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space to  
**grow**

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Boston University College of Fine Arts

Winter 2010

BOSTON  
UNIVERSITY



From the Dean

Walt Meissner | Dean ad interim



Each fall, as a new academic year begins, I'm reminded of the vision that the faculty and staff of the College of Fine Arts share for nurturing the next generation of artists as they find their unique voices and their places in the world. We're very proud of every generation of CFA artists, our vibrant community of more than 10,000 alumni whose reach as artists, arts educators, arts administrators, and arts advocates extends across the U.S. and around the globe. You offer us so much good news to share, and we capture as much of it as we can in this issue of *Esprit*.

In our cover article "Artists Unite!" we highlight National Symphony Orchestra Executive Director Rita Shapiro ('76, '78), painter Brad Slaugh ('95), and other CFA alumni and faculty members and their shared passion for the critical challenge of advocating for the arts. In our "Big Dreams, Small Budgets" feature, we bring you the real-world experiences of alumni violinist Yevgeny Kutik ('07) and painter Michelle Dennis ('08), who find inventive ways to pursue their artistic careers while making ends meet. We also offer an "artist's toolbox," a list of foundations and organizations offering help with finding jobs, grant money, health insurance, and more.

Happily, the good news continues when you visit *Esprit* online at [www.bu.edu/cfa/esprit](http://www.bu.edu/cfa/esprit). There you'll see our new state-of-the-art music practice studios, meet horn player Kevin Owen ('83) in a performance with the Boston Pops, and hear from CFA students and alumni cast together in the Huntington Theatre Company production of *The Corn Is Green*.

As always, our hope is that *Esprit* inspires you to continue or renew your connection with your College and with BU. We're always eager to hear your news and celebrate your achievements. Catch up with CFA at a performance or exhibition on campus, at this spring's InCite Arts Festival in New York ([www.bu.edu/cfa/incite](http://www.bu.edu/cfa/incite)), or at one of BU's regional alumni events ([www.bu.edu/alumni](http://www.bu.edu/alumni)). Above all, whether you became an alum in 2009 or 1959, I encourage you to stay in touch, visit us often, and always consider yourself a vital part of the CFA creative community.



Our hope is that *Esprit* inspires you to continue or renew your connection with your College and with BU.

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get more online!

[www.bu.edu/cfa/esprit](http://www.bu.edu/cfa/esprit)



**Sharing the Spotlight with the Pros** Hear from CFA students and alumni cast in the Huntington Theatre Company's production of *The Corn Is Green*.



**The Luxury Suite** Watch a demonstration of CFA's new high-tech music practice studios.



**From Comm Ave. to the Boston Pops** Listen as Kevin Owen ('83) practices *The 1812 Overture*.



where is BU?

From the biodiversity labs of Ecuador to the music halls of London, BU is everywhere. Watch videos of our work worldwide and read about our successes in 2009 on BU's online Annual Report at [www.bu.edu/ar](http://www.bu.edu/ar).

write to us

We welcome your feedback on this issue of *Esprit*—or anything else related to CFA. Send us your comments at [cfaalum@bu.edu](mailto:cfaalum@bu.edu).



## Coming Soon

Highlights from the CFA event calendar

### Esprit

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### Visual Arts

January 27, 2010, 6 p.m.

#### Contemporary Perspectives Lecture: Alyson Shotz

Sculptor and mixed media artist Alyson Shotz is known for her ethereal sculptures and installations that address space, light, and perception. Her work also reflects her interests in the environment and topology—a branch of mathematics related to the properties of geometric forms, reflected in repeated patterns and structures.

Free and open to the public  
Sleeper Auditorium  
871 Commonwealth Avenue, Boston

### Dance

February 25–28, 2010

#### Aurora Borealis 8: Festival of Light & Dance

BU's School of Theatre and Dance Program collaborate once again to produce a dynamic program of experimentation with dance, movement, performance, and light.

Tickets: \$15 general public; \$10 BU alumni, students, senior citizens, Huntington subscribers, and WGBH members  
Box Office: [www.BostonTheatreScene.com](http://www.BostonTheatreScene.com)  
or 617-933-8600  
Calderwood Pavilion at the Boston Center for the Arts  
539 Tremont Street, Boston

### Opera

February 18–21, 2010

#### Così fan tutte

Mozart's beloved comic opera, loosely translated "that's the way it is," challenges the faithfulness of women, using disguises, seduction, trickery, and surprise in a reckless game of fiancée swapping. Like all Mozart operas, it offers an ideal training ground for the young classical singing actors of the BU Opera Institute, as they integrate character, honest acting, comic timing, beautiful singing, and stylish musicianship.

Tickets: \$20 general public; \$15 BU alumni, students, senior citizens, Huntington subscribers, and WGBH members  
Box Office: [www.BostonTheatreScene.com](http://www.BostonTheatreScene.com)  
or 617-933-8600  
Boston University Theatre, Mainstage  
264 Huntington Avenue, Boston



### more events

A full calendar of CFA events is available online at [www.bu.edu/cfa/events](http://www.bu.edu/cfa/events).



Alyson Shotz, *The Structure of Light*, silvered glass beads on stainless steel piano wire and aluminum, 2008

Photo by Michael Moran



## CFA Collage

News from around the College

It's male portraiture from a male perspective...men painting men.



(Below) Jonathan Burstein  
*Alfonso*, collage, acrylic, gouache, pastel on paper, 2007–08  
(Bottom) Sam McKinnis  
*Night Swimming*, oil on canvas, 2009

### Campus Exhibits

November 17, 2009–January 17, 2010

#### Phantom

This multimedia installation by artists Alan Dunning and Paul Woodrow is part of The Einstein's Brain Project, a collaboration between artists and scientists who examine human consciousness and constructions of the body.

808 Gallery, 808 Commonwealth Avenue

January 19–February 26, 2010

#### Alumni Exhibition:

##### Sachiko Akiyama and Jill Grimes

Sculptor Sachiko Akiyama ('02) carves elegant and expressionistic figures from wood; painter Jill Grimes ('03) explores line and contour through intricately rendered patterns against monochromatic planes of color.

Sherman Gallery, 775 Commonwealth Avenue  
For gallery hours and other details, visit [www.bu.edu/cfa](http://www.bu.edu/cfa).

### Casual Males

By Corinne Steinbrenner

The index of the art history classic *The Story of Art* includes 86 entries for "portraiture," referring to everything from ancient Egyptian funerary statues to the *Mona Lisa*. "And the portrait still figures very prominently in contemporary art," says Lynne Cooney, exhibitions director for the School of Visual Arts. To help SVA students explore contemporary portraits and the various ways today's artists express themselves through portraiture, Cooney organized an exhibition at BU's Sherman Gallery this fall titled *Casual Males*, which featured male portraits by living male artists.

The exhibit was designed, says Cooney, to explore contemporary notions of masculinity. "It's male portraiture from a male perspective," she says, "men painting men." The exhibit included portraits of the artists' friends, lovers, and family members. Perhaps the least conventional portrait in the exhibit was *Bobby #3*, a nude

painting of the imagined likeness of hockey great Bobby Orr, by Kurt Kauper ('88).

Kauper came to campus in September to attend the exhibit's opening reception and to spend time speaking with students and critiquing their work. Later in the semester, students attended a panel discussion, "Persistent Portraiture," with a panel composed of several other artists who participated in the show.







## New Director Brings Depth of Experience to SOM

An educator with over 30 years' experience at some of North America's most prestigious music schools joined CFA this fall as director of the School of Music.

Robert K. Dodson comes to BU from Southern Methodist University in Dallas, where he was director of the Division of Music in the Meadows School of the Arts. Over the past two decades, he has served as provost of the New England Conservatory in Boston, dean of Oberlin College Conservatory in Ohio, dean of Lawrence University Conservatory in Wisconsin, and principal of the Royal Conservatory of Music in Toronto.

Trained as a cellist, Dodson began his career with the Vaghy String Quartet, which performed throughout the United States and Canada and was frequently recorded by the Canadian Broadcasting Corporation.

"In addition to his experience as a successful academic leader, Robert Dodson brings a performer's perspective and ear to his new leadership role in our School of Music," says University Provost David Campbell. "His studies under the great cellist Janos Starker have shown him the highest standards of performance pedagogy. We are delighted that he has joined us."

Dodson succeeds André de Quadros, who remains on the School of Music faculty and is currently on sabbatical.

## Art Education Goes Online

Following the success of CFA's online music education program, the College recently launched an online program in art education. Students from Italy to Alabama began their two-year journey toward an MA in art education with online classes this summer, and the program will continue to admit new students throughout the year. To learn more, visit [www.arteducation.bu.edu](http://www.arteducation.bu.edu).



Carol Shansky ('87, '09) celebrates her graduation with family, including her daughter, Micaela Chelemer ('13), now a freshman in the School of Visual Arts.



Photos courtesy of Carol Shansky

## Earning a Doctorate from a Distance

By Sheryl Flatow

When Carol Shansky ('87, '09) received her diploma at Commencement last spring, it was one of the few times she'd been on campus these past few years. That's because Shansky is the first doctoral student to graduate from CFA's online music education program.

Shansky taught at Bergen Community College in New Jersey for 14 years and recently started teaching at Molloy College on Long Island. She also gives private flute lessons at her home in New Jersey. She chose to study online because the program was a good fit for her life and her schedule. "What most impresses me is that the program has a lot of integrity," she says. "It's really rigorous, very intensive and demanding. And they have great, well-established scholars on the faculty."

Shansky was so delighted with the program that in March, 2009, she became a facilitator. She manages a number of students, answers their questions, grades papers, and helps guide discussions. Students are required to participate in discussions, and for Shansky that is a crucial aspect of the program. "The College recognizes that in an online program, it would be very easy to just be a hermit," she says. "By requiring students to participate in the discussions, it means that they are actively engaged in the program and interacting with classmates."

And those classmates are from around the country and around the world. "It's very interesting and enlightening to interact with international students and people from other states. It introduces you to different perspectives in a world that is growing progressively smaller."



# PLAYING WITH THE PROS

By Corinne Steinbrenner

The BU Professional Theatre Initiative (PTI), which connects members of the CFA community with professional theatres, provides School of Theatre students exceptional opportunities to work alongside and learn from seasoned actors and directors. Here, students share their recent experiences in the program.



Photo by Jessica Sharp (COM'08)



Photos by T. Charles Erickson



Photo courtesy of Gail Shalan

### Aaron Parker Fouhey ('10)

**Hometown:** Salem, Mass.

**PTI project:** The Central Square Theater's production of *The Wild Place*, Fall 2008.

**His role:** "The *Wild Place* is centered around the dreams of a particular woman, and I played her husband, Stephen. As a prominent person in her life, I was fortunate to have a recurring role in her dreams."

**Sharing the Spotlight with the Pros**  
Meet more CFA students from the cast of *The Corn Is Green* at [www.bu.edu/cfa/esprit](http://www.bu.edu/cfa/esprit).

**Biggest challenge:** Playing a real person who would likely be attending the show. "There was this little thought in the back of my mind, 'I hope Stephen doesn't mind my portrayal of Stephen.'"

**Most valuable experience:** Creating the play right along with playwright Jon Lipsky. "It was much less structured than anything I've been a part of before, and I don't mean that as a negative."

**Lesson learned:** Take risks. "I was happily surprised by how successful I could be outside of my comfort zone."

### Brian Vaughan ('11)

**Hometown:** Hamden, Conn.

**PTI project:** The Huntington Theatre Company's production of *The Corn Is Green*, Spring 2009.

**His role:** A rowdy young coal miner.

**Most valuable experience:** "Watching and learning from people who've been doing this longer than I have." Paying attention to what experienced actors did with their free time, how they conducted themselves during rehearsal, and how they interacted with the director.

**Pleasant surprise:** The perks of professional theatre. "At rehearsals, I had my own mug with my name on it. And I shared a dressing room with just one other person—that's never happened to me before."

**Lesson learned:** "When you're on stage, anything can happen. And you've just got to roll with it."

### Elizabeth Bassett ('11)

**Hometown:** Richmond, Va.

**PTI project:** The Huntington Theatre Company's production of *The Corn Is Green*, Spring 2009.

**Her role:** Ensemble member.

**Pleasant surprise:** "The professional actors were really, really nice and actually took a lot of time to talk to us."

**Best memory:** Playing Scrabble and Risk backstage during long technical rehearsals.

**Biggest challenge:** Keeping up her stamina through the rehearsal and performance schedule. "There were eight shows a week for five weeks. I got really sick about half-way through the run."

**Lesson learned:** "It was a close look at what the life of a successful actor is, and it was clear that's hard. It made me wonder whether that's what I really want." The experience, however, sparked interest in a casting career. "I'm going to try to intern at a staffing agency next summer."

### Gail Shalan ('12)

**Hometown:** Stockbridge, Mass.

**PTI project:** Williamstown Theatre Festival, Summer 2009.

**Her apprenticeship:** Taking classes, building sets, sewing costumes, working on the wardrobe crew, and pitching in wherever else she was needed.

**Pleasant surprise:** Being cast in choreographer Phil Soltanoff's performance art piece, *Painting Williamstown with Bodies*.

**Best memory:** Working wardrobe for such actresses as Judith Light and Tony Award-winner Katie Finneran. "I got some really good acting advice while changing their costumes for them."

**Lesson learned:** How to manage herself in the theatre business, "from what a headshot should look like, to what should go on my résumé, to how to socialize and move in this world."



# Revealing Fashion's Mystery

Each artist has a different reason for pursuing a life in the arts. Jenny Yuen ('02) suspects the humble handbag might be responsible for her career in fashion design.

By Andrew Thurston



**Grownups are so mystifying.** For Jenny Yuen, the puzzle of adulthood lived in one object—her mother's handbag.

"There's always something mysterious about mom's purse when you're growing up," says New York-based fashion designer Yuen. "You're not allowed to touch it; you can't go inside it."

She thinks this early fascination might explain why handbags keep popping up in her story, from wriggling into her final show at CFA to standing at the center of her eponymous fashion line.

It was a 13th-birthday gift that helped Yuen to skip ahead a few years and demystify mom's purse. Newly armed with a sew-

ing machine, Yuen started turning out bags of her own. Her early attempts—made with the "coolest, weirdest fabric...so other girls in school would be so jealous"—even won her a couple of teenage commissions.

She admits handbags "were the easiest thing to sew," but they also allowed her to imagine a life outside of the usual classroom pursuits—Yuen remembers her first-grade teacher saying she was "very creative; she can be creative with her math and spelling too."

Yuen came to BU with intentions of pursuing fine art, but handbags and fashion kept edging back into her life: "I graduated as a painting major and we had a final show; I don't know how they let me do this, but I

made a whole wall of hot pink handbags," says Yuen. "I just had this idea: I really like sewing, I'm going to try to convince them that this is my way of painting."

If you were savvy enough to snap up that barrage of bags, now might be the time to cash in—a Jenny Yuen near-pink Gatsby Garnet weekend bag retails at \$745; multiply that by a wall for a tidy sum.

## A New Philosophy

A turn at design school added commercial skills to Yuen's newly trained eye for fine arts, but it was an internship with influential Japanese artist Takashi Murakami that taught her "that it's not always about

the final product, it's about the process too." For Murakami that means whether you're painting or cleaning brushes, "everything you do in his studio becomes a work of art." Yuen remembers being warned that if "you come in here grumpy, you pass that grumpiness onto the painting...we don't want people to feel grumpy when they're looking at our artwork, we want them to feel good and happy."

It was while she was bouncing between internships and freelance gigs and making the odd custom bag for friends that Yuen plucked up the courage to establish her own business. Tired of hauling her materials around from interview to interview, she made a bag for herself: "And then I thought, 'Wait, I've been doing this for everyone else and I've just done it for myself; let's do a few more and see if I can *really* do this for myself.'"

After starting with a handful of prototype bags pushed out to retail stores in the United States and Japan, Yuen has

"I just had this idea: I really like sewing, I'm going to try to convince them that this is my way of painting."

slowly moved to limited lines that are beloved by label-hungry celebs, including *Confessions of a Shopaholic* star Kysten Ritter and the *Gilmore Girls*' Alexis Bledel, and available on her website, jennywashere.com. This fall brings an even bigger leap: Yuen recently cut the ribbon on Miss Lonelyhearts, a store selling her own clothing line in New York's Lower East Side.

Murakami would be proud as Yuen describes her designs as clothes that make you "feel cute, feel awesome." They could also give you an air of mystery: just pack some clothes in your Jenny Yuen handbag and bewilder 13-year-olds everywhere. **E**

Photos courtesy of Jenny Yuen







# space to grow



An alumni-supported campaign to transform the School of Music's practice rooms is giving students facilities worthy of their talents.

By Andrew Thurston



"In these new rooms, you hear what you sound like; you can hear all the tiny nuances."

Caitlyn Perry ('06, '10)



"Students will practice harder or hear a little better because they're in an environment that is more conducive to practice."

Linda Jiorle-Nagy, Assistant Professor of Music



To find out how you can name a practice studio, visit [www.bu.edu/cfa/about/renovations](http://www.bu.edu/cfa/about/renovations) or call the CFA Development staff at 617-353-2048.

**You'll have to bear with flutist Caitlyn Perry ('06, '10);** she hasn't had a chance to warm up. As we sit in one of the 120 new practice studios in the basement of CFA, she tests a couple of notes anyway.

The music soon disappears, soaked up by the room's sound-isolating walls. Even the hum of the nearby highway doesn't penetrate our silent haven. The room—this one is armed with two ready-to-duel pianos—was installed in the summer of 2009 as part of a major revamp of the College's facilities that also included a new student lounge, piano lab, and electronic music studio (see page 21 for more on the renovations).

Perry is testing the room's technical wizardry. Built into one of the pristine off-white walls is a postcard-sized electronic panel. From it, students can record and play back their practice sessions, plug in MP3 players for accompaniment of their choice, and change the room's acoustics to mimic cathedrals, concert halls, and seven other kinds of venue.

Stepping to the wall, Perry taps "record," takes a breath, and dashes out a series of shimmering phrases from Mozart's Concerto in C Major. She stops the recording, pushes "play," and the concerto springs back to life from speakers dotted around the room. Later, she'll switch to the cathedral sound option, allowing Mozart to echo through acoustically simulated rafters.

For now though, Perry isn't happy.

"I'm hearing several intonation problems that I wasn't paying attention to," she admits, as she listens to the playback, "so some of my intervals were a little bit out of tune. I also notice that I'm cracking some middle notes that are easy to crack and, to be honest, I really only noticed it a little bit when I was playing."

To an untrained ear, it seemed to soar, whether live or recorded: "Somebody who is not musically trained probably wouldn't catch all that stuff, but my teacher sure would," she says.

Perry has sympathy for those of you whose memory is being assaulted by the cacophony of CFA's old practice rooms, which were cramped, dingy, harshly-lit, and distinctly un-soundproofed. During her undergraduate years, she'd only head into the erstwhile "dungeon" with earplugs.

"First of all, I would do my best to find a practice room that wasn't 90 degrees; they were not temperature controlled at all, so there was usually a section that was really, really hot and a section that was cold," says Perry. "Not only was all your sound bouncing off the walls, you could hear everyone else's sound, too."

"In these new rooms, you hear what you sound like; you can hear all the tiny nuances."

Alums are helping to consign the dungeon to memory by joining CFA's "For the Love of Music" campaign. Early contribu-

tions (the campaign is still welcoming gifts) have honored favorite teachers and mentors—one practice room is now named the Theodore Antoniou Studio after the prominent Greek composer and CFA professor emeritus—or commemorated much-loved student organizations. Among the first rooms to be named was the "Be You" Studio, named and donated by Mary Ann Milano ('66). The plaque in the studio also carries an uplifting message from Milano—"Being you is a role that only you can play. No one can do it better."

Music majors spend many of their waking hours practicing—four to seven hours every day for most—and Assistant Professor of Music Linda Jiorle-Nagy is confident the revamped facilities, including their inspirational names and messages, will help produce more accomplished players.

"The physical beauty, the physical capabilities of the room really do play a psychological role in the students' development," says Jiorle-Nagy. "Students will practice harder or hear a little better because they're in an environment that is more conducive to practice."

She also believes the new rooms will help the School of Music attract even better students in future.

"We'd like to elevate a student's impression of this School, not just for the extraordinarily gifted faculty that we have, but also for the facilities that we're presenting to them," says Jiorle-Nagy. "If

you walk into the College and think, 'Oh, my goodness, this looks beautiful,' then it has to elevate you."

While the new rooms were being installed, they also attracted the attention of students from other conservatories in Boston and even as far away as New York—word was apparently out that Boston University now had the best practice spaces in town, and lots of them. But it's just CFA students whose music fills the rooms, and Perry says they're an altogether happier bunch.

"There's really been a shift in the attitude of students," she reveals. "Before, people weren't thrilled about practicing. We'd still spend a ton of time down here, but it wasn't enjoyable. There's been a change; people are a lot more upbeat, they're happier."

Having put the new room through its paces, Perry is optimistic the CFA community will continue to support the uplifting renovations: "I hope people want to help others experience this great, revived School," she says. And with that, she gently packs her flute, ready for tomorrow's practice and another six hours of mastering, without interruption, every soaring nuance of Mozart. The dungeon is no more. **E**



**The Luxury Suite**  
Get a practice studio demonstration from violin performance major Tess Varley ('10) at [www.bu.edu/cfa/esprit](http://www.bu.edu/cfa/esprit).





*Ars gratia artis.*  
**Art for art's sake.**

**It's a concept that people who devote their lives to the arts take for granted. They understand that the arts inspire and illuminate, enrich and educate, that they speak to every individual in profound and personal ways. As John F. Kennedy said, "Art establishes the basic human truths which must serve as the touchstone of our judgment." ★ But these days, the arts are often marginalized: arts education is sorely lacking in schools around the country, and children without exposure to the arts become adults with no interest in the**



arts. Some view the arts as frivolous pursuits with no quantifiable value, which means they're considered expendable in troubled economic times. But, in fact, the arts have enormous economic impact. A 2007 Americans for the Arts study found that every year nonprofit arts organizations and their audiences generate \$166.2 billion in economic activity; support 5.7 million jobs; and return nearly \$30 billion in local, state, and federal tax revenue. In addition, research in neuroscience is uncovering strong links between arts education and cognitive development—thinking, problem solving, concept understanding, information processing, and overall intelligence.

CFA faculty and alumni understand both the intrinsic and instrumental benefits of the arts, and helping others appreciate this value is a crucial part of the work they do. Their diligence and enthusiasm as advocates for the arts are clearly having an impact, as they help build awareness, create alliances, increase arts literacy, influence policy, and make the arts more accessible and visible.

### Engaging Your Community

Painter Brad Slaugh ('95) has seized many opportunities to advance the arts since founding Poor Yorick Studios, a community of more than 30 working artists in Salt Lake City. Poor Yorick offers workshops and has open studios twice a year. "The open studio event is very big," says Slaugh, "and has created interesting dialog among artists, and between artists and the public." The opening of Poor Yorick is a prime example of grassroots advocacy at work—building a community around the arts and creating opportunities for artistic engagement and exploration where little or none existed before.

Increased visibility has given Slaugh a voice in helping shape Salt Lake City's arts landscape. He has been invited to serve on a number of boards and committees, including a 2008 county commission that included politicians and representatives from all the major arts organizations in the city. "I've gotten involved in things I never would have anticipated," says Slaugh.

On a national scale, the Kennedy Center is a leading voice for arts advocacy and is the largest arts educator in the country. The National Symphony Orchestra, an artistic affiliate of the Center, has been giving educational concerts since its inception in 1931. "Out of all the concerts that the National Symphony gives, 29 percent are education related," says Executive Director Rita Shapiro ('76, '78). "For instance, fourth-graders come to our school concerts, so we try to tie the concerts, in a very broad sense, to the curriculum that they're studying. We've done math and music, we've done science and music."

In addition to numerous programs in the D.C. area, the NSO is the only orchestra in the country to take up a residency in a different state each year. "We were in Arkansas earlier this year, and over the course of nine days we did almost 150 educational and outreach activities," says Shapiro.

Members of the orchestra make over 200 visits to more than 30 inner-city schools in the D.C. Metro area annually, and roughly 30,000 school children attend Young People's Concerts at the Kennedy Center. "I would say that more than half of our musicians participate in these education and outreach programs," says Shapiro. "I would like to see the day, which

**"In order to be a completely well-rounded symphony musician, participating in education and outreach is essential."**

—Rita Shapiro ('76, '78)



**"In many ways, advocating for the arts is like building a congregation. You really have to build a groundswell of support, and the battle never stays won."**

—Jim Petosa



Photos courtesy of Brad Slaugh and the National Symphony Orchestra

I think is not too far off for major orchestras, when during auditions we will get to ask questions such as, 'Do you like participating in outreach and education? Are you willing to be trained to do this?' We rely on the goodwill and the passion of our musicians. It's all voluntary. I want there to be a general awareness of how important this is. In order to be a completely well-rounded symphony musician, participating in education and outreach is essential."

### Advancing the Arts on Campus

Closer to home, Judy Braha ('08), who heads the MFA Directing Program at CFA's School of Theatre, has long understood the importance of championing the arts in schools and in her communities. She integrates outreach opportunities into her curriculum, and her CFA students work with school children who might otherwise have no theatre education. They create a study guide, perform scenes from a play, and follow up with a discussion. "This kind of thing is so valuable," says Braha. "It helps raise awareness and build new audiences. And it's wonderful for my students as well, because it makes them think about the importance of community outreach. It creates another generation of advocates."

Faculty and administrators at CFA are working to make the arts a part of the Boston University experience for every student, not just those who attend CFA. Their efforts to broaden CFA's reach is supported at the University's highest levels: in his strategic plan for the University, President Robert Brown (who met his wife in their high school band!) pledged increased support for CFA, noting that the College can be a platform for building community within the University and for making stronger connections between BU and the citizens of Boston.

"We're only beginning to tap the interdisciplinary nature of the arts and the role they should be playing within the University proper," says School of Theatre Director Jim Petosa, who has begun establishing relationships with other BU schools. This year, the School of Theatre is staging the David Rabe play *A Question of Mercy*, which deals with the hot-button issue of assisted suicide. "We will engage the School of Theology, the medical campus, bioethics. These people will use the play as a springboard for their own inquiries into the subject matter. Not only will we reach new constituencies within the University, but because they all have their own outreach within the city at large, we will build the constituency outside the University through this network that we're creating internally."

"In many ways, advocating for the arts is like building a congregation," says Petosa. "You really have to build a groundswell of support, and the battle never stays won." Clearly, he and other CFA faculty and alumni are committed to the battle. "The arts are the seeds that you plant to enable an individual to grow," says Braha. "Exposure to the arts starts people flowering in all kinds of counterintuitive ways. The beauty of the arts is they bring together so many strands of life—emotional, intellectual, your sense of history, your politics—and make them whole. Art grows consciousness; it grows individuality; it grows self. But too often, people don't place that value on it. They don't understand that the arts are essential, like air." ■

# What YOU

**"I see arts and culture as a nascent political movement," says Dan Hunter (GRS'99), executive director of Massachusetts Advocates for the Arts, Sciences and Humanities (MAASH). Whether you're an artist or an arts lover, here are some ways you can help keep the movement moving.**

### Speak up

"Everyone around you is a voter," says Hunter. "Everyone around you is an opinion maker. So spread your thoughts. Talk about the issues as well as your passions."

### Join up

Join an advocacy group in your state. Advocacy is a matter of community education, says Hunter. "You can't know when and what to say unless you're connected with a group that has influence and information."

### Participate

"Join the arts committee at your child's school," says Assistant Professor of Theatre Judy Braha, "or become part of an organization that's trying to establish the arts in any environment in your world. People think that's for somebody else to do. But as long as it's for somebody else to do, it's not going to get done."

### Be vigilant

"Read the paper and keep an eye on what the governor is deciding to cut," says Braha. "Especially in today's economy, there's a real need for people to speak up and say, 'This is important to me, to my child, to my family, to my community. And it's not okay for the budget to be cut here.'"

# CAN DO!





As the recession makes it harder for Michelle Dennis ('08) to find galleries to exhibit her "gigantic paintings," she's adapted by creating smaller paintings that are easy to barter for services she needs.

Photo courtesy of Michelle Dennis

## Big Dreams, Small Budgets

In today's tough economy, CFA alumni are finding creative ways to keep their artistic dreams alive.

By Corinne Steinbrenner

**Laundromats. Scotch tape. Chocolate chip cookies.** All three were invented during the Great Depression—a difficult time that forced Americans to maximize their limited resources in creative ways. In today's down economy, we're once again discovering the importance of flexibility, creativity, and the determination to make the best of what we have. This mindset is new to a lot of people, but it's the attitude that comes naturally to most artists. As the recession persists, CFA alumni—visual artists, theatre professionals, and musicians alike—are finding that the skills and attitudes that led them to pursue the arts are now helping them weather this very real economic storm.

Painters and sculptors report gallery sales are down around the country and many galleries are going out of business. "Here in New York, three of my favorites have closed already," says painter Michelle Dennis ('08), "and some of the ones that haven't closed are moving to smaller spaces." Smaller galleries are bad news for Dennis: "I make gigantic paintings," she says.

To make ends meet while gallery sales are slow, Dennis works as another artist's assistant, and she does everything she can to keep her expenses down. "I buy my art supplies in bulk—it's a bigger investment up front, but it really stretches things," she says. And she's not afraid to make sacrifices: "I don't take any taxis. I cook at home. For recreation, I go for a walk. I make a lot of budgets so it's easier to see where I can cut things out."

She recently started making smaller paintings, she says, because she's discovered she can trade them for services she needs, cultivating new audiences for her work at the same time. "Every time you give your painting to someone, they're automatically a supporter of your work,"



she says, “and having it out there is better than having it in your studio.”

Bartering is a favorite tactic of enterprising Salt Lake City painter Brad Slaugh ('95). When people say they love his work but just can't afford it, Slaugh's next step is to ask them what they do for a living. “And a lot of times they have something you want or need. I've traded artwork for all kinds of things,” he says, from legal services to fresh-baked bread to a Volkswagen bus.

Like many artists, Slaugh embraced the reuse ethic long before the environmental movement made it fashionable or the recession made it necessary. By now he's well practiced in reusing old materials instead of buying new ones. Most of the wood he uses for frames and stretcher bars, for example, came from the discard pile of a nearby furniture factory. The factory, he says, used to throw away perfectly good paneling: “I haven't had to buy a surface to paint on for—well I can't remember the last time I *bought* anything, because I have all of these really flat surfaces.”

### Risking Their Day Jobs

Launching a career in the theatre is never financially easy, so actors with the passion and drive to stick with it are the ones most likely to find success. That perseverance is especially important today, says New York actor Jason McDowell-Green ('07), as the recession makes it harder to find the temporary office work and bartending positions that usually sustain actors between theatre gigs. Because it's taking longer to find those fall-back jobs, he says, some actors are becoming reluctant to give them up when new theatre opportunities come along.

But McDowell-Green remains dedicated to acting and directing—and he's not alone. He spent the summer volunteering with a group of “amazing designers and actors” (many of them fellow BU alumni) preparing the play *Be the Dog* for performance at the New York International Fringe Festival. That so many talented people were willing to come to rehearsal night after night with no expectation of a paycheck was exciting, he says. “It reminded me that—as bad as times get—this could never stop, because there's always a group of people who are willing to come into the room and do this with you.” And while working gratis doesn't help pay the bills, he adds, “those sorts of jobs pay off in creative ways for me as an artist.”

New York casting director Kathryn Zamora-Benson ('00) agrees it's important to find ways to keep the creative fires burning. When movie work isn't plentiful—it's been slower than usual this year, she says—Zamora-Benson takes on lower-paying independent features and short films to keep her “hand in the game.” Her friends are similarly flexible: actors who teach theatre workshops between roles, makeup artists who do faces for photo shoots when film work isn't available, a casting director who works on television commercials when no one's shooting movies.

### Keep the Music Playing

Yevgeny Kutik ('07), a promising young violin soloist, says he's also been willing to work for less—to play concerts for less than his normal fee in order to keep performing in these slower times. A true entrepreneur, Kutik has worked hard to market himself, developing promotional materials and press packets and taking advantage of free and low-cost



Entrepreneurial violinist Yevgeny Kutik ('07) is working hard to market himself through low-cost means such as Facebook and a personal website.

Photo from yevgenykutik.com

Actor Jason McDowell-Green ('07) doesn't mind if much of the theatre work he's doing these days is unpaid, he says, because those jobs pay off in creative ways and accelerate his growth as an artist.



marketing tools such as Facebook and a personal website. While he's careful not to pigeonhole himself, Kutik says he's found that focusing on a few musical niches—in his case, it's modern music and traditional Russian pieces—makes marketing easier and more effective.

Kutik has been so successful in promoting himself that he's maintained a full performance calendar despite the recession, and he recently caught the eye of a professional management company that's helping to take his career to the next level.

He's also finding that donors who've supported his work before are still able to offer funding. A foundation that gave him a scholarship for his undergraduate studies, for example, recently granted him \$2,000 to help buy a new violin bow. “If you look around, there are lots of grants and all sorts of programs that are giving money to the arts community,” he says.

Classical composer Reiko Yamada ('06) also relies on the generosity of donors—and on her own ingenuity. She can't afford to hire help, she says, so she's learned to do all sorts of things for herself: she prints and

binds her own scores and has designed her own webpage. On a recent Japanese concert tour, she did everything from designing and printing the programs to operating the stage lights and running the video camera.

### A Different Definition of “Rich”

A resourceful painter trading artwork for automobiles. A flexible casting director adapting to the work that's available. Entrepreneurial musicians teaching themselves marketing, fundraising, videography, and web design. While others wring their hands at the grim economic news, what inspires these artists to persist resolutely in following their chosen paths, especially when they know these paths won't necessarily lead to fame and riches?

Dennis says she's working hard now in hopes of building a more stable future for herself. And besides, she says, she can't imagine her life any other way: “I don't think I can stop. I can't picture my life without painting. Nothing else is really inspiring to me.”

Zamora-Benson says she's seen the unhappy lives people lead when they're stuck in unfulfilling jobs, and she wants none of that. “Part of having a great life is really doing what you love,” she says. “I made the decision a long time ago that money is not the primary factor of my life. The hope is that I'm incredibly successful and have lots of money someday, but I don't need it.”

Yamada has found that, despite her limited financial resources, the life she leads is extraordinarily rich because she's surrounded by warm and generous people. “I have to ask favors all the time,” she says—asking musicians to play concerts for free, sound engineers to work at a discount, donors to pay for concert-hall rentals. “But because I need lots of help from lots of people all the time,” she says, “I'm constantly being reminded that people are so wonderful.”

It's yet another aspect of an artist's life, she says, that more people are likely to experience during this recession. Many people accustomed to financial self-reliance are now learning to rely on the generosity of others, she says. She hopes they'll be able to appreciate the richness such reliance can bring. ■



## Artist's Toolbox

Countless foundations and arts organizations exist to support artists. Check out these links for the services you've been looking for.

### Grant Money

*Philanthropy News Digest*, [www.foundationcenter.org/pnd](http://www.foundationcenter.org/pnd), lets you sign up for e-mail alerts on specific funding opportunities.

The “Recovery” section of the National Endowment for the Arts website, <http://arts.endow.gov/recovery>, lists the state and regional arts agencies receiving extra grant money through the American Recovery and Reinvestment Act.

### Health Insurance

The Artists' Health Insurance Resource Center, [www.ahirc.org](http://www.ahirc.org), provides a database of health care resources for artists, performers, freelancers, and the self-employed.

### Space

The free and easy-to-search directory at [www.matchbook.org](http://www.matchbook.org) matches New England artists with spaces for rehearsing, teaching, and performing.

The art-space-finder at [www.artistlink.org](http://www.artistlink.org) helps artists find studio and rehearsal space to buy or rent in Massachusetts.

### A Lawyer

In Massachusetts ([www.vlma.org](http://www.vlma.org)) and New York ([www.vlany.org](http://www.vlany.org)), Volunteer Lawyers for the Arts can provide free legal assistance or educational workshops relating to contracts, copyright and trademark issues, nonprofit status, and more. For a list of similar groups in other states, visit [www.dwij.org/matrix/vla\\_list.html](http://www.dwij.org/matrix/vla_list.html).

### A Job

Musicians, check out [www.musicalchairs.info](http://www.musicalchairs.info) for listings of open orchestra and opera auditions around the world.

Peruse listings for art-related job openings at [www.creativehotlist.com](http://www.creativehotlist.com) and in the “Job Bank” section of the Americans for the Arts website, [www.artsusa.org](http://www.artsusa.org).

Search for job openings at nonprofit organizations at [www.commongoodcareers.com](http://www.commongoodcareers.com).

Tap into your alumni network by visiting the “Careers” section of [www.bu.edu/alumni](http://www.bu.edu/alumni).



"We had some discussion about chairs—that some form of a chair may have been man's first invention as he differentiated himself from the rest of the species."

"I really enjoy working with Annie [Annie Wiegand ('09)], the lighting designer. It's interesting to talk about the same piece of theatre from different perspectives."

"I created a scale image of the backdrop on an 11x17 piece of paper. I handed it over to the paint charge and said, 'This is exactly what I want.'"

"In the very first meeting we started talking about Darwin's handwriting. As you read his writing, you can see his mental process—you can see inside his head through his hand."

"A model is great for showing the other designers what you're thinking. Once it's there in three dimensions, it's so much clearer, more obvious what the space is going to become."

"From early on I presented a variety of sketches to the team to show them what I was thinking. As our concept developed, the sketches got more complicated."

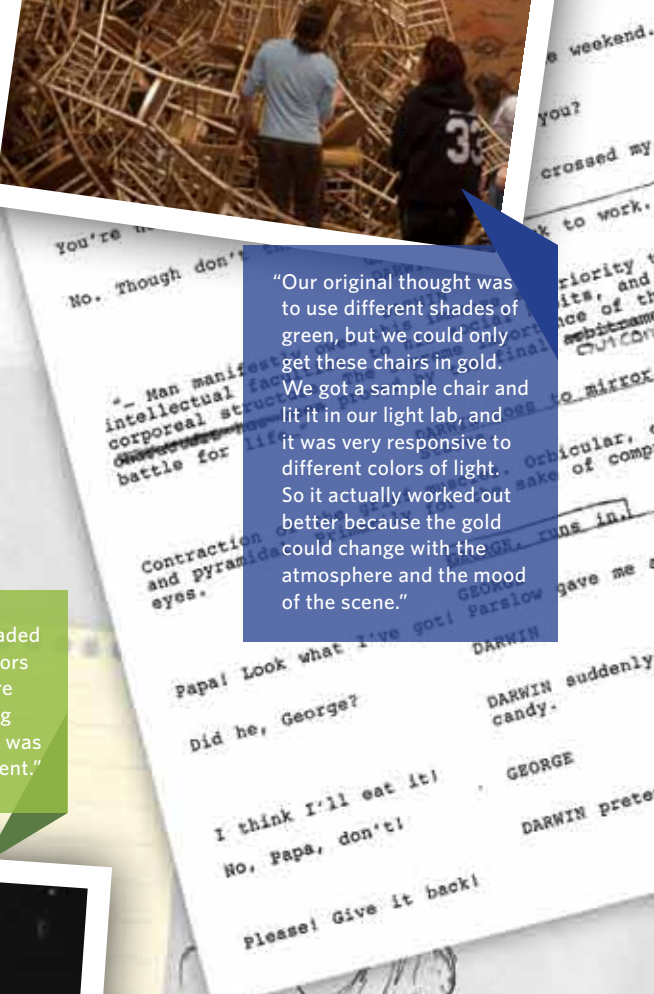
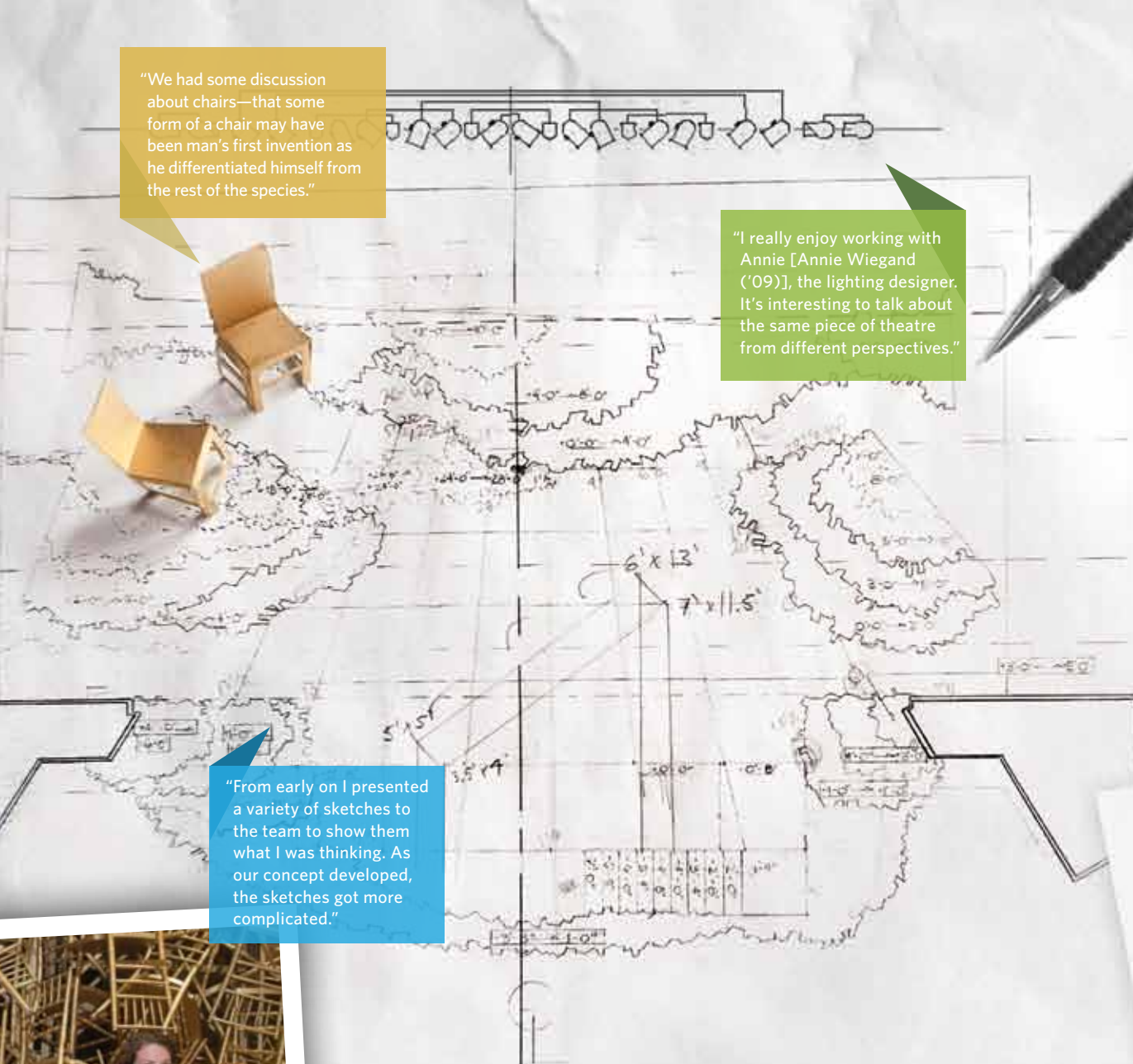
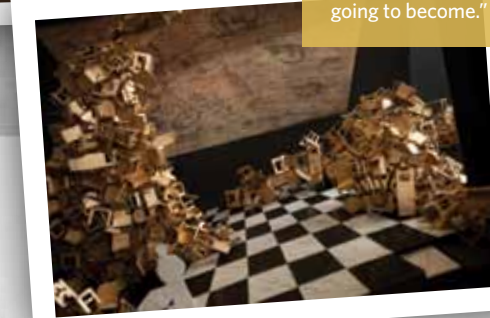
"Our original thought was to use different shades of green, but we could only get these chairs in gold. We got a sample chair and lit it in our light lab, and it was very responsive to different colors of light. So it actually worked out better because the gold could change with the atmosphere and the mood of the scene."

"Once we had the set loaded up on stage and the actors started rehearsing, there was a really good feeling that this worked, that it was going to make a statement."

# Darwin and Pink Floyd

By Corinne Steinbrenner

For her final project as a scenic design student, Claire Bretschneider ('09) developed the set for the BU Theatre mainstage production of *Trumpery*, a play based on the life and work of Charles Darwin. The set includes a swirling mass of gold chairs, which Bretschneider says are meant to evoke a feeling of chaos. The inspiration to use the chairs, she says, came from a photo of the aftermath of a Pink Floyd concert. "I found this research image of a riot where all of these things were upturned. We looked at the image and said, 'This is the feeling we want to evoke.'"







## Supporting CFA

An honor roll of CFA donors

**"It makes my heart sing to be able to give back for the blessings in life that I have received due to the care and nurturing by the faculty and staff during my BU years."**

Margaret May Damen ('65, '66)



**"It's our privilege to give to CFA. Through our involvement with the College, we've experienced thrilling opera, theatre, and visual arts and met students from Russia, Mexico, Israel, Texas, and beyond—all with amazing stories to tell and talents to bring."**

Tom Farrell (LAW'91) and Betsy Tuthill Farrell



### Annual Fund Leadership Giving Societies

The Annual Funds at the College of Fine Arts (Friends of Music, Friends of Theatre, Friends of Visual Arts, and the CFA Fund) provide the discretionary resources that enable us to respond as swiftly as possible to our most critical, and sometimes unexpected, needs—be they emergency financial aid, program expenses, or facility improvements.

The following are examples of the ways these funds were used in the 2008–09 academic year:

- New carpet, lighting, couches, tables, chairs, and paint for CFA's popular hangout spot, the second-floor student lounge.
- Production expenses for our remarkable opera productions.
- Lighting upgrades for the new student-run visual arts showcase, Gallery 5.

We recognize the following donors for their leadership support during the 2009 fiscal year in the amount of \$1,000 or more to help us fulfill our mission of providing the best education possible to future generations of artists.

### \$25,000 President's Circle

SungEun Han-Andersen ('85)  
Andrew R. Lack ('68)

### \$5,000 Visionary

Edward J. FitzPatrick Jr. ('63)  
Neil and Jane Pappalardo ('65)  
Dr. and Mrs. Ernst Hans Von Metzsch

### \$2,500 Benefactor

Mr. and Mrs. Saul B. Cohen  
David Carlton Kneuss ('70)

### \$1,000 Patron

Cathy M. Altholz ('69)  
Fred A. Bronstein ('78)  
Frank A. D'Accone ('52, '53)  
Margaret May Damen ('65, '66)  
Edna L. Davis ('64)  
Teresa Del Piero ('79)  
William E. Earle  
Richard W. Ekdahl ('51, GRS'54)  
Thomas C. Farrell (LAW'91)  
Joan F. Horton ('69)  
Lindsey V. Humes ('79)  
Mr. and Mrs. Dmitri Ilyin  
Irene Gesiak Kelley (CAS'54, GRS'55, SED'92)  
Robert E. Krivi ('70)  
Lillie M. Kumar ('65)  
David T. Lifland  
John E. Loveless ('71)  
Joan B. Malick ('65, SED'70)  
Margaret M. Martin ('62)  
Andrea Okamura ('82)  
Ivan D. Schwartz ('73)  
Amy Abrich Shemin ('65)  
Nancy L. Trentini



## Advancing CFA's Pursuit of Excellence

On October 23, the College of Fine Arts dedicated The Judith R. Harris Center for Music Teaching and Learning, a new classroom space at 855 Commonwealth Avenue that includes a fully equipped electronic music studio, an ethnomusicology classroom, a piano lab with networked electronic keyboards, and state-of-the-art practice studios (see page 8).

*Esprit* spoke with Harris ('74), whose \$1 million gift helped fund the renovations, before the dedication to learn more about her connection to CFA and what inspires her generosity.

### What drew you to Boston University and the College of Fine Arts?

I came to the summer school and met Leon Tumarkin in 1970. I found him fantastic, especially his fingerings for the Chopin *Etudes* that allowed one to play things that were never before possible.

### You studied piano performance at CFA and then went on to build a career in Jungian psychology, teaching, research, holistic medicine, and yoga practice. How has your foundation as an artist complemented your professional career?

My music training taught me the valuable lesson of discipline, of not quitting until the job is done, and of working hard—be it on relationships, piano fingering, or an analysis's dream. In addition, music was and is my life and is really what brought me to the feeling, as well as the spiritual side of Carl Jung.

### With active work and research that takes you around the globe, where is your favorite place to unplug and unwind?

I unwind at the cottage. The cottage is about 150 miles north of Toronto in the area known by its Indian name, Muskoka, near the vastness of Algonquin Park. At the cottage I hear silence, I walk in the forest, I watch out for bears, I listen for the call of the loon and the wolf, and I get to light log fires at night. I love it!

### Why is philanthropy important to you?

It's not just about helping those less able to help themselves or doing some good in the abstract. Those are what I call the collective aspects of philanthropy; everyone knows about them. Any philanthropic endeavor I'm involved in has to reflect my personal commitment to consciousness, to a person's soul life, and to the pursuit of personal excellence—so any giving I do has to be for deeply felt personal reasons having to do with individuals and not, as I said, just because of collective judgments or pressures.

### What is your advice to future students and alumni of CFA and BU?

Pursue excellence!



## Supporting CFA

**"My wonderful husband, Richard Douglas, supported me throughout my exciting and challenging five-year musical journey at Boston University. I gave to CFA to honor him and to thank him for his unwavering belief in me. By donating in his name, I acknowledge his gift to me by giving to other musicians."**

Anita Kupriss ('09)



### 2009 Class Gift Donors

Boston University's annual Class Gift campaign encourages members of each graduating class to make a gift in the amount of their graduation year, e.g., \$20.09, to the BU school or college of their choice to honor a teacher or mentor who helped shaped their education. These generous members of the class of 2009 thoughtfully made such a gift. We are grateful for their contributions and extend a warm welcome to them upon joining the CFA alumni community.

Naomi Abel, BFA, Graphic Design  
Matt Convente, BFA, Graphic Design\*  
Cathryn Cummings, BM, Brass Performance  
Daniel Doña, DMA, String Performance  
Charles Dreiss, BFA, Graphic Design  
Susan L. Haugland, MM, Music Education  
Thomas C. Ingram, MM, Music Education  
Sean Jacobsen, BM, Vocal Performance  
Darryl Jordan, MM, Music Education  
Anita Kupriss, DMA, Choral Conducting  
Luiz Pereira Da Silva, DMA, Composition  
Timothy Probert, BFA, Painting  
Sabrina Quintana, DMA, Music Education  
Jackie Rubin, MFA, Graphic Design  
Geoffrey Shamu, DMA, Brass Performance  
Sheryl Sulistiawan, BFA, Graphic Design  
Bridget Toner, BFA, Graphic Design  
Kaitlin Tucker, BFA, Graphic Design  
Laura Veckerelli, BFA, Painting  
Sydnee Waggoner, BM, Vocal Performance  
Cecilia Yudin, BM, Brass Performance

\* Class Gift Committee Chair for CFA





## Alumni News

What's happening in the lives of alumni

Share your personal or professional accomplishments with fellow alumni.  
Submit your news to [www.bu.edu/alumni/interests/classnotes](http://www.bu.edu/alumni/interests/classnotes).

### School of Music

**Mara Bonde** ('94, '96), **Maria D'Amato** ('01), **Joseph Valone** ('05, '07), and **Edgar Ramirez** ('08) recently received appointments with the Sarasota Opera in Florida.

In recognition of his 80th birthday, **Carlton Gamer's** ('51) music was presented at Colorado College in two retrospective concerts. The first concert featured solo, vocal, and instrumental works; the second featured choir works.

**Margaret May Damen's** ('65, '66) book, *Women, Wealth & Giving: The Virtuous Legacy of the Boom Generation*, is due in bookstores and on Amazon.com in January 2010. Margaret will be traveling for appearances and book signings.

Pianist **Andrew Kraus** ('70) is one of the featured soloists performing with the Mantovani Orchestra on its 2009 tour of China. Also on the tour is **Ken Moulton** ('70), who is the current president of Mantovani Associates and principal trumpet.

Vocalist **Lee-Alison Sibley** ('72) published a memoir, *Jordan's Jewish Drama Queen*, about her four years living, teaching, and performing in Jordan.

**Philip Brown** ('74) celebrated 25 years of music ministry at South Congregational Church in St. Johnsbury, Vt., where he directs choral and handbell programs. He also manages St. J. Jazz, a cooperative for jazz and swing musicians; leads the Danville Town Band; and works as an adjunct instructor at Lyndon State College in Lyndonville, Vt.

**Ellen Stettner** ('75) served as the cantor of the historic Stephen Wise Free Synagogue from 1981 to 2002. She also served Temple Israel in Melbourne, Fla., as interim spiritual leader before accepting the position of spiritual leader of Temple Beth Shira in West Boca Raton. In addition to her cantorial and concert work, Ellen has performed with the Santa Fe Opera Company, the New York Opera Ensemble, the New England Chamber Opera, and the Princeton Opera.

**Jim Mosher** ('78) was recently a soloist with the Simon Sinfonietta, conducted by Stephen Simon. He performed the Concerto for Horn no. 2 by Richard Strauss.

**Patricia Anthony** ('80) performed with The Anthony Duo on March 22 at the Ashland Public Library in Ashland, Mass. She has also performed as a soloist and ensemble member in Europe, Canada, and the United States.

**Kevin Owen** ('83), principal horn player for the Boston Symphony Orchestra, was recently featured in an article in *BU Today*, "The Man Behind the French Horn."

 **From Comm Ave. to the Boston Pops** Listen as Kevin Owen practices *The 1812 Overture* at [www.bu.edu/cfa/esprit](http://www.bu.edu/cfa/esprit).

**Margaret Gay** ('87) plays cello on The Gallery Players of Niagara's first CD, featuring four original works by renowned Canadian composers.

**Dominique Labelle** ('89) joined Pulitzer Prize-winning composer and pianist Yehudi Wyner for a live performance from the Fraser Performance Studio, featuring selections from Wyner's own song cycle. The performance aired on All-Classical WGBH.


**Fabio Parrini** ('89, '92) performed the Mozart Quartet KV 478 and Dvořák Quartet op. 23 at The Reserve at Lake Keowee, S.C., in April. In the fall, he performed Schubert's *Arpeggione* and Brahms's Sonata no. 1 at North Greenville University.

**Yu-Hui Chang** ('96), a composition faculty member at Brandeis University, was awarded a 2009 Guggenheim Fellowship.

**Apostolos Paraskevas** ('98), the Emmy-nominated guitarist, returned to Carnegie Hall's Weill Recital Hall on April 3. Apostolos teaches at Berklee College of Music.

**Scott Jarrett** ('99, '08) and current CFA graduate student Lidiya Yankovskaya ('10) were invited to sing with Helmuth Rilling in a performance of *Elijah* at Carnegie Hall.

**Chao-Jan Chang's** ('04) composition, *The Drought Goddess*, was performed at the 2009 Avignon Festival, one of the largest theatre festivals in the world.

 **Christopher Wilburn** ('04) released his first full-length solo album, *Uncovered*, in February. In addition to being a musician, Christopher also works for the City of Indianapolis. He and his wife, **Victoria Wilburn** (SAR'05), have two daughters, *Isabella* and *Anya*.

**JeeYoon Choi** ('07) produced the Bach Festival of Charleston at First (Scots) Presbyterian Church in Charleston, S.C. The performance included two world-renowned musicians, harpsichordist Jory Vinikour and organist Gerhard Weinberger.

 **Soprano Sydnee Waggoner** ('09) was crowned Miss Alaska 2009. She will represent Alaska at the Miss America Pageant in Las Vegas on Saturday, January 30, 2010. The pageant will be broadcast on cable network TLC.



Photo by Apogee Studios © 2009



Caren Canier ('76)  
American Salon: Homage to Elie Nadelman,  
oil with mixed media on panel, 2007

### School of Visual Arts

Paintings by **Susan Charles** ('81) and **Kimberlee Alemian** ('91) were included in the show *En Plein Air* at the Art Complex Museum in Duxbury, Mass., this fall.

**Linda Webber** ('64) is an award-winning artist who is currently the art curator for the University of Connecticut Health Center. Her show *Hanging Art* ran at the Farmington Library, in Conn., in May.

**Susan Marx** ('68) of Orange, N.J., is now represented by New York's Agora Gallery. When she's not painting, Susan volunteers at the Montclair Art Museum and the Newark Museum.

**Robin Kartagener Kimball** ('69) exhibited her oil paintings at the Laura Preshong Gallery in Boston in May and June. Robin also exhibits at her studio at 450 Harrison Ave., Studio 226, in Boston and participates in the SOWA Artists Guild First Friday Night Open Studios.

**Rande Peyser-May** ('71) recently showed her watercolors at the Cornell Museum at Old School Square, Delray Beach, Fla.


**Marjorie Detkin** ('72) was elected to the Board of Directors of the Marblehead Arts Association (MAA). Marjorie has worked in program management for various nonprofit agencies since she moved to Marblehead from New York 25 years ago. She facilitates the life drawing class held at the MAA.

**Ivan Schwartz's** ('73) StudioEIS was commissioned to create a sculpture of Abraham Lincoln for the National Military Park and Visitor Center at Gettysburg. The sculpture was unveiled on November 19, the anniversary of *The Gettysburg Address*.



Josef Kristofoletti III ('07)  
Angel of the Higgs Boson, acrylic on wall, 2008

**Donna Rossetti-Bailey's** ('74) work will appear in *Best of America Pastel Artists Volume II*. Donna has also won an Honorable Mention Award at the Duxbury Winter Juried Show and an Award of Excellence from the North River Arts Society.

 **Caren Canier's** ('76) exhibition, *The Present Moment of the Past*, was on display at Korn Gallery at Drew University this spring.

**Aimée Margolis** ('77) was featured on the front page of *The New York Times* last spring and The Pool Art Fair showcased her installation at New York's Wyndham Hotel in March.

**Susan Nichter** ('78, '84) was named full professor at Suffolk University's New England School of Art & Design. She also received a Massachusetts Cultural Council LCC Grant last spring. Susan has had many exhibitions over the past year, including the Amsterdam Whitney Gallery in Chelsea and the FPAC Gallery in Boston.

**Julia Shepley's** ('80) art was featured in *Material Drawing* at the Danforth Museum of Art in March.


**Jan Lhormer** ('88, '90) showed at the Simmons College Trustman Gallery last spring. Jan lives in Falmouth, Mass., with her husband and son and is an adjunct professor at Bridgewater State College. She exhibits her abstract oil paintings with Lyman Eyer Gallery in Provincetown, Mass.

**Theresa Chong's** ('89) works can be seen in the Whitney Museum, the Museum of Fine Arts in Houston, the Yale University Art Gallery, and the Fogg Art Museum at Harvard University.


**Emily Klima's** ('89) solo show *Soul, Wild & Cool* showed at New York's Prince George Ballroom Gallery.

**Alexi Worth** ('93), who teaches in the University of Pennsylvania's MFA program, received a 2009 Guggenheim Fellowship.

**Brian McLean** ('99) worked for three years on 3D stop-action animation for the feature film *Coraline*.

  
Matt Convente ('09)  
No More Italian, silk screen on t-shirt, 2009

**Rebecca Schweiger** ('99) had a one-woman exhibition at Keifer Gallery in Idyllwild, Calif. Rebecca's artwork has been exhibited in over 50 museums and galleries worldwide.

 **Josef Kristofoletti** ('07) created a mural at Redux Art Center in South Carolina depicting a cross section of the CERN particle accelerator. CERN subsequently invited him to Geneva to evaluate possible locations for a mural there.

**Julia Fernandez-Pol** ('08) was featured in the Summer 2009 edition of *American Contemporary Art*, which praised the "overwhelming dynamism of her paintings."

 **Matt Convente** ('09) launched a t-shirt series called *Fluent Apparel*, available at [www.wearfluent.com](http://www.wearfluent.com).





Photo courtesy of Caleb J. Magoon and Orfeo Group

Daniel Berger-Jones (left) and Risher Reddick in *The Complete Works of Shakespeare (Abridged)*.



As members of Boston's Orfeo Group Theatre Company, Georgia Lyman ('99), Risher Reddick ('04), Daniel Berger-Jones ('05), and Caleb Jon Magoon ('06) presented *The Complete Works of Shakespeare (Abridged)* this summer at Christian Herter Park on the banks of the Charles River.

Peter Donnelly ('60) passed away in March at the age of 70 after complications from pancreatic cancer. One of the most important figures in Seattle's arts community over the past 45 years, Peter advanced the arts in Seattle by developing funding programs, engaging business and civic leaders, mentoring artists, and advocating to local, state, and national officials. He headed ArtsFund from 1989 to 2005. He also served on the Dean's Advisory Board at CFA.

Harron Ellenson ('69) celebrated the 30th anniversary of her event management and public relations firm, Harron & Associates. Harron helped create First Night, an annual New Year's Eve celebration in Boston and ran the inaugural balls for Jimmy Carter.

## School of Theatre

Gail Astrid Buckley ('87), Scott Edmiston ('95), and Georgia Lyman ('99) took part in the Lyric Stage Company of Boston's production of *Cat on a Hot Tin Roof*: Gail designed costumes, Scott coached the actors, and Georgia played Maggie the Cat.

Matt Gabor ('96, '99), Brian Ditchfield ('99), Brooke Hardman ('99), and Jenn Harris ('00) premiered their collaborative work, *Kim & Delia*, this summer at the FARM Institute, part of Martha's Vineyard Center for the Arts.



Photo by Joan Marcus ©Disney/CML

Ellen Harvey in Disney's *High School Musical*.



Ellen Harvey ('88) performed in Disney's national tour of *Mary Poppins*, playing the evil nanny Miss Andrew. This is her second show with Disney, having toured 14 months as Ms. Darbus with *High School Musical*.

Tony Glazer's ('92) play *Doll Play* was featured at the 34th Annual Samuel French Off Off Broadway Short Play Festival this summer.

Corinne Marrinan ('95) recently shot her third HBO documentary, *Dark Light*, about legally blind photographers. Corinne is also a writer on *CSI: Crime Scene Investigation* and was the co-winner of the 2006 Oscar for best documentary, short subject for *A Note of Triumph*.

Chicago's Strawdog Theatre Company announced Amy Dunlap ('98) as a new company member. Dunlap has appeared on the Strawdog stage in *Cherry Orchard*, *Marathon '33*, and the Strawdog Radio Theatre Series.

Dan Stowell ('01) appeared off-Broadway with The Actors Company Theatre in Arthur Miller's *Incident at Vichy* last spring. He then played Marchbanks in *Candida* at the Bay Theatre in Annapolis, Md.

New York City talent agent Ben Sands ('03) was featured on the entertainment industry blog, Just Shows to Go You, discussing his career path and his perspective on life as an agent.

Sara Katz ('04) produced the show *Things to Ruin: The Songs of Joe Iconis*, at New York's Second Stage Theatre in May. *The New York Times* and *Variety* gave the theatrical rock concert rave reviews.

Sara Chase ('05) played the parts of Shelley, Leslie, and Feebee in *First Wives Club—A New Musical*, which ran at the Old Globe Theatre in San Diego this summer. The show has plans to move to Broadway.

Rosie Moss ('08) worked as a production assistant for Colin Quinn's new one-man play, *My Two Cents with Colin Quinn*, which ran in New York in May.

Andrew Gruen ('09), Amanda Kullman ('09), and Alex Theran ('09) produced a summer tour of *What Will the Africans Think?*, an original comedy Alex wrote and produced as her thesis project in 2009.

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## Artists at Work

Theatre, music, and visual arts in action

### Anna Light ('05, '08)

As costume shop manager at DeSales University in Pennsylvania, Anna Light recently helped create costumes for the musical *Sunday in the Park with George*. This skirt and bustle, like all the costumes for the play, were patterned after clothing in George Seurat's 1886 painting, *A Sunday Afternoon on the Island of La Grande Jatte*.



### Batu Siharulidze

Associate Professor, School of Visual Art

Batu Siharulidze joined sculptors from five continents this summer at the 10th China Changchun International Sculpture Symposium, where he created a 9-foot bronze sculpture depicting Adam and Eve with a serpent forming a yin-yang symbol at their feet. Here, Siharulidze shapes the clay that was later used to cast the bronze.