

CLAIRE TREVOR SCHOOL OF THE ARTS, UNIVERSITY OF CALIFORNIA, IRVINE

# Emergence

Spring 2011



# Emergence

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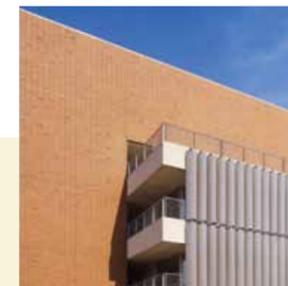
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#### On the Cover

The recently completed Contemporary Arts Center is the new centerpiece of the Claire Trevor School of the Arts. The LEED-certified building was designed by Ehrlich Architects and built by Edge Construction.

Photo by Paul R. Kennedy



Welcome to *Emergence*, the Claire Trevor School of the Arts magazine.



**A**t the Claire Trevor School of the Arts, “Art” and “Community” are verbs. Ours is a bold mission, one that integrates advocacy, leadership, and education with significant social engagement and community partnerships.

Here, we explore new ways of seeing in order to create tools, methodologies and environments that lead to innovation. We also collaborate with colleagues in the fields of science, technology, engineering and medicine, etc., to further transform the way creativity is perceived, taught and practiced.

During any academic year, we mount more than 200 student performances, exhibitions and concerts; bring hundreds of Orange County K-12 students through our classes and facilities; and partner with numerous local Arts, cultural, educational and civic organizations.

Many of our faculty are recognized globally and our programs are among the top in the nation. That kind of recognition continues to attract a diverse cadre of dedicated and passionate students who leave here ready to contribute at very high levels.

Our undergraduate programs are based on the traditional liberal arts model that marries creativity with critical thinking, collaboration, problem solving and project management – all important characteristics of articulate, well-informed and productive world citizens. Inspecting the world through the lens of creative endeavors helps students understand what makes us whole, what binds us together, and what we can do to strengthen our societal fabric.

Our undergraduate students go on to become professionals in their respective fields: Dance, Drama, Music and Studio Art. At the same time, many of them become accountants, doctors, engineers, lawyers, and teachers, etc.



Those who complete our graduate programs can be found throughout the visual and performing arts arenas – on Broadway, in films and television, in galleries, on recordings, and performing in symphony orchestras. Others are equally successful behind the scenes as stage managers, costumers, scenic and sound designers, directors, producers and authors. They make a living; they make significant contributions to their field; and they win awards.

An education in the Arts plays an integral role in today’s society. Some of our greatest inventors, statesmen, and business people also had core knowledge of the Arts – Albert Einstein (concert-level violinist), Alan Greenspan (Juilliard-trained clarinetist), and former Secretary of State Condoleezza Rice (a piano major in college). If it hadn’t been for a class in calligraphy, Steve Jobs says that Mac computers would not have included multiple fonts.

Arts education is often undervalued. Many don’t realize the larger footprint that this kind of training provides. It’s more than performing on stage or exhibiting work in a museum or gallery. It’s about broad intellectual depth and breadth, healthy curiosity, and developing sustainable networks that allow our graduates to think on their feet, to solve problems, and to have a global perspective. It opens up the whole world to our students – it provides a solid foundation so they can go in any direction they want. Isn’t that, after all, what a college education is really all about? Perhaps the next Alvin Ailey, Pavarotti, Samuel Beckett, or Kiki Smith is currently one of our students. Perhaps a future Secretary of State is currently painting sets...

Joseph S. Lewis III  
Dean  
Claire Trevor School of the Arts

On Tuesday, March 8, 1910,  
three noteworthy events occurred:

- The first International Women's Day was observed and celebrated throughout the world.
- Madame Raymonde de Laroche of France was awarded pilot's license #36 by the Federation Aeronautique Internationale, becoming the first woman to be authorized to fly an airplane.
- In the Bensonhurst section of Brooklyn, Claire Wemlinger was born to merchant-tailor Noel Wemlinger, an immigrant Frenchman, and his Irish-born wife, Betty.

The significance of the first two events was recognized right away, but it would take a couple decades for people to realize the importance of the third. Two decades plus two years to be exact, because that's when Claire Wemlinger – transformed into Claire Trevor – made her Broadway acting debut in *Whistling in the Dark* and embarked on a 60-year career that earned her awards, accolades and international renown.

On Tuesday, March 8, 2011 – 101 years after her birth – Claire Wemlinger Trevor was acknowledged again – this time with a star in her honor at the University where its School of Performing and Visual Arts was named for her.

Claire Trevor was a legendary Oscar- and Emmy Award-winning actress whose career included work in film, on stage, radio and television. She was also a long-time Orange County resident, a devoted wife and mother, as well as a painter and philanthropist. Her relationship with UC Irvine came about because she was a passionate advocate of the Arts and Arts education.

During the later years of her life – she retired from professional acting in 1987 – Ms. Trevor became involved with the School of the Arts and its students, who came to cherish her attendance at their performances and value the wisdom and professional advice she shared so generously with them.



Ms. Trevor was a frequent visitor to the School, sitting in on rehearsals and interacting with student actors and faculty. She liked getting to know the drama students and seeing their work, according to those who knew her at that time. She often spoke of the important role the Arts had played in her life, and she believed that using one's imagination to its fullest is necessary in order to live a happy life. She was thrilled to be able to help the School's students achieve their goals and assist them, in some small way, according to her friends.

Her stepson, Donald Bren, is well-known throughout Orange County for his own philanthropy and real estate activities as head of The Irvine Company. After Ms. Trevor's death in 2000, he and his brother, Peter, acknowledged the actress's career and passion for the Arts with a \$10-million gift to the School, which was renamed in recognition of this gift and the time and attention she devoted to its students.

"One of the many qualities that made Claire special was her strong support of young people interested in exploring the Arts," Donald Bren commented at the time. "She was also very impressed with the quality of the students and faculty here, so (the) gift is an appropriate reflection of both her own artistic legacy and her commitment to the artists and performers of the future."

The installation of a star in her honor – the first in the Claire Trevor School of the Arts' very own Walk of Fame – will be a reminder to the community and future generations of her devotion and contributions.

"Just as her commitment to our students never wavered, neither have our gratitude and admiration of her," says Joseph S. Lewis III, dean of the Claire Trevor School of the Arts. "This star will serve as a permanent symbol of the high regard we hold Ms. Trevor and the Bren family for their generosity and support!"



*Celebrating*

Claire Trevor



# Reaching Out to Our Communities

**Arts Outreach** at the Claire Trevor School of the Arts partners with local schools and Arts organizations to share our talents and knowledge with people of all ages. Composed of several community-minded programs, Arts Outreach introduces children (K-12) to the Arts, prepares middle- and high-school students for college, and provides adults with active experiential immersion in the Arts to help enrich their lives.

Our new concentration is Reach-Ins – events, programs, classes and more to entice visitors to the Claire Trevor School of the Arts campus. Some of these new programs are Saturday Academies in the Arts and our Summer Academy. The first are day-long events to provide teenagers and their parents with instruction in various disciplines, informative discussions with faculty and outside experts about career opportunities in the Arts, as well as guided tours of our campus and facilities. The two-week summer camp sessions will provide instruction in a variety of art-related subjects and culminate in a fun day of festivities that include performances and exhibitions.



# Public Support of the Arts

Higher education throughout the country is at a difficult juncture, with endowment incomes dropping, expenses increasing, and expectations continuing to rise. There is no question that private support is needed to ensure the future stability and success of the Arts in general and the Claire Trevor School of the Arts specifically.

We would like to thank the generosity of our many donors and share with you the stories of just a few who love CTSA and are willing to work with our academic leaders to guarantee its financial strength.

**Deborah Sarkas**, Director of Development



Victor and Barbara Klein at Martinis and Blinis

## Victor Klein

As a young boy growing up in Philadelphia, Victor Klein would ride the trolley car every Saturday to the Graphic Sketch Club and draw for hours. His early interest in the Arts led him to study painting and illustration at Syracuse University. After a long and successful career in advertising and marketing that would eventually lead him to Huntington Beach, Klein and his wife, Barbara, retired in Orange County. Klein's desire to be involved in the community brought him to the School of the Arts where he serves on the Dean's Advisory Council (now the Dean's Leadership Council) – at one point, as president – and also volunteers as a docent at the Orange County Museum of Arts, where Barbara is an active member of its Board of Trustees. "There's nothing more exciting than talking to someone about art," Klein says. He firmly believes that art is an integral part of any well-rounded education because it helps people see what they normally wouldn't see in the world. "It opens up your vision," he says. "It makes you look more. It helps you see more."

## Frank Peters

When Frank Peters sold his software company in 1998, he was unsure of what to do next, so he picked up a camera and began exploring photography. Soon, he would become involved in the LaGuardia High School of Music & Art and Performing Arts in New York City. "One phone call changed my life," he says, and he began helping students who needed headshots and other photos for their portfolios. Peters' interest in the arts intersected with the Claire Trevor School of the Arts when he attended a Dance Visions performance. Impressed, he contacted CTSA professor and renowned choreographer Donald McKayle and offered to take photos for the Dance Department. "Exposure to the Arts builds the brain," Peters believes. His support for the Claire Trevor School of the Arts is evident in his involvement: along with serving as a photographer, Peters is a member of the Dean's Leadership Council and also sponsors Medici Scholars. He has also been a generous sponsor of several friend-raising receptions and even helped underwrite the Drama Department production of "Reefer Madness" in 2008.



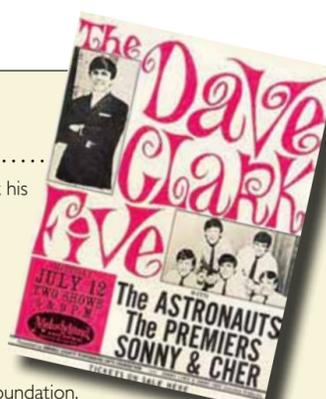
Frank and Barbara Peters with actors from The Wild Party

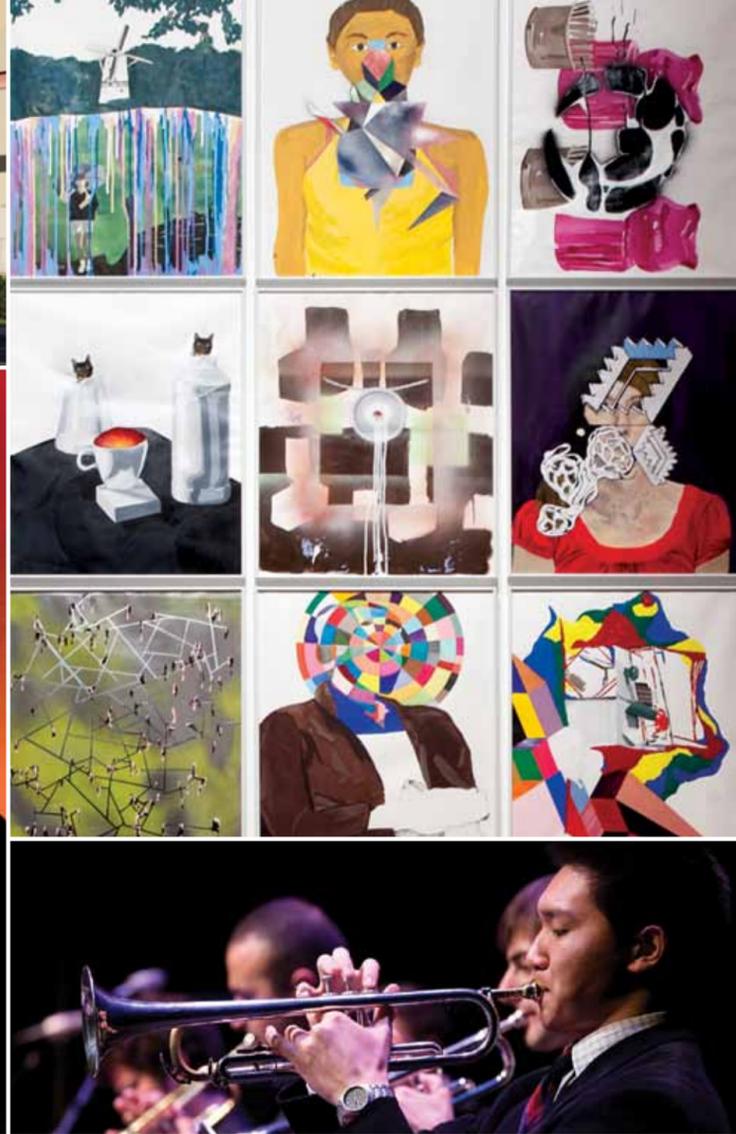
## Leo Freedman (Leo Freedman Foundation)

Leo Freedman was born in London and raised in Canada, but his love affair with Southern California led him to invest his time and attention to the Arts scene in Orange County. Freedman, the youngest of 13, lived in Los Angeles but made his career in Orange County as a land developer and real estate investor. In his lifetime, Freedman built two Anaheim hotels and the famous Melodyland Theatre, where stars such as Goldie Hawn got their start.



After he passed away in 1989, the Leo Freedman Foundation was established to help fund Arts organizations in Orange County, according to Sharon Lesk, his great niece and a co-trustee of the Foundation. "We got involved at a pivotal moment," Lesk says about the Foundation's involvement in the Orange County Arts scene. "Arts funding had been cut right at the formation of such programs in Orange County." Through the donations and support the Leo Freedman Foundation has shown, others have also been inspired to come forward and get involved. "We showed other donors what fun they could have by involving themselves in education and the Arts," Lesk says. "My only regret is that Uncle Leo didn't do this in his lifetime. He would've had a lot of fun."





## What I did with my Medici Scholarship . . .



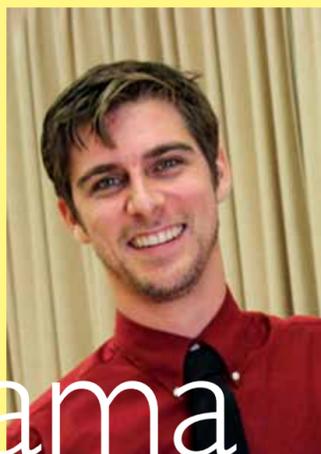
# Music

By Adrian Lopez-Balbontin (MFA Drama '12)

Thanks in part to the generous Medici Scholarship that was awarded to me I was able to complete my directing internship at the Great River Shakespeare Festival in Winona, Minnesota. I assisted Paul Barnes, the producing director, on two fully staged productions, as well as on many day-to-day operations.

During my two months with the festival I started to investigate the unique aspects that have made this seven-year-old enterprise a success – its volunteer network, affectionately dubbed “The Friends of Will.” This cadre of supporters – 300 strong – helps support donor functions and social events, and it provides meals for the production crew during technical rehearsals and over the course of the summer repertory season.

By interviewing various local people within the theatre’s community who work directly with the festival, I began to understand how an artistic endeavor can thrive only if it values its community. Working within the festival and with its producing artistic director, I gained a larger perspective of the artistic organization. Without the Medici Scholarship, I would never have had this opportunity to accomplish this rich research.



# Drama

## How Medici Scholarships Enhance Student Research



By Amy Quanbeck (BA Dance Performance '11)



My Medici Scholarship was used for “A Pilot Study of the Gait and Kinematics of Lower Extremity Rotation in Ballet Dancers,” which was conducted in a hospital with co-researchers consisting of a physical therapist, gait lab technician, and doctors interested in our study, the current technology and research. Our project is collecting data at the University of Minnesota and UC Irvine on “turn out,” “rotation,” and other “gait” lab procedures.

Our plan is to use 10 female ballet dancers (ages 18-23) from the Minnesota Dance Theater and Dance Institute (MDT) as our research subjects. All will be evaluated at Gillette Children’s Specialty Healthcare Center for Gait and Motion Analysis.

Once the data has been collected, we will use the new computer software we developed to compare our findings on non-dancers versus dancers, and many other possible research questions. From there, I plan to write different papers (some of which I have already started) to present at conferences and, hopefully, publish in journals for the dance and medicine communities. The gait laboratory is still a relatively new technology, so funding a project so large would have been impossible if not for the help from Medici and our other sources.

# Dance

# Contemporary

Introducing the Contemporary

# Arts Center

A thousand days of construction. A 180-day hiatus in construction

because of California's budget cuts. And finally – the completion of

the Contemporary Arts Center.



Although it's already being utilized, this November the Claire Trevor School of the Arts will cut the ribbon and officially celebrate the opening of this LEED-certified, technologically advanced building that is destined to become the hub of student and School activity.

Inside the CAC, a variety of new spaces beckon, from the Mixed Media Performance Space (or MMPS, a versatile black box of a room) to an art gallery, a 2,000-sq.-ft. Performance Capture Studio, and a fully equipped recording studio, to an enormous costume design studio with computerized storage system, computer labs, meeting space, offices, artists' studios, and more!

The building was designed to meet the needs of the School and the environment – the four-story eco-friendly building was constructed primarily using locally sourced materials to reduce the School's carbon footprint. In addition, the building's land orientation provides a natural ventilation system by taking advantage of the wind patterns that occur on site. Against the West-facing exterior of the building are fixed, perforated panels that block out the summer sun while still allowing a breeze to flow through the hallways.

The building's advanced technological capabilities will provide Arts students with the resources they need to marry art and technology. A quarter million feet of networking cable throughout the building is fed by fiber optic connections, increasing network efficiency and speed. The majority of the building is secured through the use of proximity-based card keys, which allow easily programmable access for faculty and students at all times.

- The Meyers Sound Design Studio on the lower level of the building is a well-equipped recording studio with an isolated vocal booth and sound editing suite. Its ground-floor location keeps out the low frequency sounds that can be heard in other rooms.
- The Performance Capture Studio is used primarily for dance research and features a green screen and traditional motion capture system that uses infrared markers, allowing for a mix between video and animation.
- The costume design studio contains a modern storage system with a computerized racking retrieval system similar to those found in dry cleaners shops.
- A colloquium room contains three projection screens and serves as a seminar room for graduate students and guest lecturers.



# Celebrating 10 Years of the

# Beall Center for Art + Technology



By Samantha Younghans-Haug, Programs Manager

In 1997 when the art world began witnessing emerging innovations that combined art and technology, a group headed by the former dean of UC Irvine's School of the Arts, Dr. Jill Beck, approached the Rockwell Foundation with the proposal to establish a center on campus dedicated to interdisciplinary research and exhibitions in contemporary media arts.

A year later, to honor retiring Chairman Donald R. Beall and his wife, Joan, Rockwell International Corporation approved that proposal and awarded the School a major gift to support the founding and infrastructure of the Donald R. and Joan F. Beall Center for Art + Technology. The Center was to be physically located within the School of the Arts campus and its intent was to promote interdisciplinary collaborations between the University's arts, engineering, sciences and business programs – all of which contribute to the development and applications of multimedia. When completed, the Beall Center became the only exhibition center within the UC system to solely focus on contemporary new media arts and the only space of its kind in Southern California.

*Contemporary media art* is a genre that encompasses artworks created with emerging media technologies, including, but not limited to, digital art, computer graphics, computer animation, virtual art, Internet art, interactive art technologies, computer robotics, science, and art as biotechnology. While media art may appear to be a new art form rising from the burgeoning computer age of the 1980s and 1990s, its roots can be traced as far back as 180 AD with the creation of an elementary zoetrope thought to have originated in China or the more often referenced 1800's zoetrope that used moving photographic images both as a study in physics and as a visual art form. Leaping forward, the 1960s saw the beginnings of experimental video art developments by Nam June Paik and multimedia and experimental performances by Fluxus. The 1980s experienced real-time computer graphics and the emergence of the video game, followed by the computer and Internet explosion of the 1990s.

The Beall Center's inaugural exhibition opened in the fall of 2000 with SHIFT\_CTRL: *Computers, Games and Art*, a groundbreaking exhibit curated by UC Irvine faculty Antoinette LaFarge and Robert

Nideffer. SHIFT\_CTRL was an examination of games, gaming, and related new technologies as interpreted by a diverse group of artists. SHIFT\_CTRL included a mix of installations and networked pieces, putting a unique spin on creative gaming research, while providing alternative models for appreciating how these initiatives are affecting our culture.

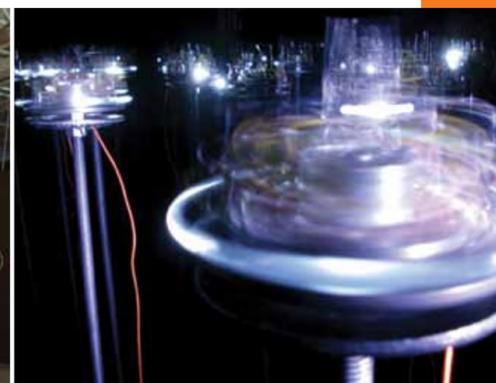
Since its opening the Beall Center has showcased over 35 professional exhibits, seven undergraduate and graduate exhibits, over 20 youth and outreach events, and has represented over 230 artists, researchers and students of higher education practicing in various genres of contemporary media arts.

In the fall of 2009 the Beall Center received important works by world renowned and pioneering video artist Nam June Paik (1932-2006) on loan from a private collector and the Santa Barbara Museum of Art. *Media Alchemy* showcased Nam June Paik's later works in an inviting intimate setting.

When stripped down, the Beall Center is a big black box of approximately 2500 sq. ft. and consists of grids for lights, electricity, and provides online connectivity – the tools and materials necessary for media art exhibits.

Art at the Beall Center is experimental in nature. Most galleries and museums do not have the infrastructure, technological know-how and/or the time to trouble shoot technological problems that sometimes occur in exhibiting these types of media art. Luckily the Beall Center was built as a technology-based art center and the infrastructure is in place to allow for trouble-shooting and immediate repairs. It also has artistic director/curator/artist David Familian, who works in collaboration with the exhibiting artists and oversees technology. Thanks to its continued uniqueness, the Beall is as important today as it was when it opened 10 years ago.

While the Beall Center received its initial support from the Rockwell Corporation in honor of retired Chairman Don Beall and his wife, Joan, it is with much gratitude that major support today is generously provided by the Beall Family Foundation.





# Dance

**T**

he Dance Department at the Claire Trevor School of the Arts is a vibrant place where innovative teachers encourage students who are eager to make a life in the Arts. Having a dance department within a major research university offers experiences inside the classroom that are enhanced by experiences in the outside world. One vehicle is the faculty's ongoing commitment to national and international research that involves their students whenever possible. Students are encouraged to cultivate their imagination, make the most of opportunities, and seek out new areas of inquiry, knowledge and creativity. Here, dance students learn to interpret the world through the prism of a diverse dance education and to imagine a world where they can create meaning and make a difference.



## Performance

Performance for dance students is the life-blood of their existence. It is the pinnacle of their dance studies, and a degree in Dance from the Claire Trevor School of the Arts is considered the launching pad to becoming a consummate performer. Performance opportunities here are many and enable students to hone their craft and develop their artistry. The achievement of excellence in performance means combining creative and technical skills with the ability to think critically and engage in the process of making the work. Because the rehearsal processes vary enormously from choreographer to choreographer, our students develop an open approach to learning new methods and being responsive and versatile. Stagecraft is not limited to being on the stage; accomplished performers must learn and understand the various aspects of production, such as costume design, stage management, set building and equipment maintenance. Awareness of all the aspects of performance is what enhances our students' level of performance.

*Sheron Wray, Assistant Professor*



## Choreography

When a dancer begins to study choreography, an expanded practice of research, creation, revision, and discovery invites fresh thinking about what “dance” is, and what purpose it serves for choreographers, performers, and audience members. Our dance students learn that there is not a single “correct” or “right” or even “best” way to make dances; rather, there are a multitude of choreographic approaches developed from artistic inquiries made by individual choreographers in the 20th and 21st centuries – all of which inform dance-making today. Students who previously focused entirely on their personal body-instrument, striving to replicate exactly what they were taught, are encouraged in choreography classes to be artistically curious rather than obediently precise.

Shifting attention to choreographic research places dance students in large domains of study about the body in relation to three-dimensional space, gravity, dynamic variations in energy, manipulations of time, relationships to sound, relationships between figures, development of movement vocabularies, and constructions of movement passages along timelines that define theatrical, energetic, and kinetic performance events. As students learn about choreography, their ideas about the meaning, purpose, and aesthetics of dance begin to expand. Gradually the students’ definitions of “dance” begin to include an appreciation of multiple points of view.

Equally important is students observing the work of their peers and engaging in critical discourse about what they see. They learn to loosen their insistence that the audience must “understand” their ideas and, instead, allow their creations to work in ways inherent to dance – which are different from the ways film, music, or theatre might affect an audience. They begin to recognize the strengths of dance, as well as their own aesthetic leanings and preferences in dance-making. They open up another side of dance artistry, and gradually – little by little – they learn to make dances.

Loretta Livingston, Associate Professor



## Dance Science

An exciting plot of investigation and intrigue is being woven through the Claire Trevor School of the Arts Department of Dance. The cast members form the Dance Science Research Group, a blend of undergraduate students majoring in Dance, Biological Sciences, Public Health, and Chemistry, as well as students studying for an MFA in Dance who are developing skills in applied research. Several have presented their work at the past two annual conferences of the International Association for Dance Medicine and Science (IADMS), while many more are destined for future conferences. The group boasts a number of Campuswide Honors Program students, Medici Scholars, and UROP Fellows, as well as a Fulbright Scholar from Japan and graduate students who want to incorporate scientific principles into the teaching of dance.

Both empirical evidence and abundant clinical research show that dancers’ physical activity is on a par with traditional athletes and that their bodies are subject to a high injury rate. Focusing on the demands that dance places on the human body, several of the Research Group’s projects bridge the arts and the sciences, requiring collaborations with the School of Medicine, School of Engineering, and School of Biological Sciences. Some of these include:

- evaluation of female dancers’ ankles with magnetic resonance imaging, including while they stand *en pointe*
- design of shoe insoles to measure pressures, acceleration, and deceleration of the feet during tap dance
- assessment of dance facilities for the presence of *Staphylococcus aureus* bacteria
- determination of the best way to measure the extreme range of ankle motion required of dancers
- comparison of balance stability between dancers and non-dancers
- measurement of anatomical and strength characteristics in the lower extremities of dancers that are associated with pain under the kneecap

- determination of hip turnout patterns utilizing biomechanical motion capture
- analysis of the biomechanical and physiological function of a wheelchair dancer as part of the codification of integrated dance choreography

Dance medicine and science is a growing field and because the School has a strong commitment to this discipline, CTSA’s reputation is growing nationally and internationally. Key components of our future vision include establishing new collaborations with other major research universities and developing our Musculoskeletal Dance Science Research Laboratory into a 21st century facility that weaves together movement science and movement art to create a tapestry of optimal dance health. This will equip dancers for the requirements of today’s ever-progressive choreography. An exciting plot indeed!

Jeff Russell, PhD, Assistant Professor



“As a Dance student, I was expected to treat my work as if I were a professional. This helped me develop a strong work ethic, which really prepared me for working in a (professional) ballet company. I felt as though all the hard work I put forth in school really prepared me for my job with the Joffrey Ballet, where I have been working since graduating from UCI.”

Derrick LeRoy Angoletti (BA Dance '03)



## Embodiment

The Claire Trevor School of the Arts at UC Irvine is a world leader in the integration of dance and digital technologies. Our collaborative projects bring together artists, scientists and scholars to develop new digital media methodologies for dance that also incorporate music, theatre and visual arts with embodied interaction as a primary focus. Rather than restricting human-computer interaction to screen, keyboard and mouse, our research in embodied interaction envisions real-world performative environments that respond in rich and meaningful ways to all aspects of human movement.

We are developing a state-of-the-art Performance Capture Studio, planned to open in Fall 2011 in the Contemporary Arts Center. Featuring a 28-camera Vicon motion-capture system coupled with a green-screen digital video capture environment, the Performance Capture Studio will combine creative explorations in the performing arts with research and development of advanced technologies for representing human movement.

*Motion capture* is the process of recording live motion over time in three-dimensional space, then translating that motion into a form that can be used by 3D animation software. The motion that is recorded can be from any moving source: full human body movement, facial expressions, animal movement and, even, inanimate objects such as props. *Performance capture* extends this technology to include high-definition digital video capture and playback. The

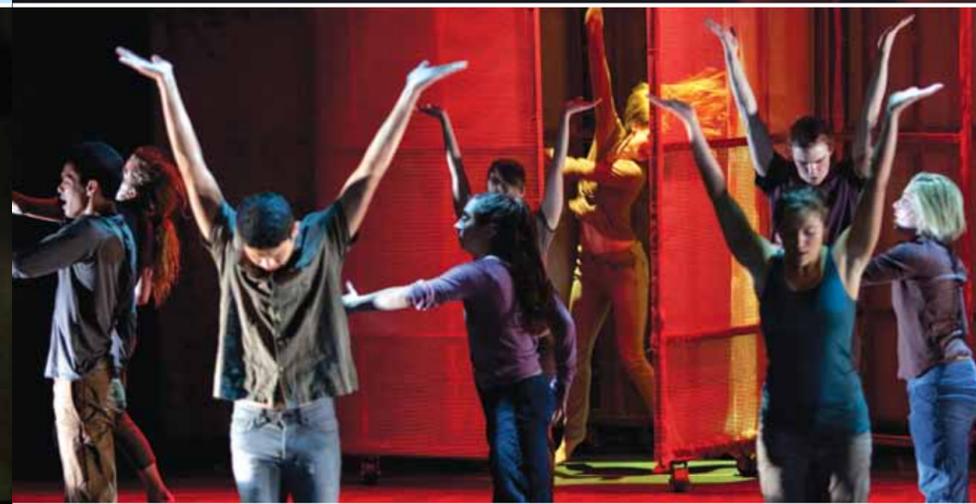
intent is to create interactive visualizations of movement qualities and characteristics through real time capture, analysis and animation.

*Active Space*, which I developed, is a collection of custom, real-time media objects for optical motion tracking, video and audio synthesis, high bandwidth networking, and multi-channel visuals and sound. The system continually senses, measures and responds to movement, allowing participants to engage and "play the space" as an instrument. Applications include interactive performing arts, telepresence and rehabilitation medicine.

Featured in projects presented around the world, the *Active Space* system is a site for exploring the integration of body-centered performance practices with advanced user interface development, incorporating interactive digital media tools.

Motion tracking involves real-time sensing and analysis of location, speed, duration and various other characteristics of movement. The results of this analysis are fed to a computer system that generates video and audio in response to the movement. The aesthetic focus of our *Active Space* is to use advanced media and computing technology to explore non-linear association, embodiment and reflexivity in performance. The interplay between improvisational and compositional elements is of particular interest.

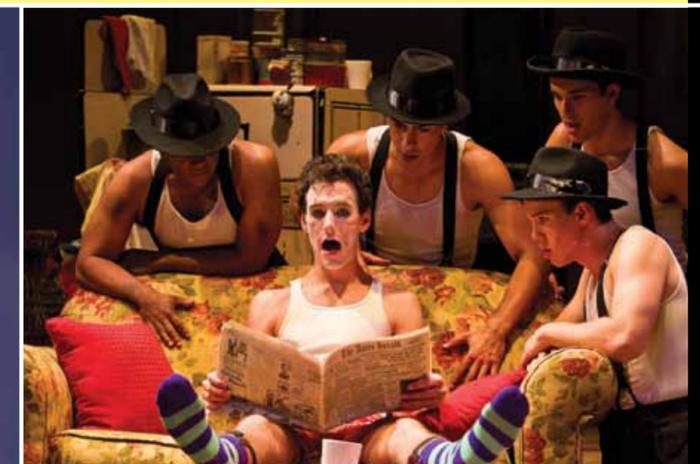
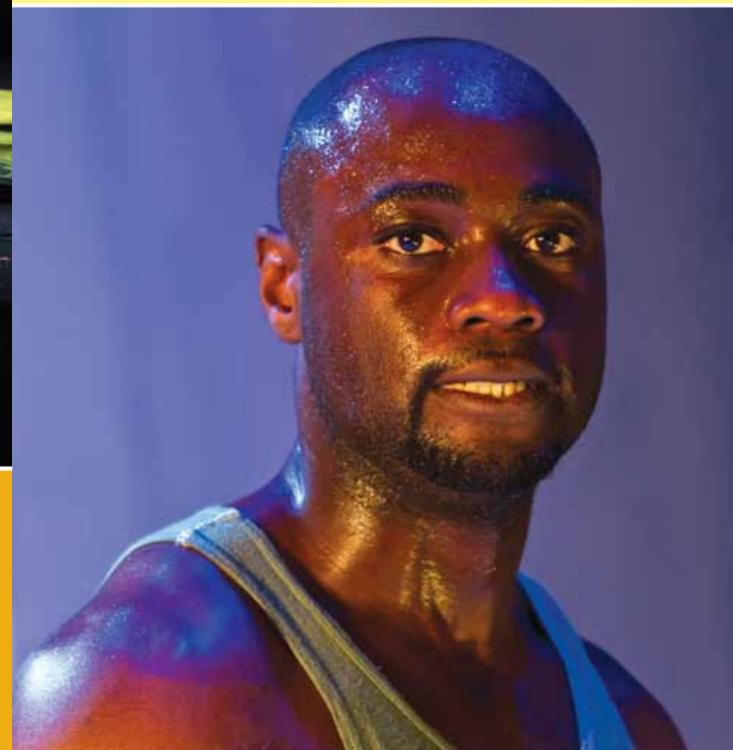
**John Crawford**, Associate Professor



# Drama



The Drama Department of the Claire Trevor School of the Arts is one of the country's top ranked academic and professional training programs – one that respects the legacy of the art form while actively advancing its future. Our diverse faculty have earned stellar reputations in academia while also maintaining distinguished careers in all facets of the entertainment industry. We all share the same goal: preparing students for fruitful careers in theatre, film, television and more by providing them with a wide range of focused academic and creative experiences. In addition to our comprehensive program of acting, directing, design, stage management and theory, we provide hands-on participation in productions throughout a student's course of study in order to open them up to the widest possible vistas.



## Scenic Design

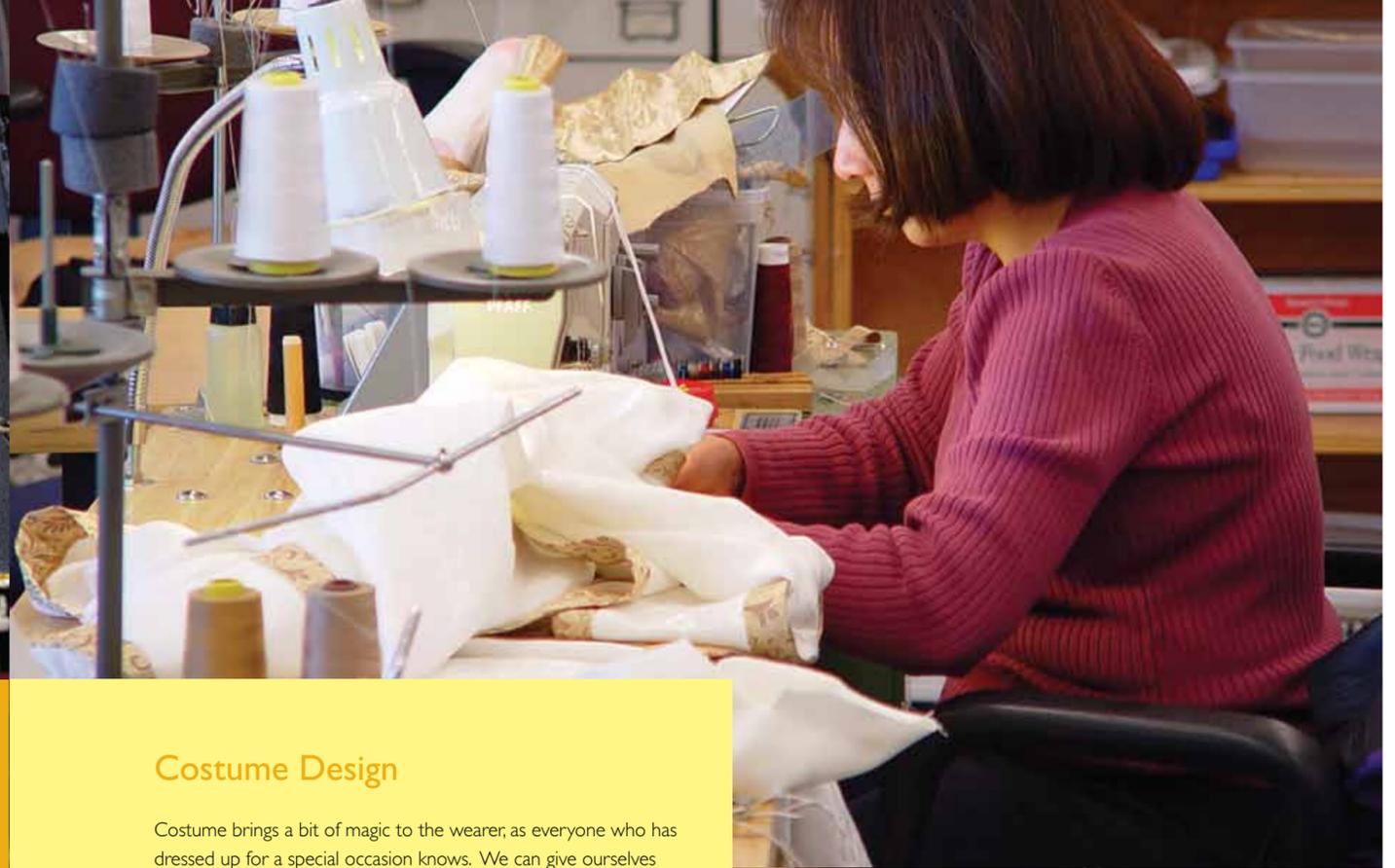
Actors may be the heart of theatre, but before Romeo can gaze up at Juliet's balcony, or Tosca can throw himself off the walls of Castel San' Angelo, they need a set designer. Using a handful of often simple building materials and a heapful of imagination, a designer summons forth distant cities, richly decorated drawing rooms, or worlds that exist only their mind's eye.

One of my favorite moments as a teacher is watching a young designer see what they had sketched on their drawing table last week now standing 20 ft. tall in the shop. Being a designer is something you learn by doing, so we get our students designing actualized productions as quickly as possible.

At the Claire Trevor School of the Arts, students start with sketches and then create highly detailed scale models to fully develop their design ideas. Next, they work closely with highly skilled professional craftspeople on supervising the construction, painting and creation of properties for their sets. Since the Drama Department produces a huge variety of projects – from glitzy Broadway-style musicals to gripping and gritty little dramas – students must operate within a wide array of styles. A good designer is a polymath, an expert on Scandinavian stoves when designing *Hedda Gabbler* one day and then mastering the signage of Times Square for a production of *Guys & Dolls* the next.

Our scenic design students have got to be curious about the world and soak it up like a sponge. Only then can they dream up their vision and learn to make their visions a reality.

**Luke Hegel-Cantarella**, Assistant Professor & Head of the Scenic Design Program



“Even though I went back to my first career, nursing, I will always be grateful for the skills I learned while a Drama student at UC Irvine. Nursing school gave me clinical skills; drama school helped me hone my ability to assess and communicate.”

**Margaret Rossi** (BA Drama '92)

## Costume Design

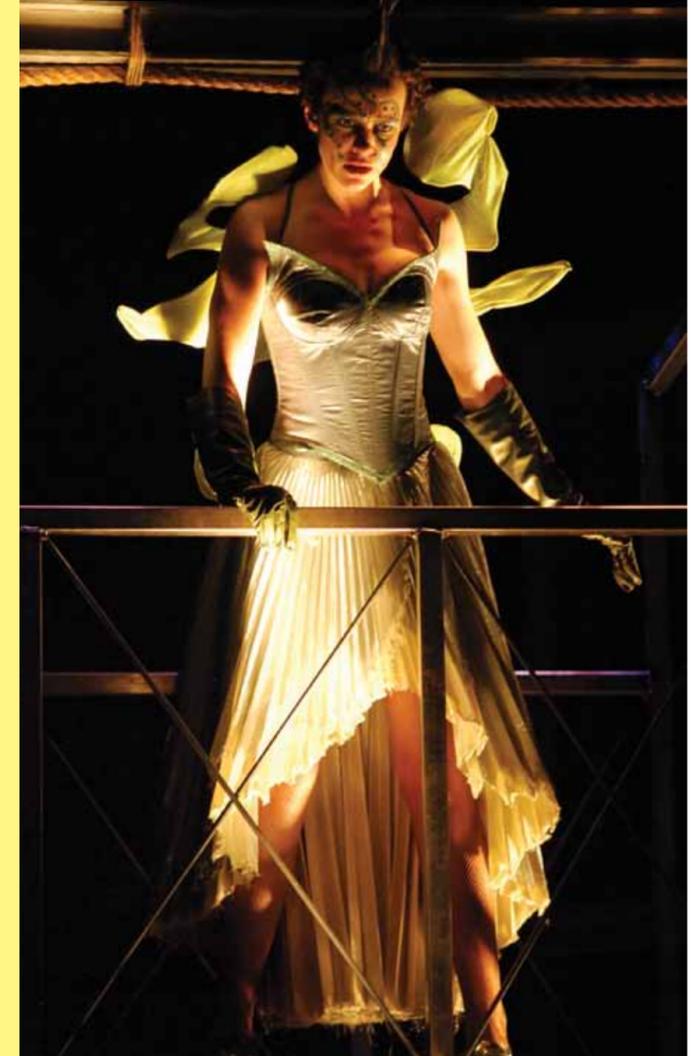
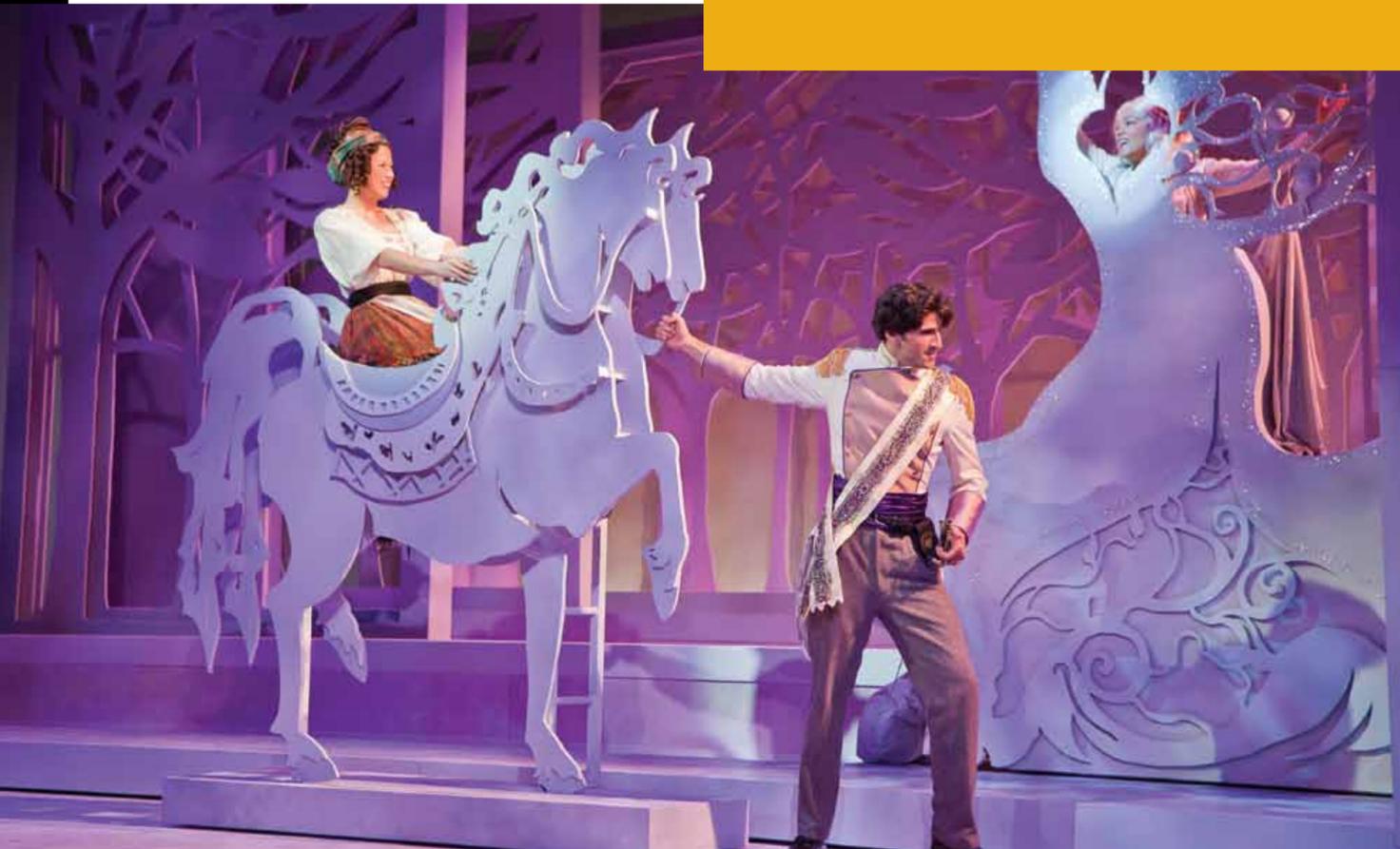
Costume brings a bit of magic to the wearer, as everyone who has dressed up for a special occasion knows. We can give ourselves more confidence, express power or allure, and we can feel anxious if we mis-read clothing cues or wear the wrong thing.

Costume design uses this language of clothing to tell stories for the entertainment industry. The audience gleans more than they realize from a character's wardrobe – time period, back story, location, mood, station in life, state of mind and heart – and they make subconscious judgments about whether they like or trust a character based on appearance cues. Costume designers, then, are masters of art, history, fashion and psychology, bringing each character to life.

The Claire Trevor School of the Arts Costume Design Program offers a curriculum that examines costume design as an art and as a practice. We teach young designers to explore their own expressive process and to learn the discipline of realizing exciting, meaningful designs within a professional timetable. The program offers them the opportunity to learn design approaches in a classroom and to put that into practice by creating costumes for Drama and Dance productions.

Students can study costumes in three ways: (1) on the graduate level (2) as a part of a competitive undergraduate Honors Program, or (3) as an area of interest within the general theatre degree. Costume studies include studio courses in stage, themed entertainment, film and TV, and dance design; costume history and visual storytelling; costume crafts; fabric modification and digital textile design.

**Holly Poe Durbin**, Associate Professor & Head of the Costume Design Program



## Lighting

The primary objective of lighting designers is to provide an atmosphere for stage production. They must be continuously mindful of the literal clues of the play – time of day and location – but, they are mainly concerned with guiding the audience's eye and helping them to understand the director's intent.

Lighting is poetic, it is literal, it is spectacle and it is gestural. When audience members leave a performance, we don't want them spouting the accolades of the lighting, but, rather, the play itself and the meaning behind it.

Lighting is best when it is most closely tied to the director's vision. It should be as bold or as subtle as the intent behind the play being performed. Lighting can be seen in terms of the artist's brushes, where the types of brushes are lighting instruments and the angle is seen through the brush's stroke.

We select color roughly based on natural cues, but attain specific color through an in-depth investigation of the emotion, mood and intent of the performers. The lighting designer is an artist and a craftsman who needs to speak the languages of the directors, our fellow designers, and the electricians who hang and focus the lights. This mix of craft and design must be approached with rigor and intensity.

The modern lighting designer's career path is open to theatre, theme parks, architectural lighting, event light and many other avenues. Regardless of the designer's emphasis, theatrical lighting and the theatre itself train them to navigate all fields with skill and sensitivity.

**Lonnie R. Alcaraz**, Associate Professor



## Sound Design

Hearing may be the least understood of the human senses, but within the world of design for drama, it is definitely a rising star. Sound Design is a complex and exciting field, combining equal parts of dramatic theory, musical artistry, and technical prowess to develop an aural world that is thick in detail and dynamism.

With the exception of words coming out of the actor's mouth, the sound designer is responsible for everything that the audience hears in the theatre. Practically, this requires far-ranging skills and expertise in many different fields. In musical theatre, for example, the sound designer works to create a sound delivery system that carries the words and music throughout the theatre. This requires a high level of creativity and technical proficiency in terms of determining loudspeaker positions, microphone placement, and design of the computer system that mixes the sound.

In non-musical theatre, the sound designer's task changes in very significant ways. In addition to designing the sound delivery system for the production, the sound designer is also responsible for the musical and sound effects. Sometimes, this means editing music using high-powered computers. Other times, the sound designer serves as composer, writing music for synthesizers or traditional musical instruments.

The sound designer also functions as a recording engineer and producer, turning musical ideas into beautiful scores. And, finally, sound designers typically record and/or edit sound effects, using non-musical events to underscore the story or set the scene.

Sound designers need a wide range of skill sets and talent in order to be successful in their field. Professor Mike Hooker and I have worked across the U.S. and have extensive experience working on Broadway productions. This professional experience helps guide our students toward successful careers as sound designers.

**Vincent Olivieri**, Assistant Professor

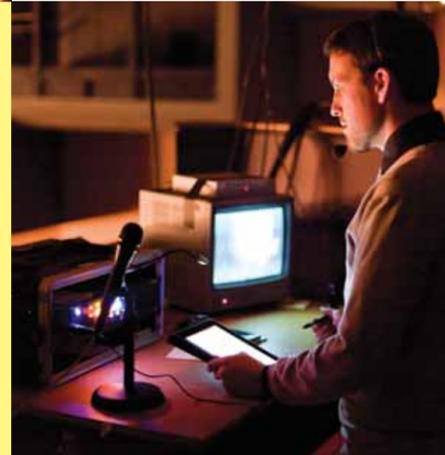
## Stage Management

The stage manager is the glue that holds a show together. Their "adhesive" duties range from coordinating auditions to scheduling production meetings, to organizing the first day of rehearsal, to tracking all production elements during the rehearsal process, to playing diplomat during technical and dress rehearsals, and, finally, to calling the cues perfectly on opening night.

Once the show has opened, it is the stage manager's job to maintain the artistic integrity of the production. Like an air traffic controller, the stage manager has an enormous responsibility for the safety and well-being of the entire cast and crew.

At the Claire Trevor School of the Arts, stage management can be explored at both the graduate and undergraduate levels. Numerous opportunities exist for students to participate in the exhilarating experience of watching a show come together. Graduates of our acclaimed stage management program have worked on Broadway, off-Broadway, on national and international tours, in Las Vegas, at regional theatres, on award shows, in theme park entertainment, on cruise ships, and on film and television productions.

**Don Hill**, Vice Chair of Drama and Head of Stage Management





**T**he Music Department at the Claire Trevor School of the Arts is a lively place. We offer wide-ranging curricula for both undergraduates and graduate students, based on the ideals of the conservatory within the academy. Our faculty consist of well-known composers, publishing scholars, musicologists and music theorists, conductors, and concert and recording artists. While many of our students use their degrees to become professional musicians or musicologists, others use them as general educational qualification because of the intellectual, technical, and social skills the program helps them develop. With a degree in Music, our students find that many career paths lie before them and that their skills are widely admired by employers in many fields.



# Music

## Jazz

Jazz has long been recognized both nationally and internationally as a vibrant musical force with an unmistakable tradition and a collective body of work. What is generally not known is that the methods of jazz have thoroughly permeated music-making in all genres across the globe. Jazz is a language with its own notational devices, theory, manner of discourse, and vocabulary. This language has proved to be enormously useful for all categories of musicians in the past few decades. Our modern world is surrounded by music crafted by artists familiar with "jazz talk," a language that has been applied far beyond the original borders of the music. Stepping into a rehearsal or a recording session of any music associated with the unique sound of America – rock, pop music, rhythm & blues, hip-hop, to mention a few – chances are we would see musicians communicating ideas to each other using notations and concepts that were first forged decades ago by the pioneers of jazz music.

A university jazz program is now the established training ground for imparting jazz literacy. Historically, jazz has been an omnivorous art form, absorbing all manner of other music to use as new building blocks, and thereby constantly refreshing itself. It is no wonder that students trained in jazz often tend to pursue careers in an enormously wide range of musical genres as performers, composers, and producers. By its nature, jazz is a very open art form; creative individuals exposed to its elasticity become adept at utilizing the many options available in current American music.

Within the past decade, the rapid growth of the Internet has completely upended the infrastructure of music. In particular, the collapse of the recording industry means that aspiring musicians and composers must now assume total responsibility for disseminating their work to the world. This new model has been liberating and chaotic, and there have been explosions of fresh strands of musical creativity. Some will disappear overnight, while others will become components of classical styles that have yet to be defined. But through it all, jazz will remain a central thread, not just as a music, but more importantly as a common language that musicians can use to articulate and externalize new raw inner visions that will propel music forward.

Kei Akagi, Chancellor's Professor



## Electronic

Computers are ubiquitous in the field of music today. In the modern recording studio, tape is a thing of the past. The audio signal from a microphone is immediately converted to a stream of binary digits and stored in computer memory. Once there, the numbers can be altered by any mathematical means. Thus, all the operations of post-production – editing, mixing, processing, and mastering – are now carried out on a computer. But even before the sound ever gets recorded, the composer likely entered the notes into a computer to make the score, extracted the parts to print and give to the performers, and produced a recorded synthesized demo of what the piece would sound like, all with a personal computer.

In live performance concert halls, artificial reverberation is often added digitally to the live sound to enhance the natural acoustics of the hall. In dance clubs, DJs often use turntables that send digital control information to their laptop computer to choose, cue, scratch, and mix the recordings they want to play. And in the world of contemporary experimental music, performers use computers to produce novel sounds and multimedia spectacles. Thus it's clear that computers are now fully integrated in modern musical practice.

The Claire Trevor School of the Arts Music Department trains its students to know all of the prevalent technologies and to understand the underlying principles, which will enable them to become creative leaders in the field. The Department's graduate program offers a truly innovative, unique MFA degree in Integrated Composition, Improvisation, and Technology (ICIT) that has attracted national attention and established a new paradigm in graduate music study.

Students in that program develop expertise in all aspects of computer music, and frequently write their own computer software for interactive live performance. The technology faculty are themselves doing inventive research in the use of artificial intelligence and advanced digital signal processing as tools to enhance and enlarge artistic possibilities in composition and live performance. The Department offers undergraduate courses in the history and theory of electronic and computer music, music recording and digital production, computer audio and music programming, algorithmic music composition, and the programming of computers to aid interactively in live performance.

Music academics across the country are well aware that traditional curricular frameworks no longer suffice for training 21st century musicians. While there is certainly endless possibility in teaching classic repertoires, there is a strong consensus in our field that new approaches are needed. This will call for a new generation of thinkers and artists who, having been trained from the start in this new way of musical creativity, will become the leading wave for new university programs that reflect this emerging trend.

Christopher Dobrian, Professor



“As a Music Performance major, I discovered that while your personal role (in a project) may seem small, you are an integral part of the bigger picture.”

Micaela Johnson (BA Music '06)



## Vocal Arts

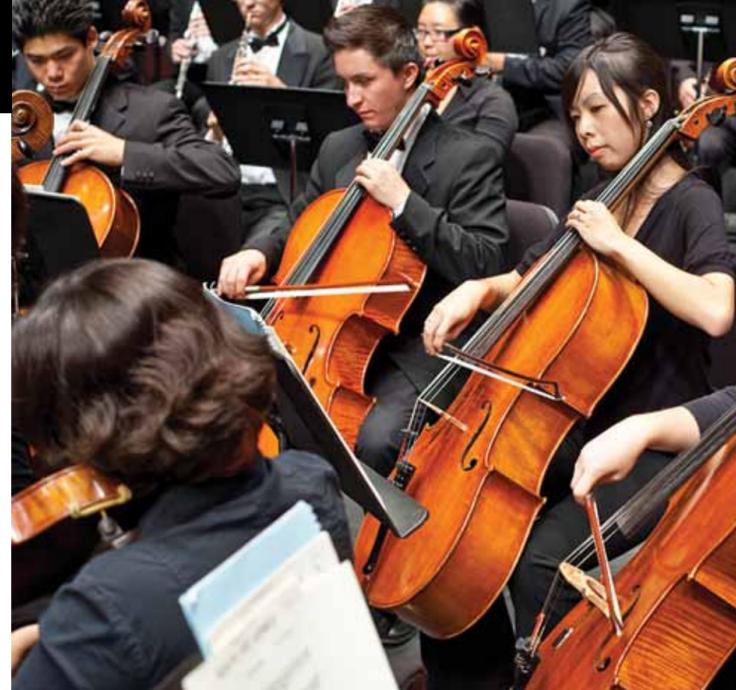
The Vocal Arts Program at the Claire Trevor School of the Arts provides intensive study and exceptional performing opportunities for undergraduate and graduate students wishing to pursue careers in vocal music. Our undergraduates have regularly been accepted into prestigious graduate programs in research universities and conservatories, and graduate students have been successfully employed in university teaching and performing organizations.

Pertinent music curriculum includes studio lessons, opera workshop, diction, song literature, ensemble courses, word and music (for singers and pianists), weekly master classes, conducting and opera accompanying. Students are also encouraged to take courses in improvisation, conducting, language, dance and movement, acting and speech. Topics ranging from opera to musical theatre are taught on a regular basis by our musicology faculty.

The Music Department produces an annual operatic production plus a scenes program, and offers singers crucial training in stagecraft, role analysis, acting, movement and musical preparation. MFA students in Collaborative Arts and undergraduate pianists have an opportunity to learn important accompanying and coaching skills through working on operatic repertoire. Students involved with the UCI Symphony Orchestra and UCI Choirs also participate in our operas, which become vehicles for student and faculty composers to premiere their works.

By nature and design opera is a synthesis of music, drama, dance and art. We offer students in all our departments unique artistic and educational opportunities that are not offered elsewhere within the UC system.

**Robin Buck**, Associate Professor



## Chamber

Chamber music plays a vital role in the training of musicians through the shared experience of creating music with active listening and collaboration. Chamber music at the Claire Trevor School of the Arts is a vibrant and intensive program, forming a substantial portion of the required curriculum for our Music majors.

Music students study and perform chamber works written by composers from the early Baroque through the 21st Century, including new music composed by graduate students in the School's Integrated Composition Improvisation and Technology (ICIT) program.

Ensemble formations include standard woodwind and brass quintets, string quartets, piano trios, quartets and quintets, sonata duos, piano duets, as well as unusual groupings that mix instrumental and vocal genres. In addition to rehearsals, chamber ensembles have rigorous individualized weekly sessions where faculty coaches impart their vast knowledge and chamber experience to prepare students for performances in the chamber class, for visiting artist master classes, departmental showcase concerts or the annual honors concert.

Renowned guests conduct frequent on-campus master classes and have included Menahem Pressler, Chilingirian Quartet, Eroica Trio, Rio Trio and Enso Quartet, among others. Additionally, student ensembles are chosen to participate in high-profile events such as *Christopher O'Riley and Young Artists* at the Irvine Barclay Theatre, special performances for the Orange County Philharmonic Society, Laguna Beach Music Festival, and the Sounds of Spring Concerts arranged by the City of Irvine.

At UCI, the chamber music experience fosters a strong sense of community among the students and faculty, establishing an environment where musical ideas are shared and where an appreciation and enthusiasm for the vast and rich body of chamber music literature is nurtured.

**Lorna Griffitt**, Lecturer SOE

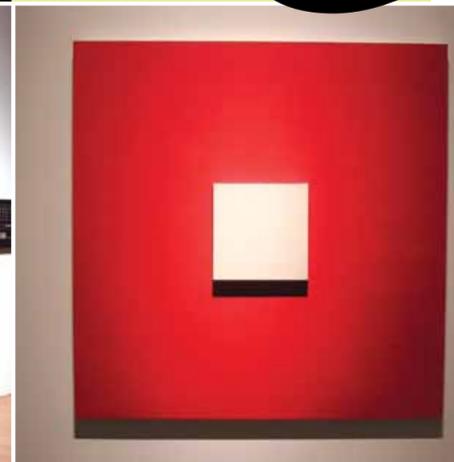




**A**s the Claire Trevor School of the Arts emerged from a “sea of mud” in the mid-1960s, then Dean Clayton Garrison ensured it would stand upon a foundation of conservatory-based pedagogical principles, whereby the faculty’s lives as active professionals in their fields would provide an authoritative basis for their teaching. The Department of Studio Art immediately distinguished itself by attracting the most forward-looking artists, curators, and students of the period: John Coplans (a founding editor of *Artforum*, the leading international contemporary arts journal), James Turrell and Robert Irwin (founders of the Light and Space movement), Vija Celmins (renowned post-minimalist painter), Bruce Nauman (renowned post-minimalist sculptor), and Bas Jan Ader and Chris Burden (legendary conceptual artists). Studio Art continues this legacy of innovation in contemporary art by emphasizing experimental work across disciplines in all of our programs. To make sure we maintain our edge for decades to come, our curriculum has just received a thorough revision, a tour of which will explain who we are and what we do.

# Studio

# Art



## Surface and Light

Studio Art introduces "Art in Context," a three-part series of large general education classes taught by senior faculty. These classes are designed to introduce UC Irvine undergraduates to our program and group faculty into complementary pairs who present their practices through a survey of the cultural and art-historical precedents on which they depend. Each of the three courses focuses on a division of the territory of contemporary art, characterized by a set of overlapping characteristics described by the course title - *Surface and Light* is the first. Painting, drawing, photography, publishing and the various technologies and social functions associated with these disciplines are all considered simultaneously with the question of how this knowledge can be used in practice, which is important because these classes serve as a foundation for new majors.

The capabilities of our lab spaces are selected for their applicability to the most current aesthetic strategies. Along with the requisite black-and-white photochemical labs and digital color facilities, we have a professional-grade large-format mounting lab - an essential tool given the growing importance of large-format images in today's art world. Painting and drawing also maintain their well-established and highly successful studio spaces, while simultaneously insisting on their inherent relationships to other media, as well as to the playful and critical concerns of conceptual art.

Students majoring in these fields are encouraged to move through clusters of studio classes that enable them to make work of sufficient sophistication and depth as to be worthy of public presentation. The Contemporary Arts Center makes it possible for us to offer an array of new exhibition opportunities for advanced students in all media, not only in its 4,000-sq.-ft. gallery space, but in newly available spaces in existing buildings as well.



## Time and Motion

Video, film, sound and performance fall within this division. As the technologies associated with these disciplines continue to evolve, artists are becoming less attached to honing in-depth skills on a certain set of tools and are, instead, gravitating toward an opportunistic relationship to aesthetic technologies. Following this strategy, a medium is chosen for its ability to express the artist's idea. The ethic of interdisciplinarity espoused by Studio Art is thus motivated in large part by the shifting technological landscape in which artists and non-artists alike live and work.

The faculty associated with *Time and Motion* show how the ideas that drive the creation of challenging art are cultivated. Moving beyond the introductory framework of the "Art in Context" courses, undergraduates immerse themselves in an array of focused thematic classes such as *Issues in Experimental Film History*, which provides in-depth knowledge of a practice that is becoming increasingly central to the concerns of contemporary art. The professor teaching this class may be, for example, Yvonne Rainer, a MacArthur Fellow who made many highly significant contributions to postmodern cinema in the 1970s and 1980s. To illustrate how our undergraduates experience interdisciplinarity in our program, students in the next quarter might take Professor Rainer's specialized performance class *Trio A* in which they themselves perform her groundbreaking dance work of this name from the 1960s under her direction. Not only do our students learn from taking classes in diverse areas of practice, they are also taught by professors who practice the pedagogical principles we espouse.

Our program looks forward to exploring the virtually unlimited possibilities offered by the Multi Media Performance Space in the Contemporary Arts Center as a public forum for both student and faculty work.



## Space and Cyberspace

The third area explored in our three-part introductory course structure is subtitled *Sculpture, Installation, Tactical Media and Electronic & Networked Media*. In this class surprising affinities are discovered between traditional, contemporary and futuristic practices, without losing sight of the significant distinctions between them. The diversity of these concerns springs from our faculty's range of interests, which is also reflected in the facilities that help realize the art these interests generate.

Sculpture continues to occupy a central position in the constellation of contemporary art. In large part this is because the desire for disembodied experience referred to by the term "cyberspace" requires the body in the first instance - both as the place from where to move and as the most likely entity responsible for this desire. The construction of synthetic worlds on electronic foundations, on the other hand, emphasizes the portability of concepts. Paradoxically, this leaves matter open for unconventional interpretations, allowing a new sculptural vocabulary to emerge. For this reason our Sculpture Laboratory continues to focus on the primary characteristics of the materials used: tools for manipulating wood, metal and clay dominate the facility.

Our New Media faculty have a diverse set of interests, most of which overlap with the issues addressed in this class. For example,

students may follow the new series of studio classes introduced by Professor Simon Penny, *Mechatronics I, II and III*, which leapfrog the 20th century paradigm of kinetic sculpture through the introduction of intelligent systems, using microprocessors as integral design elements. A Microcontroller Laboratory in the Contemporary Arts Center provides the support necessary for this new component of our curriculum.

*Tactical Media* is an extension of the "détournement" strategy favored by the Situationist artist/activists of the 1960s. Professor Beatriz da Costa is a leading figure in this movement, frequently using the rhetoric of scientific demonstrations to reveal the social agendas implicit in contemporary science. In conclusion, while *Networked Media* is a term that covers much territory shared by the New Media faculty, the term is especially relevant for Professor Robert Nideffer: He performs research in and teaches *Gaming Studies*, which, through the Gaming Studies Lab, explores the social component of electronic and digital games through the creation of new "gaming propositions". In this arena the public (those who experience and interact with art) is re-imagined as - what else? - a highly mediated *social network*.



## Graduate Studies

Studio Art's full-time faculty divide their attention equally between graduate and undergraduate programs. To receive an MFA in Studio Art a student completes a three-year course of study that focuses on individualized studio instruction and peer critique classes. This concentration on production is complemented by lectures and studio visits by visiting artists, small directed-reading courses, seminars and colloquia. Preparation for teaching is also emphasized by exposing students to roles of increasing responsibility as they move through the curriculum. As many of our professors have affiliations with other areas of study at UC Irvine (African-American Studies, Engineering, Women's Studies, among others), we encourage our graduate students to explore the university's extensive academic resources, which we see as an advantage that dedicated art schools simply don't possess. Our emphasis on academic achievement and on the cultivation of teaching skills is largely responsible for our unusually high rate of success in placing our MFA students in teaching positions quickly upon graduation.

Two major pieces of our graduate programs call for attention. First is our new MFA "Concentration in Critical and Curatorial Studies." Developed by University Art Gallery Director and Associate Professor Juli Carson along with a committee of department faculty, this new program educates graduate students who want to pursue careers in the fields of curatorial practice, art criticism and public programming. Upon completion of this three-year program, students will be well-versed in debates that define art and visual culture from modernism to the present, capable of conceiving new models of contemporary exhibition and criticism, and trained to execute professional, innovative projects in the field. The University Art Gallery will be prominently featured in the curriculum, serving as a laboratory for cultural research conducted by the Critical and Curatorial students and faculty.

The other major development in this area is the addition of 24 individual graduate studios. These occupy the entire top floor of the Contemporary Arts Center and are surrounded by a generous outdoor roof-deck, which will serve wonderfully as both social space and as a place for open-air work and casual instruction.



## University Art Gallery

The UAG has a long history with the Department of Studio Art. Since its inception in the late 1960s the gallery has been directed by faculty, with the exception of a brief period from 1998-2002. It has thus served as a laboratory that presents the creative research of our students and faculty to the public, rather than functioning as a publicly managed museum. This makes it an ideal platform from which to launch Studio Art's "Concentration in Critical and Curatorial Studies," which is essentially a formalization of what already occurs in the department. Following the example of founding gallery director John Coplans (a critic, curator and artist), Studio Art views the management of the gallery from an interdisciplinary perspective. Professors are invited to curate exhibitions that are programmed alongside shows of undergraduate and graduate work, all of which occur in addition to the professional exhibitions originated by the gallery director. Structuring the UAG in this way enables curating to be highlighted as research - on the one hand as an extension of artists' creative activities and on the other as a distinct discipline worthy of being taught as a discourse in its own right.

Thus enabled, Studio Art and the Claire Trevor School of the Arts enter a new era of public visibility of its activities. Is the world ready? We are.

Miles Coolidge, *Studio Art Chair*



"I am currently pursuing a Ph.D. in Education with a Specialization in Learning, Cognition, and Development. Participating in Arts Outreach exposed me to teaching and gave me the foundation to pursue a career in education."

Shelly VanAmburg (BA Studio Art '05)

# Students and Alumni

**Sheryl Liu**, currently a third-year scenic design student at Claire Trevor School of the Arts, has been selected to create new sets and costumes for the José Limón Dance Company's upcoming revival of Limón's masterwork "The Emperor Jones."

The design competition was co-sponsored by the National Endowment for the Arts as part of its American Masterpieces program.

**Liat Yossifor**, a former Studio Art MFA graduate, recently opened an exhibition of her latest work at Angles Gallery in Culver City, one of the major venues for contemporary art. Her paintings explore an internal dialogue about painting. She recently completed a residency at Frankfurter Kunstverein.

**Shannon Kurashige** (BA Dance '09) is at Liss Fain Dance.

**Sharon Kung** (BA Dance '08) is with Thodos Dance Chicago.



Drama students who participated in CTSA's production of *The Crucible* spent a recent Friday afternoon in central Los Angeles, helping 12th graders at the Animo Jackie Robinson Charter High School prepare for their own March production of the same play. In addition to providing the young people with acting techniques and helping them choreograph and block some scenes of the play, the Claire Trevor School of the Arts provided them with some of its scenery, props and costumes.



Current stage management graduate students **Joel Veenstra** and **Cambria Larson** have earned their Actors Equity Association cards.

**Angel Laketa Moore** came out of the Claire Trevor School of the Arts drama program and was seen while performing in a School showcase by casting agents looking to fill a one- or two-line role for a nurse on the TV series *ER*. This small opportunity turned into a great one for Angel — her one episode role went on to last two and a half years.

**Teal Wicks** (BA Drama '05) recently made her Broadway debut in *Wicked* playing the role of Elphaba, after appearing in the same role in both the San Francisco and Los Angeles productions.

Current Music student **Kateland Cunningham** was a finalist in this year's Pacific Symphony competition *OC Can You Sing* and was selected to perform in concert with *American Idol* singer Katharine McPhee.

**Matt Lipps** (MFA Studio Art '04) was commissioned to create a billboard as part of LA><ART's public art initiatives. In the billboard, *Women's Heads*, Lipps brings together a range of female subjects to construct a poetic gesture that aims an all-encompassing female gaze onto the cityscape.

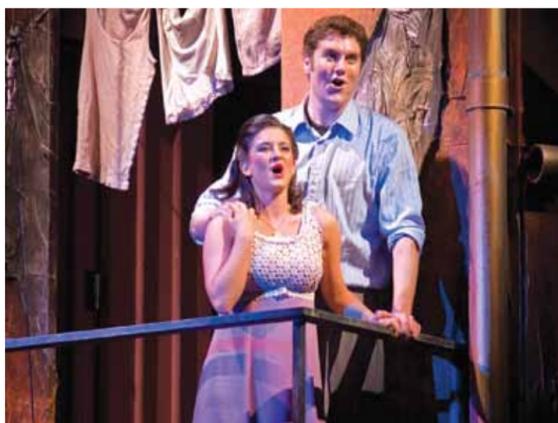


**Greg DeArmond** (BA Dance '10) is with North Carolina Dance Theatre.



Dance grad student **Amy Allen** (MFA Dance '11) performed in the motion capture session with Professor John Crawford for an upcoming series *Brain Games* that will air on the National Geographic Channel.

**Ashley Moniz** (BA Drama '09) and **Sarah Dacey Charles** (MFA Drama '88) are both in the current national touring company of the stageplay *9 to 5*.



**Cynthia Harada** (BA Dance '09) is at Houston Metropolitan Dance Company.

**Ching Ching Wong** (BA Dance '10) is with the Northwest Dance Project.

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