something real.

In Winifred Smith Hall, Koo recently led a student-run concert benefiting the UCI Cancer Research Institute's Lawson Lab, which studies metastatic breast cancer. The idea came from a student whose parent had been diagnosed and later went into remission.

"He came to me and simply asked, 'Can we do something?'" said Koo. "The idea really came from him. Our role was just to give the students the support they needed to take that idea and make it happen."

From there, the students took ownership. Roughly 40 cellists, ranging in age from 4 to 47, spent a month soliciting sponsorships before performing together. The concert began with a single cellist alone on stage, with musicians gradually joining one by one until all 40 were playing together.

The staging reflected how isolating a cancer diagnosis can feel, while a community of researchers, healthcare providers, family and friends stands behind each patient. What begins as one person facing something unimaginable



Image: Sarah Koo Freeman

Photo: Ana Brandt

ultimately becomes a stage filled with people standing alongside them.

"I want my students to realize that music isn't just something we practice in a rehearsal room," said Koo. "It can be a way of serving people during incredibly difficult moments. I want them to experience both the responsibility and the privilege of using their talents to help others."

The project also gave students a direct connection to the work happening elsewhere on their own campus.

"There is something incredibly powerful about knowing that across campus, researchers are working on a problem that has touched someone we care about so deeply," she said. "I may not discover the cure for breast cancer, but I can use what I know how to do — play music — to support and bring attention to the people who might."

Students have already decided that they want to make the concert an annual tradition, wherever it ends up being held.

"I want students to begin living the life of an artist while they're still here," she said.

This philosophy is central to how Koo understands her work as both a musician and teacher, and to what she hopes to pass on to her students.

"Music and teaching have profoundly shaped my life," she said. "I want my students to understand that having the ability to make an impact through our art is both a privilege and a responsibility."

In a culture addicted to speed and optimization, Koo sees the arts offering something different.

"We live in a world that increasingly values speed and efficiency," she said. "The arts ask something different of us: to slow down, to listen deeply, to connect with one another and to understand experiences beyond our own."

Cyrian Reed The Well-Rounded Dancer

This year, Cyrian Reed received a 2025-26 UCI Arts Research and Innovation Grant to build REED ME, a digital performance assessment system designed to bring the embodied, practice-based values of hip hop pedagogy into online and hybrid

learning spaces. It is the latest example of how far Reed's imagination has stretched since she arrived at UC Irvine.

"I would have never thought about collaborating with a scientist or with the engineering department," said Reed. "Being at UCI has opened up infinite possibilities for where my imagination and the intersection of research can enhance instruction within my lectures and demonstrations."

Rather than reducing dance assessment to a score, REED ME centers choreographic understanding, musicality and adaptability. Through body mapping and camera-based performance, dancers learn how movement translates through the lens while receiving studio-informed feedback that supports reflection and continued growth. REED ME creates a more equitable and culturally responsive way to document, communicate and

Image: (below) *Rehearsal of Soul Intelligence*, choreographed by Cyrian Reed, ahead of a performance of *Dance Visions* at the Irvine Barclay Theatre.

Photo: Rose Eichenbaum



cultivate embodied knowledge beyond the traditional studio.

Reed is building the platform with electrical engineering and computer science professor Quoc-Viet Dang, with plans to use it in her own hip hop course, which is expected to enroll around 300 students across disciplines within the year.

"It is my job as the instructor to provide instruction that allows my students to participate in and embrace movement from diaspora dance forms," Reed said.

Back when Reed was looking at universities to attend, she remarked that UCI Dance did not yet offer hip hop. Today, every dance major takes a required hip hop class, one Reed and assistant professor of dance Ariyan Johnson helped establish.

"A well-rounded dancer is a working dancer," she said. "Every genre is important when you're studying movement."

After graduating high school, Reed auditioned for and landed a commercial agent and soon found herself booking commercials and tours with artists including Beyoncé, David Foster, CeeLo Green and KC & The Sunshine Band, to name a few. At 23, after a slow stretch of bookings, a friend called asking her to cover a class at Cal State Northridge.

"I thought, how can I pay it forward? How can I help create dancers that would be better than me?" said Reed.

When she arrived at UC Irvine, Reed found that most of the dancers had no interest in becoming professional performers, which forced her to rethink what she was actually preparing them for.

"I have them look at dance and their practice differently," said Reed. "Movement is life. Your practice can be used in many different employment pathways. You don't have to be physically dancing to be living your artistry."



Image: Cyrian Reed

Photo: Mike N Ike Studios

Because Reed is interdisciplinary herself, she offers students that same framework. Whether it's operations, touring or working with marginalized communities, the path to a creative life takes many forms. For her undergraduates, she even offers a two-week pedagogy curriculum that is embedded in her level 3 class — where students build their own dance class and invite community members to take the final.

"I want my students to have confidence in themselves and believe in the hours and sacrifices they have made to be here," shared Reed. "The day you stop, your dreams stop."

From REED ME to the students she's nudged toward careers they never expected, Reed has spent her time at UCI Arts expanding what a life in dance can look like. Through it all, Reed returns to the same throughline.

"The arts matter because people matter," said Reed. "The arts paint a portrait of the people."

To learn more about UCI Arts, visit arts.uci.edu.



Body of Work

Art professor and Guggenheim Fellow Monica Majoli looks for the female gaze

By Christine Byrd

Monica Majoli's three decades of artmaking have largely explored male bodies and sexuality through provocative paintings evoking power and mortality. The female body, however, has given her pause.

"I've always been hesitant about engaging with the female form in my work because it's been exploited and exhausted in so many ways, historically speaking," said Majoli, professor of art.

She is now facing that challenge with the help of a 2026 Guggenheim Fellowship, which will support a female-focused corpus, *Ovulars*. The award recognizes the exceptional potential of a proposed project, as well as the artist's previous work, which for Majoli includes pieces held in prestigious public collections such as the Museum of Modern Art in New York, the Los Angeles County Museum of Art and the Pinault Collection in Paris.

With this year's addition of Majoli and art alumna Samira Yamin, M.F.A. '11, to the 101st Class of Guggenheim Fellows, the Claire Trevor School of the Arts now counts 27 Guggenheim Fellows, including six current faculty in the Department of Art.

The Ovulars

The seed of Majoli's Guggenheim-supported project was planted in 2018, when she stumbled across a series of photojournals titled *The Blatant Image* from the early 1980s, featuring photographs by Tee Corinne, Honey Lee Cottrell and Joan E. Biren, among others. Although their feminist art had been influential to Majoli's own self-discovery as a young woman, these photojournals captivated Majoli in a new way as she began looking back on her life and career. The documents shared the experiences of lesbian feminists at a commune in rural Oregon, who came together for several summers to hold photography workshops they called Ovulars — a feminist twist on "seminar," which comes from the word "semen."

Image: Monica Majoli, Tee Corinne by Joan E. Biden, *Ovular* 1980, 2025, colored pencil, acrylic ink on lithograph 21" x 15¼". Courtesy of the artist.

“Monica acknowledges her students as artists and their work, no matter its look, as a declaration of a lived experience.”

“They were in search of the female gaze, taking an approach to photography that changed familiar power dynamics and equalized the relationship between subject and creator,” Majoli explained. This included both the photographer and subject being nude, composing images collaboratively and avoiding words like “shoot” to describe the process. “There was primarily a drive to conjure a lesbian image, capture authentic, embodied experience and view women’s bodies in a way that wasn’t objectifying.”

Not restricted to photography, the women at the Ovulars were also exploring social issues of the day.

“Much of what they shared was about their collaborative dynamics, including the challenges they experienced in negotiating shared labor and issues related to class, inequality — issues we’re grappling with today,” said Majoli. “The women were trying to find a way to live and think differently by creating self-sustaining communities around the idea of communal learning and consciousness-raising through photography.”

“There’s a remarkable optimism to their endeavor,” she added. “Just tapping into it is a beautiful feeling.”

Majoli began researching the archives of lesbian feminist photographers and considering questions about the



precarious nature of lesbian visibility and culture-driven, in part, by her own fear of a trend toward self-erasure among lesbian women. Since embarking on the project, it’s become even more urgent.

“I really think there’s a broader purpose to the work now that I didn’t foresee,” said Majoli. “These ideas are important to all women because we exist in an aggressively masculine cultural environment right now.”

Majoli likes to spend up to 10 years on a project, gestating before moving to execution. While she ultimately plans to produce oil paintings on panel for the project, she is currently in the drawing stages. Earlier this year, she showed a colored pencil-on-lithograph series at



Image: Monica Majoli (right), professor in the UC Irvine Department of Art, works with students in the studio.

Photo: Yubo Dong

Hoffman Donohue in Los Angeles. She described drawing the photographers who led Ovulars as a way to immerse herself in the summer workshops, imagining herself there, communing with them. This fall, Majoli will show drawings and archival materials from the Ovulars set in the June L. Mazer Lesbian Archives in West Hollywood.

Transformative Experiences

For the last 20 years, Majoli has taught in the Department of Art, mentoring countless undergraduate and graduate students. Majoli emphasizes direct

engagement with work in the world and in her courses. She no longer assigns reading to her students, rather focusing on close visual observation in person and students' written accounts of experiential encounters with works of art.

"One of the most gratifying things as an artist is when someone receives what you intended when making the work — that this silent object has communicated something others can articulate or feel," she said. "That's where the mystery of art is, and I try to maintain focus on that."

Majoli’s mentees agree that her deeply thoughtful feedback is one of her strengths.

“Monica acknowledges her students as artists and their work, no matter its look, as a declaration of a lived experience,” said Mona Welch, M.F.A. ’24. “It is this constitution that makes her a remarkable professor. It is the one that makes her a brilliant artist. And it is the same one that shows us how to be artists in the world.”

One of Majoli’s favorite opportunities for UC Irvine Arts students is the Medici Circle Scholarship, which supports a research project within their respective disciplines under the mentorship of a faculty member. Since 2022, Majoli has mentored three Medici Scholars in the Department of Art and witnessed its profound impact on artists including Welch, who applied at Majoli’s urging.

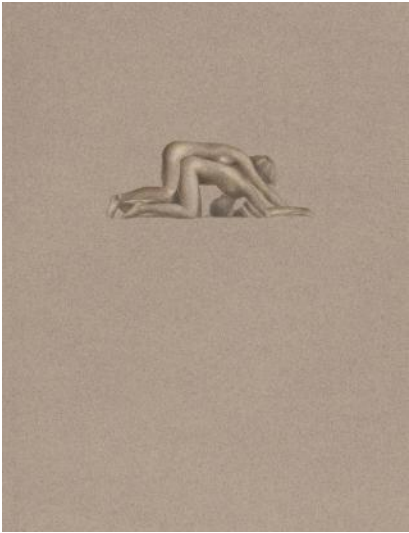


Image: Monica Majoli, Ovulars 1, colored pencil 25 5/8" x 19 5/8". Courtesy of the artist.

Two Decades of Artistic Excellence

UCI Arts Guggenheim fellows from 2008-2026

Ruben Ochoa M.F.A. '03	Kim Abeles M.F.A. '80	Yong Soon Min Professor Emerita*		Ken Gonzalez-Day M.F.A. '95	Hồng-Ân Trương M.F.A. '08
			Miles Coolidge Professor of Art		Daniel Joseph Martinez Professor Emeritus
Simon Leung Professor of Art			Russell Crotty M.F.A. '80	James Luna '77*	
2008	2013	2014	2015	2017	2019

UCI Arts Guggenheim fellows from 1960-2007: John Paul Jones, professor emeritus (1960), John Coplans, professor emeritus* (1969), Yvonne Rainer, professor emerita (1969, 1988), Michael Asher, B.A. '66* (1974) and Chris Burden, M.F.A. '71* (1978).*

"While the Medici scholarship took me to Berlin because of a desire for a spiritual return to a consequential familial site, the work that came out of that summer was not contingent on that, but rather that I was elsewhere, away from Irvine, from Los Angeles, from my studio," said Welch. "It was that psychic shift that propelled me and my work into an electrifying new register when I returned; and it is the same one that Monica's perspicacity determined as a forecast and primary condition to my practice. She was right."

Even beyond the financial aspects, support from Medici patrons provides much-needed encouragement for graduate students.

"This infusion of belief that comes from knowing someone from outside the university is interested in your project, willing to invest in your work and wants to create these moments of insight for you — that becomes a transformational experience for the artist," said Majoli.

"One of the most gratifying things as an artist is when someone receives what you intended or felt when making the work."

"As artists, we need these relationships with patrons, and the Medici patrons are creating an incredible sense of support with impact beyond the material."

In that sense, it's not unlike the Guggenheim fellowship for a seasoned artist like Majoli: "It's complicated because everyone is deserving of support," she said. "But when others see the value of your work and feel you're worthy of recognition, it's very moving."

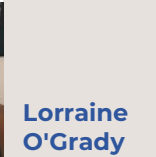
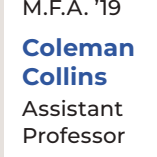
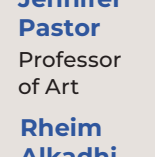
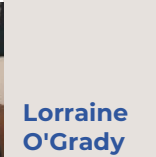
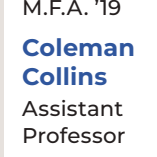
 Jennifer Pastor Professor of Art	 Bruce Yonemoto Professor Emeritus	 Gina Osterloh M.F.A. '07	 Phil Chang B.A. '97	 Monica Majoli Professor of Art
 Rheim Alkadhi M.F.A. '99	 Lorraine O'Grady Assistant Professor	 Coleman Collins Assistant Professor	 Samira Yamin M.F.A. '11	
 Stacy Kranitz M.F.A. '14	 Alison O'Daniel M.F.A. '10			
2020	2022	2024	2025	2026

Image: (left to right) Simon Leung, Yong Soon Min, Miles Coolidge, Daniel Joseph Martinez, Jennifer Pastor, Bruce Yonemoto, Coleman Collins and Monica Majoli.

**deceased*

Lighting a Spark

Samira Yamin, M.F.A. '11



To Samira Yamin, M.F.A. '11, it's "mind-boggling" to be in the same class of Guggenheim fellows as art professor Monica Majoli, a mentor from her time as a UC Irvine graduate student.

"Monica's practice is rigorous, thoughtful and sincere" Yamin said. "She's been a beacon for me any time I've felt anxious that I'm not making enough work, or that it's not big enough or loud enough."

Like her mentor, Yamin takes a slow, thoughtful pace with her artistic practice. The Los Angeles-based multidisciplinary artist often uses photography to critique

representations of conflict in what she describes as "a nebulous Middle East." Her *Luminous Zone* project, supported by the 2026 Guggenheim Fellowship, dates back to when she was an undergraduate at UCLA and mistook a newspaper photo of a wildfire for a war image — sparking a fascination with fire as spectacle.

Already, Yamin's work is part of the permanent collections of the Los Angeles County Museum of Art, the Rose

Image: Samira Yamin. Courtesy of Metro Art (Los Angeles County Metropolitan Transportation Authority).

Art Museum at Brandeis University and the Smart Museum at the University of Chicago. In 2022, her art was featured in a public commission for the Los Angeles County Metropolitan Transportation Agency.

Her artistic practice has already made her a peer to her former faculty and mentors. Yamin poignantly remembers the first time she was in an exhibition with Yong Soon Min, the late UC Irvine professor emerita whose work was heavily influenced by the Korean War. Years before their art shared an exhibit space, they shared a moment of solidarity in Yamin's studio, crying over the impact of wars that they both explored in their work.

"As an artist, I've been around long enough to become a colleague to my mentors," Yamin said. "As a teacher, I see myself raising a generation of students

who I will be in conversation with — who will be my future colleagues."

Yamin teaches medium-agnostic courses at the ArtCenter College of Design, where her approach is shaped by her UC Irvine experience.

"My peers from UC Irvine continue to be the most generative and supportive of my career on a day-to-day basis," Yamin said. "When I teach, I think about creating class cohesion, so that moving forward, they'll similarly have lasting relationships to rely on."

To learn more about the Department of Art, visit arts.uci.edu/art. To learn more about the Guggenheim Fellowship, visit gf.org.



Image: Samira Yamin, (Geometries) Fire VII, 2017, hand-cut TIME Magazine pages. 15 3/8" x 10 3/8". Courtesy of the artist.

The Artist



&

the Director



Meghan Minguez-Marshall '21, M.A.T. '22, rebuilds a theater program with a teaching philosophy rooted in empathy

By Diana Kalaji

There's a common assumption

aimed at people who once dreamed of the stage and ended up in a classroom instead: that teaching is the fallback, the thing you settle for when performing doesn't pan out. Department of Drama alumna Meghan Minguez-Marshall '21, who earned her Master of Arts in Teaching from UC Irvine in 2022, has never seen it that way.

"I'm still the artist," Marshall said. "I am the director."

Now entering her fifth-year teaching drama at Laguna Beach High School, and her first full year seeing a class of students through from freshman orientation to graduation, Marshall has built a program that has twice placed in Orange County's top theater competitions and earned a student a



spot in the National High School Musical Theatre Awards.

Family Affair

Marshall's introduction to theater came secondhand, through her older sister, nearly a decade her senior, who performed in high school and community theater productions. At 7, Marshall watched her sister play Mrs. Webb in *Our Town* at Beckman High School in Irvine, California, and was struck by how much emotion a stage could hold. She was a shy, anxious child.

"The whole idea of getting to become someone else, I was no longer nervous," said Marshall. "It allowed me to bridge those hidden parts of my personality."

That bridge was solidified under Beckman drama teacher Antonio Moon, whose classroom became less a training ground for actors and more a refuge for anyone who needed one.

"It wasn't necessarily the way he taught," Marshall said. "It was more so the space that he created. I think it's important to give youth a space to express themselves."

Image: Performance of Urinetown at Laguna Beach High School, directed by Meghan Minguez-Marshall.

Photo: Stephanie Romero



Image: (left to right) Meghan Minguez-Marshall with her high school drama teacher, Antonio Moon.

To this day, Marshall stays in touch with her high school drama teacher, the two now counterparts interchangeably pushing each other's programs forward.

"Words can't express the emotions I feel about Meghan today," said Moon. "From a 14-year-old in my drama class sharing her love for the art to now teaching and directing just like me and being a colleague I can professionally turn to is simply unbelievable."

Coming from an immigrant family, Marshall initially felt pressure toward a more traditional path and enrolled in community college as a psychology major before switching back to theater with a teaching credential in mind.

Marshall transferred to UC Irvine's Department of Drama and added an English minor along the way. What she didn't expect was how much of her education would happen through Brown Bag Theatre Company, UCI's student-run Latine Theatre Company.

Brown Bag's faculty advisor at the time, Professor of Drama Lonnie Alcaraz,

became the mentor Marshall credits most with shaping her career. When the pandemic hit, Brown Bag became her through line, a student-led group that kept creating work while everything else paused. By her senior year, Marshall was the company's managing director, overseeing a virtual anthology project that involved more than 100 collaborating artists.

"That experience of essentially running a theater company is, I think, the reason why I got this job at Laguna," said Marshall.

Alcaraz has stayed in her corner ever since, connecting her to designers and fellow theater educators when she needed them most.

"When I first met Meghan as an undergrad transfer student, I was impressed by her maturity and desire to support her peers within Brown Bag Theatre Company," said Alcaraz. "I saw



her immediately as a leader in the group. She is now such a strong and caring leader to her students, and I feel honored to have been part of her education."

While still an undergraduate, Marshall also taught through UC Irvine's Creative Connections program, led by director of Access and Engagement Megan Belmonte, and worked under Terry Schwinge at Santa Ana High School, an experience that solidified her decision to pursue education full time.

Rasquache

When Marshall arrived at Laguna Beach High School, she inherited a program still finding its footing nearly a decade after a longtime teacher's retirement had left it without consistency. Rebuilding

"The whole idea of getting to become someone else, I was no longer nervous."

it meant reestablishing norms from the ground up, leaning on a concept she first learned from Alcaraz, coined by Teatro Campesino: *rasquache*, the practice of making theater with next to nothing.

"There is this pressure to make every show look like Broadway, and we can't do it like that," she said. "We can be creative and find ways."

Image: Performance of *Mean Girls* at Laguna Beach High School, directed by Meghan Minguez-Marshall.

Photo: Johanna Ellis



The results have shown in competition. Her production of *Urinetown*, staged with a cast half the size of competing schools, earned the Spirit of the Macy Award. Her student Lauren Norrix won the Macy Award for Best Actress for her performance in *9 to 5*, earning her a trip to the 2025 Jimmy Awards in New York. Norrix, who had stepped away from performing years earlier, now studies theater at Northeastern University's New York City campus, formerly Marymount Manhattan College.

Marshall is deliberate about the shows she selects, treating each production as a teaching tool as much as a performance. *She Kills Monsters* includes a storyline about a teenager discovering her late sister may have been queer. The production and the conversations that followed, centered on accepting

“I’m trying to expose my students to cultural and socioeconomic diversity through my shows.”

people even when we don’t fully understand them. *Mean Girls* became an opportunity to talk about cyberbullying, with students writing their own “Burn Book” pages about things that had been said to them online. *9 to 5* had students interview women in their lives about workplace sexism. And *Urinetown*,

Image: Performance of *Mean Girls* at Laguna Beach High School, directed by Meghan Minguez-Marshall.

Photo: Johanna Ellis



staged amid a tense political climate, became a conversation about classism.

"I'm trying to expose my students to cultural and socioeconomic diversity through my shows," shared Marshall.

Getting to where she is now as an educator has meant revisiting parts of her own adolescence she hadn't expected to. Part of what she's learned to be open about is her ADHD.

"I think a majority of people in the arts are neurodiverse, my students included," Marshall said. "It would have changed my world as a student to have had a teacher who was open about that when I was young. There's such a stigma against it, but it can be a superpower."

That openness shapes her classroom. Marshall starts rehearsals with check-ins, not for performance, but so she knows what her students are carrying that day.



Image: Meghan Miguez-Marshall

Photo: Holly Chris Photography

"That transparency from adults is important," Marshall said. "It teaches them that you can be professional, focused and driven, and also be human."

As for what keeps theater essential in an increasingly automated world, Marshall doesn't hesitate.

"Art is always going to require a personal opinion," she said. "Whether you're performing or observing it, you have a feeling that's unique to you."

It's the same conviction and humanity that have led her back to the classroom in the first place — now as the fullest version of the artist she is today.



To learn more about the Department of Drama, visit arts.uci.edu/drama. To learn more about upcoming performances at Laguna Beach High School, visit [@lbusdtheatre](https://www.instagram.com/lbusdtheatre) on Instagram.

Class Notes



Before *Saturday Night Live* and *A League of Their Own*, **Jon Lovitz '79** was performing at UC Irvine Claire Trevor School of the Arts. In a recent *Wall Street Journal* interview, Lovitz discussed his latest project, *Don't Say Good Luck*, now streaming on Netflix. During the conversation, the Department of Drama alumnus credits UC Irvine and his mentor, Professor William Needles, for impacting his comedic and theatrical instincts that launched his career.



Department of Dance alumna **Sakina Ibrahim, M.F.A. '14**, has won the Best Podcasts, Belonging and Inclusion category at the 30th Annual Webby Awards for her work on "Radiotopia Presents: We're Doing The Wiz." In addition to her podcasting work, Ibrahim is an NAACP Image Award-nominated author of *Big Words to Little Me* and the founder of the Dance Arts Academy, which provides culturally responsive arts education to underserved communities.



Andrew Tarr, M.F.A. '19, alumnus in drama with an emphasis in sound design, has been appointed to a tenure-track faculty position at the Helmerich School of Drama at the University of Oklahoma (OU). Tarr had been serving as a visiting assistant professor at OU during the 2024-25 academic year before the university extended him a full-time offer, marking the second UC Irvine sound design graduate to secure a faculty appointment in the current academic year.

Image: Jon Lovitz, courtesy of The Wall Street Journal.

Photo: TRAE PATTON/NBC



This September, **Boróka Nagy, M.F.A. '15**, will be recognized by Arts Orange County as a 2026 Emerging Arts Leader at the 26th Annual Arts OC Awards. Nagy is the founder, artistic director and choreographer of Re:born Dance Interactive. Based in Southern California, the nonprofit organization brings dancers and audiences together to explore shared human experiences.



Since graduating in sound design, **Guo Ningru, M.F.A. '19**, has been appointed programme leader of the diploma in audio production at LASALLE College of the Arts in Singapore. LASALLE is one of Asia's premier arts and design institutions. Ningru's path to this leadership role builds on more than a decade of distinguished work in sound design and performing arts audio.



Andrew Pearson '09, Department of Dance alumnus and founder of the L.A.-based dance collective Bodies in Play, was recently featured in a *Los Angeles Times* report examining how the region's dance community is adapting amid a wave of company closures. Pearson spoke to the resilience and resourcefulness that define L.A.'s dance scene even as venues and institutions continue to close.

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.

Welcome to
WINDSOR COVE

**SHALLOW'S
SURF Shack**

EXIT



A Legacy on the New Swan Stage

Members of the Claire Trevor Society gathered for a behind-the-scenes look at *The Merry Wives of Windsor Cove*, New Swan Shakespeare Festival's musical reimagination of Shakespeare's comedy as a '50s Southern California surf-town tale, complete with an original score by Associate Professor of Teaching Zachary Dietz. Adapted by Chancellor's Professor of Drama Eli Simon and Department of Drama alumna Anna Fitzgerald (M.F.A. '25), the production marks New Swan's 14th season of pairing students with professional artists in its intimate Elizabethan-style theater.

This fall, Simon will be presented with the Helena Modjeska Cultural Legacy Award, Arts Orange County's highest honor for lifetime achievement, at the 26th Annual Arts OC Awards on Sept. 29 at Segerstrom Center for the Arts. The recognition celebrates Simon's lasting impact on Orange County's cultural landscape as a director, educator and founder of New Swan.

To learn more about the OC Arts Awards, visit artsoc.org. To learn more about the Claire Trevor Society, visit arts.uci.edu/giving.

Photo: Jesús Lopez Vargas



INNOVATIVE ARTS EDUCATOR

with

Kimberly Burge B.A. '69, Ed.D. '99

Kimberly Burge's connection to UC Irvine goes back to its very beginning: she attended the campus' dedication by President Lyndon B. Johnson in 1964. After graduating with a degree in arts with the charter class of 1969, she earned teaching and administrative credentials from UC Irvine and a doctorate in education through a joint program between UCLA and UC Irvine. Through her decades as a high school teacher, award-winning UC Irvine faculty member and former director of ArtsBridge (now Creative Connections), she has made an indelible impact on countless arts students and teachers. In that same spirit, she continues to provide philanthropic support to students in the Claire Trevor School of the Arts and the School of Education.

Q. How did your experience with UCI Arts during its founding years shape your passion for arts and education?

Kimberly Burge (KB): I had the best possible teachers, and they reinforced the academic rigor of arts education. I took classes from artists Tony Delap and Ed Ruscha; drama from playwright William Inge; dance from Eugene Loring, who choreographed *Billy the Kid*. [Founding dean of arts] Clayton Garrison, already well known in the field, was directing the annual musical with all the energy and excitement of a professional production. They required a level of professionalism and quality from us at every turn.

I needed work when I graduated, so the dean sent me to meet Ken Bailey, chair of the education department, and I became the only arts graduate in the teaching credential program. When University High School opened across the street from UC Irvine, I joined the faculty as the founding drama coach and got to use everything I had learned across all of the arts disciplines. If I hadn't taken [Garrison]'s suggestion to meet with the chair of education, my life would have been completely different.

Q. You embraced educational technology throughout your years teaching. What role do you think arts and technology play in shaping the future of teaching and learning?

KB: When I taught methods classes in the School of Education, I wanted students to know about the Beall Center for Art + Technology. [Then-artistic director] David Familian was so kind; he'd offer a lecture in media arts and then my students would see the latest exhibition of these wonderful tech applications in the arts, which showed that great art is not something from the past — it's still happening now. Thanks to David and the Beall, I know there are many fantastic ways that technology is being employed by artists, and it's given them a whole new bag of tools to explore new ideas and new dimensions. For my methods students, the experience was eye-opening. And that's what the arts do — they expand our ability to appreciate the world through color, form, movement, music. Now that those students are teachers, maybe they're employing some of those ideas in their classrooms.

Q. As a partner in building UC Irvine's ArtsBridge (now Creative Connections), what do you consider the program's greatest achievements, and what are you most excited about looking ahead?

KB: From the beginning, the program encouraged collaborations between the UCI undergraduate students as "leaders" and classroom teachers to find ways to use the arts to enrich content areas such as reading and mathematics literacy. The greatest achievement is that instead of arts and education being in silos, we share our professional goals. That was what I always hoped for: that it would be "us" rather than "them" and "us." The future for Creative Connections is so rich, and the need for arts in schools has never been greater. Through the program, university students benefit from seeing how their art enriches and enlightens the children, and the elementary students get unique arts experiences they would not have had otherwise. It keeps on going and keeps getting better.

Q. What excites you most about the work being done across UCI Arts and the School of Education to advance arts and education?

KB: UC Irvine is the only place in the UC system that offers a Master of Arts in Teaching with a Single Subject Credential in Art. This year, we recruited nine students into the art pathway — the largest cohort in years — and I'm so excited. I know from my experience as a student years ago that the UCI arts faculty are preparing future artists, so the fact that they're including arts educators in their thinking is a really significant contribution.

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

Bridging the Gap

50 years into UC Irvine's Peer Academic Advising Program, and arts students supporting the next generation of artists

By Diana Kalaji



UC Irvine's Peer Academic Advising Program (PAA)

turned 50 this year. The premise has stayed the same since it started. Pair new students with a peer who has already found their way through the maze of majors, registration and deadlines, and someone close enough to the experience to remember what it felt like.

At UCI Arts, that peer-level knowledge expands beyond the arts campus. This year's advisors, Michael Jacobson, Dorothee Catipon and Noraleigh Aubert, are all double majors, balancing music with aerospace engineering, drama with sociology and dance with anthropology. Together, they offer incoming students guidance that stretches well beyond the arts campus.

Martha Martinez '12, M.A. '15, is the academic counselor now overseeing the program alongside Amy Lee Kim '04, M.Ed., director of Arts Student Affairs, and Jennifer Wong, M.Ed., the program's previous supervisor.

Martinez grew up in Santa Ana, where outreach programs brought her to UCI's campus since middle school. After graduating as a proud Anteater in 2012, she returned to campus, this time as a staff member.

"I love seeing the students, working with the students, guiding them from the beginning, because I was once in their shoes," she said.

Spending over a decade in academic advising, with almost 7 years in the arts, Martinez says the difference in energy is palpable.

"I can hear them singing, I can hear them practicing, and I can see them creating," shared Martinez. "It's a little community within what can feel like a big fish tank."

Image: (left to right) 2026-27 Peer Academic Advisors Dorothee Catipon, Noraleigh Aubert and Michael Jacobson.

Photo: Martha Martinez

That sense of belonging is intentional, partly because of the Arts Involvement Fair Martinez helps organize each fall, a kickoff event held on the arts campus days before the quarter starts. Last year, more than 30 arts-specific clubs and organizations signed up, and the fair grows every year. Students meet clubs, share a free lunch and get face time with the dean before classes even begin.

"It's for the students to know that there's something for you on campus," Martinez said. "You're welcome here."

Adding On

None of this year's PAAs arrived at their second major the same way. Jacobson came to UC Irvine purely for aerospace engineering, still playing bassoon on the side through the Wind Ensemble, until Department of Music faculty mentor Amy Bauer's encouragement led him to audition into the music program his second year.

"I appreciated what I was doing but wanted to pursue the art more deeply," he said.

Now he treats the two majors as counterweights for burnout.

"When I get tired and stressed from engineering research, I can go practice the bassoon," said Jacobson. "It gives me the space to express myself creatively."

**"You're
welcome here."**

Becoming a PAA, he said, was as much about the school as the students in it. "I thought it would be a good opportunity

for me to get involved with the school more and to help students navigate the changing majors and academic structures here," he said.

Department of Drama major Dorothee Catipon '27 intended to double major but didn't know in what until a first-year sociology class on globalization changed how she saw her own field.

"I really like seeing what the arts bring to culture, to our public view of it all," said Catipon. "There's no way for them not to be intertwined."

With an emphasis in stage management, Catipon traces her interest in the technical side of theater back to her high school drama teacher, Carol Hovey, who spent decades directing her school's theater program before retiring the year Catipon graduated. At UC Irvine, she says she's been shaped in turn by graduate stage management students, first Johanna Romo, then DJ Maloney, both of whom taught her classes and worked alongside her on productions.

What keeps her in stage management, she said, is a feeling she didn't expect to find backstage.

"I enjoy calling a show, calling the cues," she said. "There's sort of rhythm to it, especially within musicals, that I really enjoy, because even though I'm not performing, it feels like I'm carrying the show with the actors."

After years of unofficially helping classmates navigate the department, becoming a PAA felt like a natural next step. From collecting information within the drama department to forming bonds with professors and graduate students, it made sense for her to become that anchor for someone else.

"There's this whole new group of people who don't know where to start," said Catipon. "I may as well be one person who can help them, instead of just throwing themselves at everything."



Full Circle

Noraleigh Aubert '28, a third-year Department of Dance major, explored everything from swimming to soccer after deciding dance wasn't for her following her first class. Years later, she returned to ballet, rediscovered her passion and has continued honing her craft ever since.

"I loved getting to try new styles of dance, and that was the main thing that drew me to UCI," said Aubert, whose favorites are modern dance and ballet. "Here you can't just pick one. You are pushed to be versatile."

She's currently declaring a second major in anthropology, a shift sparked by a first-year Humanities Core class.

Irvine

or School of the Arts
udent Affairs



"I love approaching dance from the studio side, but also the research side," said Aubert. "Learning a dance style's history and how it's connected with the history of different cultures."

Aubert's path to becoming a PAA traces back to her first days on campus. During SPOP, UC Irvine's overnight orientation program where incoming students register for their first classes, an overwhelmed Aubert raised her hand with a question about class registration. The PAA who answered was Brenna Farrell '24, a fellow dance double major.

"She was so incredibly helpful," Aubert said. "It made such a difference on one of my first experiences at UCI. I couldn't even believe that years later, I'd have this job."

The guidance she received came full circle. Aubert now describes her own role in similar terms.

"I'm one of the first people that incoming students talk to and interact with in a real way," she said. "I get to be an ambassador for my school and a guiding figure in new students' academic and personal journeys. I see the potential I have to make a positive impact being in a role like this."

Image: (left to right) Dorothee Catipon, Martha Martinez and Noraleigh Aubert working in the Student Affairs Office.

Photo: Emily Zheng



Image: (left to right) Dorothee Catipon, Jennifer Wong, Martha Martinez, Amy Kim and Noraleigh Aubert in the Student Affairs Office.

Photo: Emily Zheng

That instinct, wanting to support someone else on their academic journey, runs through why they are in the role, and why they love being in the arts.

“I’m one of the first people that incoming students talk to and interact with in a real way.”

“The thing I’ve really enjoyed is working with new students,” said Jacobson. “It bridges the gap and lets them speak to someone who’s a couple steps closer to what they’re doing instead of someone more separated from the day-to-day of it.”

Aubert sees it every time she crosses campus with friends who aren’t arts majors.

“There’s vivacity here,” she said. “People are in the arts because they care. The arts remind us of our humanity and the value of human-to-human connection, which is especially important in our current world.”

Martinez, watching from the advising office, is firm on the importance of arts education and the experience it provides for students.

“People sometimes forget the preparation, adaptability and resilience that it takes to be that dancer, that musician, that artist,” said Martinez. “There are a lot of skills that not just a college student needs, but an adult needs to function in this world, and our artists already come with all those skills doing their craft. The value isn’t just the product. It’s what comes in the process of creating it.”

To learn more about the Peer Academic Advising Program, visit www.arts.uci.edu/students/student-affairs-office.

SEASON EVENTS — FALL 2026



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2026-27 Season-At-A-Glance

Fall 2026

Sept. 30*	UCI Music Joint Faculty Recital	WSH
Oct. 3-Dec. 12*	<i>Before the Look of Law</i> Curated by Simon Leung and Sora Han	UAG, CAC, R
Oct. 10-Feb. 6*	<i>Ecotechnics</i> , curated by Zachary Korol Gold	BC
Oct. 24*	Artist Series: <i>Cauces Sónicos: Creative Music Making Across The Borderlands</i>	WSH
Oct. 25	Artist Series: <i>Melodies of the Morning Calm</i> with Dennis Kim, Eunah Noh and Soo Yeon Lyuh	WSH ●
Oct. 30*	UCI Symphony Orchestra Express	WSH
Oct. 30-Nov. 29	<i>at the very bottom of a body of water</i>	Boston Court
Nov. 6-14	<i>Continuity</i>	xMPL
Nov. 21-22	<i>Titanic: The Musical</i>	IBT
Nov. 24	UCI Symphony Orchestra <i>Transfiguration: Music of Herrmann, Bartók and Wagner</i>	IBT
Nov. 30	UC Irvine Wind Ensemble	WSH ●
Dec. 2	Fall Jazz Concert	WSH ●
Dec. 3*	<i>Sounds of the Season</i> with the UCI Choirs	BCH
Dec. 3*	Tenth Thursday Undergraduate Student Exhibition	AC
Dec. 3-5	<i>New Slate 2026</i>	CTT ●
Dec. 5*	UCI Opera Workshop	WSH
Dec. 7*	The Art of Chamber Music: Featuring UCI Student Ensembles	WSH

Winter 2027

Through Feb. 6*	<i>Ecotechnics</i> , curated by Zachary Korol Gold	BC
Jan. 29-Feb. 6	<i>Machines Like Me</i>	LT ●
Feb. 6-27*	M.F.A. 2nd Year Exhibition	UAG, R
Feb. 10*	UCI Symphony Orchestra Express	WSH
Feb. 18-20	<i>Dance Visions 2027</i>	IBT
Feb. 18-21	African American Art Song Alliance 30th Anniversary Conference	WSH
Feb. 18*	African American Art Song Alliance Opening Concert	WSH
Feb. 19*	African American Art Song Alliance Gala Concert	WSH
Feb. 26*	UCI Opera Workshop	WSH
Feb. 27	UC Irvine Homecoming	Mesa Road
March 2	Companion Concert Experience with the UC Irvine Choirs and Symphony Orchestra: <i>Immortal Beloved: Bach, Beethoven, and Beyond</i> <i>Choral Masterworks</i>	IBT
March 4	Companion Concert Experience with the UC Irvine Choirs and Symphony Orchestra: <i>Testament: Beethoven's Holy City</i> <i>Orchestral Masterworks</i>	IBT
March 5-13	<i>Natasha, Pierre & the Great Comet of 1812</i>	CTT ●
March 6	Artist Series: Lorna Griffitt, Piano	WSH ●
March 6-June 12	<i>Asma Kazmi</i> , curated by Zebulun Zang	BC

March 8	UC Irvine Wind Ensemble	WSH ●
March 10	Winter Jazz Concert	WSH ●
March 11	Tenth Thursday Undergraduate Student Exhibition	AC
March 11-20	22nd Annual Guest Juried Undergraduate Exhibition	UAG, R
March 15	The Art of Chamber Music: Featuring UCI Student Ensembles	WSH

Spring 2027

Through June 12*	<i>Asma Kazmi</i> , curated by Zebulun Zang	BC
April 2-10	<i>Masks and Clowns</i>	LT ●
April 4*	Music Honors Concert	WSH
April 17-May 1*	M.F.A. Thesis Exhibition (part 1)	UAG, CAC, R
April 23*	Artist Series: Kelly Moran	xMPL
April 27	UC Irvine Giving Day 2027	ONLINE
April 29-May 1	<i>Physical Graffiti 2027</i>	CTT ●
May 1	Musical Conversations: Chamber Music with UCI Faculty Artists	WSH ●
May 8	UC Irvine Opera: <i>The Magic Flute</i>	IBT
May 8-22*	M.F.A. Thesis Exhibition (part 2)	UAG, CAC, R
May 22*	ICIT Showcase Concert	xMPL
May 28*	UCI Choral Spring Concert	WSH
May 28-June 5	<i>The Resistible Rise of Arturo Ui</i>	CTT (stage)
June 1	UC Irvine Wind Ensemble	WSH ●
June 2	Spring Jazz Concert	WSH ●
June 3*	Tenth Thursday Undergraduate Student Exhibition	AC
June 3-12*	Undergraduate Honors Thesis Exhibition	UAG, R
June 4	UCI Symphony Orchestra	IBT
June 7*	The Art of Chamber Music: Featuring UCI Student Ensembles	WSH

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1 hour before performances at venue box office

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Tickets

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Venues

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

Δ Venue not on CTSA campus. Consult CTSA website maps: www.arts.uci.edu/directions

Dates, venues, titles are subject to change.

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

* Indicates free event / ● indicates tentative shuttle availability.

Fall Quarter 2026 Highlights

UCI Arts opens its 2026–27 season with a lineup built on arts research, including an exhibition on collective resistance, a Tony Award-winning play confronting ecological crisis and a two-year music project exploring musical migration and intergenerational community. The fall season invites audiences to engage critically with the arts.

BEALL CENTER FOR ART + TECHNOLOGY



Oct. 10, 2026-Feb. 6, 2027

Opening reception: Saturday, Oct. 10, 2-5 p.m.

Ecotechnics

Zachary Korol Gold, curator

Ecotechnics traces a sensibility among contemporary artists who treat ecology not as a fact but as a system of images. Their works take divergent paths among the technologies, histories and fictions by which environments and organisms are known. In turning technical images and devices that measure environments back on themselves, they picture how contemporary society produces an ecological view.

This exhibition is presented by the Beall Center for Art + Technology with generous support from The Beall Family Foundation.

Beall Center for Art + Technology

Free admission

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

Image: *Jeffrey Stuker, Mantis Te Vedit, 2026, 70mm film slide presentation.*

Image courtesy of the artist.



Oct. 3-Dec. 12, 2026

Opening reception: Saturday, Oct. 10, 2-5 p.m.

Before the Look of Law

Organized by Simon Leung and Sora Han

Before the Look of Law examines how contemporary artists confront justice, state power and collective resistance through practices of aesthetic disobedience. Exhibiting artists include: Cameron Rowland, Tarik Garrett, York Chang, Ashley Hunt, Lincoln Tobier, Tiffany Sia, Samar Al Summary, Zoe Leonard, Paul McCarthy, Kiyan Williams, Na Mira, Sheila Pinkel, Alberto Lule and Kim Zumpfe & Luke Quezada.

Generous support is provided by Friends of UCI Art and The Claire Trevor Society. The exhibition is also made possible with the support of the Poetic Justice Initiative.

University Art Gallery, Contemporary Arts Center Gallery, Room Gallery
Free admission

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

Image: *Kim Zumpfe and Luke Quezada, GroundTruthing.Schrapnel, 2026, still from real-time 3D field reconstructions. Courtesy of the artists.*



Thursday, Dec. 3, 2026, 6 p.m.

Tenth Thursday Undergraduate Student Exhibition

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

Join us for Tenth Thursday, an evening celebrating the creativity and talent of the Department of Art's undergraduate artists through a vibrant showcase of exhibitions and projects. Explore a wide range of works — including painting, drawing, ceramics, photography, video, sculpture, performance and installations — and connect with the artists as they present the culmination of their end-of-quarter class projects. Experience an inspiring evening of creativity, conversation and artistic achievement.

Arts Campus
Free admission



Dec. 3-5, 2026

New Slate 2026

Lisa Naugle and Alan Terricciano, artistic directors

Experience a showcase of original choreography by the talented M.F.A. candidates in the Department of Dance. Join us for a series of compelling and inspiring performances that highlight the artistry, creativity and skill of UC Irvine's choreographers and dancers. Witness the fusion of innovation and passion as the future of dance comes to life on stage.

Claire Trevor Theatre 

Dec. 3, 4, 5	8 p.m.
Dec. 5	2 p.m.

\$ 25 / 22 / 20 / 21 / 10

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

General / Seniors & UCI Affiliates / Groups 10+ / Arts Packages /
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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 mobility issues, from the Mesa Parking Structure to select shows. Shuttle service will begin one hour before showtime and will meet patrons on level two near the elevator. Advance notice is appreciated. For more info, 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





Nov. 6-14, 2026

Continuity

By Bess Wohl

As an exhausted film crew races to finish an artsy action blockbuster in the New Mexico desert, artistic ambition, Hollywood pressures and environmental reality collide. A darkly comic “play in six takes,” *Continuity* explores the power — and limits — of storytelling in a world on the brink of ecological crisis. Written by Tony Award-winning playwright Bess Wohl, *Continuity* will be directed by Andrew Borba and is planned to be produced as UCI’s first Zero Net Energy production.

CONTINUITY is presented by arrangement with Concord Theatricals on behalf of Dramatists Play Service. www.concordtheatricals.com

Major support is provided by the Robert and Lorna Cohen Endowment for Excellence in Drama, the Theatre Guild and a UCI Arts Research & Innovation Award.

Experimental Media Performance Lab (xMPL)

Nov. 6, 7, 12, 13, 14 8 p.m.

Nov. 8†, 14 2 p.m.

† Talkback with company members and scholars. Open captions are available for this performance.

\$ 25 / 22 / 20 / 21 / 10



Nov. 21-22, 2026

Titanic: The Musical

A Concert Production

Story and book by Peter Stone

Music and lyrics by Maury Yeston

Orchestrations by Ian Weinberger

Winner of five Tony Awards, *Titanic: The Musical* tells the stories of passengers and crew aboard the ill-fated RMS Titanic. Through sweeping music and intersecting personal narratives, the production explores ambition, class, hope and human resilience on the eve of tragedy. The concert version will emphasize the score and vocal storytelling.

TITANIC - ENSEMBLE VERSION is presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC. www.concordtheatricals.com

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

Irvine Barclay Theatre

Nov. 21 8 p.m.

Nov. 22† 2 p.m.

† Open captions are available for this performance.

\$ 30 / 26 / 26 / 24 / 10



Saturday, Oct. 24, 2026, 8 p.m.

**Cauces Sónicos: Creative Music Making
Across The Borderlands**

Co-led by Wilfrido Terrazas and Michael Dessen

Cauces Sónicos (Sonic Channels) is a two-year project exploring nodes of cross-border interaction among artistic communities, musical migration, intergenerational creativity and horizontal processes of teaching and learning. This concert showcases the collective creativity of the project's core ensemble, bringing together artists from Southern California and Baja California to explore different experiences of border life through music.

This concert is supported by a Latino Studies Project Grant from the UC Alianza MX Program and by a Research and Innovation Award from the Claire Trevor School of the Arts, UC Irvine.

Winifred Smith Hall

Free admission



Sunday, Oct. 25, 2026, 8 p.m.

**Artist Series: Melodies of the Morning Calm
with Dennis Kim, Eunah Noh and Soo Yeon Lyuh**

Dennis Kim, organizer

Enjoy an evening of works celebrating the sounds of Korea, with guest artists from Korea collaborating with artists from the United States. An evening full of traditional and modern Korean works.

Co-sponsored with Center for Korean Critical Studies

Winifred Smith Hall



\$20 / 17 / 17 / 15 / 10



Tuesday, Nov. 24, 2026, 8 p.m.

**UCI Symphony Orchestra: Transfiguration
Music of Hermann, Bartók and Wagner**

Geoffrey Pope, conductor

Join the UCI Symphony on a provocative psychological journey from fragmentation to integration. Director of Orchestral Studies Geoffrey Pope curates a concert of some of the richest operatic and film music composed. A panel discussion with renowned Hollywood composers precedes the concert.

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

Generous support is provided by the Friends of UC Irvine Music and the Marjorie and Robert Rawlins Endowment Fund.

Irvine Barclay Theatre

\$21 / 18 / 18 / 16 / 10



Monday, Nov. 30, 2026, 8 p.m.

UCI Wind Ensemble

Kevin McKeown, conductor

Showcasing a wide range of musical styles and expressions, this concert reflects the ensemble's versatility, artistic excellence and commitment to exploring the rich breadth of the wind band repertoire while honoring its enduring tradition.

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

Winifred Smith Hall



\$10



Wednesday, Dec. 2, 2026, 8 p.m.

Fall Jazz Concert

Jerry Pinter and Darek Oles, directors

The UCI Jazz Orchestra, directed by Professor Jerry Pinter, and UCI Jazz Combos, directed by Professor Darek Oles, bring the stage to life with an evening of music ranging from timeless classics to bold contemporary compositions. Showcasing dynamic sounds and an improvisational spirit, this concert by UCI students offers an engaging journey through the jazz tradition.

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

Winifred Smith Hall



\$10



Thursday, Dec. 3, 2026, 7:30 p.m.

Sounds of the Season with the UCI Chorus

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

Ring in the holiday season with over 200 UCI choral singers in a festive evening of music. From the vibrant energy of Stravinsky to the luminous harmonies of Eric Whitacre, *Sounds of the Season* brings together some of the most beloved voices in choral music.

Generous support is provided by the Friends of UC Irvine Music and the Marjorie and Robert Rawlins Endowment Fund.

Bethel Church (off-campus)

18700 Harvard Ave, Irvine, CA 92612

Free admission

Tickets & Info



To see all 10 events for the fall 2026 quarter in the Department of Music, visit arts.uci.edu/events.

Thank You!

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To learn more, visit arts.uci.edu/medici-circle or contact Fatima Rizvi-Flores at fatima.r@uci.edu or (949) 824-8750.

UC Irvine
Claire Trevor School of the Arts

Research, Reimagined

Information overload is a real phenomenon that can affect all artists — both performing and visual — as they work to learn about the development of their discipline, critically analyze it and interpret and create their own art. Amid the abundance of information, how can the library become a catalyst for research, experimentation and creative practice?

Enter UC Irvine's arts librarians. Jenna Dufour (research librarian for visual arts) and Scott Stone (research librarian for performing arts) work with students, faculty and staff across Claire Trevor School of the Arts. They support specific classes by creating tailored online research guides so that students can find relevant information resources and get to creating quickly. When not directly working with members of UCI Arts, Jenna and Scott curate a wide variety of digital and physical collections available online or in person for the UCI community free of charge.

Want to learn more? Reach out to our wonderful arts librarians and discover core arts resources at: guides.lib.uci.edu/group_arts.

Image: (left to right) Jenna Dufour and Scott Stone in the UCI Langson Library.

Photo: Jaime DeJong



UC Irvine

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