Shifting Gears

Welcome to Spark, the new bi-annual publication from the College of Fine Arts at Boston University.

When the College of Fine Arts moved into the former Noyes Buick dealership in 1954, the phrase “adaptive reuse” had not yet entered widespread usage. But this spirit of simultaneous preservation and adaptation, the sentiment of making better, rather than just making do, is a feeling that all artists share. Inspired by the industrial “bones” of our building, and eager to tell the stories of our artistic community, we have re-conceptualized and reengineered what was once just an events calendar into a publication that fully celebrates the College of Fine Arts.

We hope you’ll be excited by our events, and stirred by interviews with our energetic, extraordinary students and faculty. Without further ado, let the sparks fly!

IN THIS ISSUE
volume one, issue one

02 Up, Up, and Away 03 Lynneterview 04 Sharing the Stage 06 Fall Events 08 Studio Practice
09 On the Road 10 The Big Picture 11 Around the World 12 Overdrive
**Up, Up, and Away**

An interview with Photography Lecturer Toni Pepe

**The role of experimentation is important. Students see, firsthand, that creativity is a process involving trial, error, failure, and the unexpected.**

“In an introductory project concerning GPS, students, in two-Peppe experimental Photography course create a small balloon balloon, usually interesting in its own right. With the help of collaborators Don McCasland, Director of Blue Hill Observatory, the students used a weather balloon kit configured with a satellite GPS. The role of experimentation is important. Students see, firsthand, that creativity is a process involving trial, error, failure, and the unexpected. Students were able to handle a weather balloon. “I think it’s valuable to see other students who are interested in the College doing something they’re interested in,” said Pepe. “We want our students to connect creatively to what the project means and how they can respond to it. We want our students to connect with communities in areas where they can offer something.”

**Lecturer Toni Pepe**

**Up, Up, and Away**

“Thank you for meeting with us today.”

**Lynne Allen, Dean of Interim and former Director of the School of Visual Arts, talks about bringing a fresh perspective to the mission of the College in a candid discussion with School of Theatre senior, Sam Farnsworth**

**Just Call Me Lynne**

Lynne Allen, Dean of Interim and former Director of the School of Visual Arts, talks about bringing a fresh perspective to the mission of the College in a candid discussion with School of Theatre senior, Sam Farnsworth

**Photos courtesy Toni Pepe**

**As a faculty, we are all passionate about what we do, we all struggled very hard to get where we are. We all had the same ambitions and fears when we got out of school. And I’m wondering, can the College help that? Can the College actually make that road easier?**

We've had a lot of experience talking about the kinds of things we do to a lot of people. We need to voice these sentiments throughout the College. Students come here and are blown away by what they see and hear. We want our students to connect with both the rest of the University and the talent that we have here. We want our students to connect with communities in areas where they can offer something. That's key, I think. We're doing in CFA. What are some of your hopes looking outside the College of Fine Arts to Boston? We're hoping to bring in some new people. We're trying to develop a fresh perspective to the mission of the College. I would like to see that course as it continues to develop. Students come here and are blown away by what they see and hear. We want our students to connect with communities in areas where they can offer something. That's key, I think.
An interview with School of Theatre Director Jim Petosa and Opera institute Artistic Director William Lumpkin

Sharing the Stage

Within the rigor of a conservatory setting, how much room is there for collaboration? For Jim Petosa, School of Theatre Director, and William Lumpkin, Director of the Opera Institute, the stage offers ample space for experimentation.

"Often with cross-disciplinary pursuits, there’s inherent fear of compromise," says Petosa. "But that’s not the case at all. What started as an investigation has grown to be a unique way to intertwine the dramatic content of an opera and the musical aspect of a score."

Since 2002, the pair have produced over 40 rich and diverse productions, from the new or rarely performed works of the annual Fall Fringe Festival to staging Thérèse Raquin, The Rape of Lucretia, and Owen Wingrave to reinventing the narrative of Postcards from Morocco.

Last winter, Petosa and Lumpkin wowed audiences in a beautiful presentation of Angels in America, an opera based on the award-winning play by Tony Kushner, set during the early stages of the AIDS pandemic in 1980’s New York City. "With each year, we take on greater challenges," continues Petosa. "Angels is theatrically complex, humanly complex, and musically complex. Nothing is easy about that piece. Both of us were stretched to the max."

Pushing the limits is a hallmark of this partnership, creating a “lab” for students to fully explore productions from the ground level work to the more complex nuances that stretch and challenge tradition. "Lumpkin and Petosa have come to greater appreciate this opportunity for their students to collaborate. Watching the activity; the interactions between the orchestra who are fans of the singers; and the theatre students, whether designers or directors or actors, who in any other instance, would never interact, is something that is really special and unique to us," says Lumpkin.

Petosa and Lumpkin approach each opera as a unified whole, directing each play from the whole score. While one may have a primary role at a particular rehearsal, the other is never absent. They’ve yielded incredible results, aggressively adopting the principles into their curriculum and better preparing students for the beyond the classroom. "Watching the activity; the interactions between the orchestra who are fans of the singers; and the theatre students, whether designers or directors or actors, who in any other instance, would never interact, is something that is really special and unique to us," says Lumpkin.

"This collaboration is quite effortless," adds Petosa. "My inclusion with musical aspects, and taking one difference in perspective, anything we have to work with, comes from the reality of my perspective, not individual projects. This collaboration serves me and my students more than ever before!"

"Petosa and Lumpkin are looking forward to the continued investment and investigation into collaboration within the program. "Every year, there’s always a new crop of students," continues Lumpkin. "We select titles that despite being staged time and again are fresh enough to serve the curriculum and performance needs for music and theatre."

In addition to the Fall Fringe Festival, which includes both The Seven Deadly Sins (October 2–4) and Vinkensport, or The Finch Opera (October 9–11), the Opera Institute will stage two well-known masterpieces this spring, Cosí fan tutte (February 25–28) and A Midsummer Night’s Dream (April 14–17).
Ludwig van Beethoven. Tsai Performance Center performing works by Wolfgang Amadeus Mozart, Ludwig van October 22, 8pm Pianist Pavel Nersessian and violinist Peter Zazofsky .

Bass, featuring Klaudia Szlachta, violin, Linda Toote, flute, and Don Kibbe performs works by André Previn, Jennifer Higdon, and Eddie artifacts from the bombing sites provided by the Hiroshima Peace

projects resonate with quiet dignity and a profound sense of historical

Best known for her Vietnam Veterans Memorial on the National Mall in

About the human impact on the natural world. Metcalf Ballroom • 4pm

American program with selections from art song and musical theatre,

September 19, 6:30pm Soprano Lynn Eustis performs an intimate All-

Music Faculty Recital Series

9/19 + 10/6 + 10/22 + 11/5

10/19 + 10/26 + 11/2 + 11/9

November 19, 8pm Performing John Harbison’s Aeschylus Juxtaposed: Overture, John Harbison’s Prometheus, and Richard Wagner’s Sigfried Idyll . David Martins, director • Tsai Performance Center

October 29, 8pm Performing John Harbison’s Aeschylus Juxtaposed: Overture, John Harbison’s Prometheus, and Richard Wagner’s Sigfried Idyll . David Martins, director • Tsai Performance Center

Nineteen passengers—six women, ten men, two children—survived the crash. These passengers are believed to be the story of: Akihiro Sakiya

Boston University Wind Ensemble October 8, 8pm Performing Paul Dukas’ Fanfare from La Peri, Kathryn Ford, Ambreen Butt, and Gideon Bok, document the history

of paintings and cut paper works that depict industrial fragments

of the 1950s, the story of a working-class, adolescent girl and her relationships

Shelagh Delaney, playwright • Jim Petosa, director Boston Center for American Performance (BCAP) presents one of the great taboo-breaking plays of the 1950s, the story of working-class, adolescent girl and her relationships

at the Rosmersholm after her peaceably now that his wife has died, thanks to Rebecca West—his wife’s companion who has conspicuously stayed on at the Rosmersholm

Water by the Spoonful

A T aste of Honey

October 17/18 — 10/19

November 16, 8pm JACK Quartet perform works written for them by

BU composers. Tsai Performance Center

November 20, 8pm Performing John William Sound’s II Pucker, Patricia Whitney’s Aeschylus Juxtaposed: Overture, John Harbison’s Prometheus, and Richard Wagner’s Sigfried Idyll . David Martins, director • Tsai Performance Center

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9/24 — 12/4

Willie Cole: AQUAHLICIAN Internationally acclaimed artist creates sculptures and installations that transform everyday materials into works with multiple anthropological, artistic, historic, and socio-political meanings. Roots in the history and architecture of WSU Gallery, bronze Cadilac electronics, as well as larger cultural and environmental issues. Cole exhibits a series of brandnew and a 1991 Cadillac, created specifically for the exhibition from supercharged water fountain. Opening Reception: September 24, 4–6pm, WSU Gallery.

September

9/11 — 10/25

Ariel Freiberg: Unquestionshuable Thirst And Freiberg’s IX:25 work explores notions of supernatural and witchcraft. His large and sometimes corny depictions partially obscured events that appear in flesh or emerge out of textually painted landscapes. He explores the idea of women as objects of desirin...
An interview with Graphic Design Professor Nicholas Rock

I wasn’t the professor, I was the art director, and the students were junior designers. I was engaged in the process and inspired by the process as much as they were. They got to see directly how I work, and learn from my working process.

that a typical graphic design course can’t.

and searching for inspiration.

in design thinking and design strategy, exploring models, imagining their business, students focused on the client’s with both Rock and his studio partnered with The

found the perfect match to

of that and give students real-world experience, “ Rock says.

It is truly a merger of an academic environment

This past summer Rock

“Takes on the Real World

I often think about how I can take advantage

of book publishing for a growing company.

a research project involving a possible new line of business

how of being fluid and introducing different solutions, 

done within the classroom with the experience and know-

related to book publishing for a growing company.

The group working on the book publishing research

The branding group presented two concepts to the

client alongside Rock’s two concepts. The client narrowed

features a new set of clients and

Not only did the classroom physically morph into

and one from Rock. They ultimately chose Rock’s design,

the professional theatre community here in Boston. “

two-fold, “ says Hopper. “Our goal is to develop new

throughout New England.

A longer

year graduate Graphic

will be offered to second-

transforming its work, “

In the professional theatre community here in Boston. “

the professional theatre community here in Boston. “

because of the work on the research.

For those involved, it means a great deal to reach

BU tends to cultivate students in this way. We make actors who have their eye on the bigger picture.

The new model has become the blueprint for the

Hopper has directed CRC since October 2012, when

the professional theatre community here in Boston. “

throughout New England.

in the summer session and feature a new set of clients and

But these improvisation lessons in such a short

classroom to a professional theatre company. Throughout

the full season, CRC produces a Shakespearean adaptation of Macbeth. Passionate about the program,

her CRC-debut playing Lady Macbeth in the company’s

Hayley Sherwood (CFA ’14), as well as four young theatre

to underserved, younger populations who may be

aesthetically designed to be produced anywhere.

located in nearby Watertown, New Repertory Theatre

a design studio with walls covered with every sketch

the student’s control, turning them to direct ideas and

Then not did the classroom physically morph into

students to direct ideas and

in the beginning of the business. Redesigning a

type of business, after the experience, they

Now Rock’s design,岩本，and one from Rock. They ultimately chose Rock’s design,

with a real-world client.

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The Big Picture
New Structure, More Synergy for the Boston University Art Galleries

Arts Initiative, Lynn Curley, and Managing Director, Beth Bucker, are at the forefront of Boston University Art Galleries’ efforts to create a new consortium comprised of the Stone Gallery, 808 Gallery, and Maruki Gallery.

Having just returned from a thrilling Fall/Winter season in Johannesburg, South Africa, where she developed an ambitious summer program with the University of the Witwatersrand’s Arts and Culture, Curley presented proposals for an urban-based project for the University in October.

"Hiroshima Panels," an exhibit now on view at the Maruki Gallery, were completed over many years by Nobel Peace Prize winner and Toyo-ichi Maruki, and also includes an exhibition of twenty-one works from the foundation’s archive. "The Hiroshima Panels, completed every twenty-one years by an unknown artist, were intended as an eternal reminder of our collective pain and our hope for our children's future," says Curley.

In addition to working closely with the gallery director, Curley has had the opportunity to curate an exhibition of work by the Studio of the Maruki Gallery at the Hall Art Museum.

"This is a great opportunity for the University, the students, and the community to gather around a shared experience," says Curley. "It’s a public program and a collaborative effort that transforms memories into art and art into memory."

In the fall, the Boston University Art Galleries will present the exhibition "Unquenchable Thirst," a special exhibition by internationally acclaimed artist Sara June, and a screening of Hellfire, the 1985 Butoh-inspired dance performance by Boston University Art Galleries’ Artistic Director, Lynne Cooney, and Managing Director, Beth Bucker.

"Unquenchable Thirst" was the first international Butoh-inspired dance performance by a university in America, and the first partnership between an American university and a South African arts organization.

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Tim Hamill Lecture: Maya Lin

Maya Lin is an American sculptor and designer whose projects range in scale from the intimate to the monumental. She is perhaps best-known for her Vietnam Veterans Memorial on the National Mall in Washington D.C., a project she submitted to a public design competition at the age of twenty-one, and her body of work continues to resonate with quiet dignity and a profound sense of historical narrative. Lin is a staunch environmentalist, focusing on sustainable design and creating artworks meant to spark dialogue about the human impact on the natural world. In 2009, she launched What Is Missing?, a vast multimedia project focused on the global biodiversity crisis. She considers this project to be "her last memorial." Among her many other public and architectural projects are the Civil Rights Memorial in Montgomery, Alabama, the Peace Chapel at Juniata College, and the Museum of the Chinese in America in New York City.

September 24, 4pm • Metcalf Ballroom

Inspiring Young Alumni Awards

Join us as we honor:
Uzo Aduba (CFA ’05) Emmy Award-winning Actress, Orange is the New Black
David Delmar (CFA ’06) Designer and Founder, Resilient Coders
Greg Hildreth (CFA ’05) Acclaimed Broadway Actor, Cinderella

Visit bu.edu/cfa for details • 808 Gallery

Muir String Quartet In Residence at Boston University

The Grammy Award-winning Muir String Quartet has called CFA its physical and artistic home for more than thirty years. Named for the renowned naturalist and Sierra Club Founder John Muir, the ensemble was inspired by influential groups such as the Budapest String Quartet (1917–1967) and is committed to advancing contemporary American music. Comprised of Viola Professor and Principal Violist for the Boston Symphony Orchestra Steven Ansell, Cellist Professor Michael Reynolds, Violin Professor Peter Zazofsky, and violinist Lucia Lin, Muir has performed at the White House and has premiered new works commissioned for them by leading composers such as Joan Tower, Sheila Silver, Richard Danielpour, Richard Wilson, and Charles Fussell. On October 19th, Muir opens their 36th season, performing Felix Mendelssohn’s String Quartet in Eb, Op. 12, Béla Bartók’s String Quartet No. 3, and Antonín Dvořák’s Piano Quintet featuring pianist Michele Levin.

October 19, 8pm • Tsai Performance Center

Exposed

A BU New Play Initiative Production, co-produced by the Boston Center for American Performance and Boston Playwrights’ Theatre
By Robert Brustein • Directed by Steven Bogart

When Texas billionaire Seymour Sackeroff is in need of some forgiveness, he goes straight to God’s right hand—Dick Cockburn, the Christian televangelist who talks to the Lord on a regular basis—or so he says. But when Cockburn comes to roost in Seymour’s mansion, all Hell breaks loose. A play with music and rhythm from the author of King of Second Avenue and the Shakespeare Trilogy (The English Channel, Mortal Terror, The Last Will), Exposed takes a ferociously sardonic wink through the lens of Molière’s Tartuffe to lambast contemporary America, the Right, the Left, the NRA, AIPAC, and greed in all its guides.

October 10–18 • Calderwood Pavilion at the Boston Center for the Arts, Wimberly Theatre

Experience the innovative talent of the next generation of theatre, music, and visual artists when you purchase a CFA Membership!

$25 per household entitles membership holders to unlimited half-price tickets to all CFA events held at the Boston University Theatre, Calderwood Pavilion at the BCA, and Symphony Hall. Become a CFA Membership holder today by calling the Boston Theatre Scene Box Office at 617.933.8600. Memberships are available now through December 2015.

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volume one, issue one

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