



Photo by Eva Gallagher (CFA'19).

Message Received

Communicating. It seems easy enough. Just say it, right? But, amidst chaos, opinions, and differences, it's hard to know if words are read, if sounds are heard, if expression is seen.

Still, this back and forth flow of dialogue is an essential ingredient in art. Here at CFA, art and the world intersect and interact every day. They must.

In this issue, we give voice to expression. Whether it's personal or political, traditional or experimental, artists respond and question and wonder and act. From a genre that bridges classical and fantasy, to community impact that's sprinkled in fairy dust, to courses that pronounce art's place in leading conversation, to movement that amplifies expression, let's indulge imagination, let's believe in possibility, let's be open to ideas, and let's inch closer to understanding.

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The Language of Movement

On the stage (and in the classroom), Yo-EI Cassell approaches accessibility through movement.

by Denae Wilkins (COM'18)



Photos by Alexandra Wimley (COM'17).

Dancer, choreographer, and educator Yo-EI Cassell first discovered the power of movement at the age of three; partially deaf, expression through movement opened a new world of communication for the toddler. He has since dedicated his life to helping others discover this language of movement for themselves. More than just a series of steps, movement is a practicum that can help artists locate a sense of accessibility within them. “College students, especially those pursuing art, are figuring out their place in the world the same way movement thankfully allowed me to find when I was three,” he says.

Last fall, Cassell joined the faculty at the College of Fine Arts (CFA). As Assistant Professor of Movement, he consistently shares this lesson with his mentees and students. During his first semester at BU, Cassell quickly learned that CFA students are hungry for accessibility through movement, but he simultaneously discovered their love of movement came with an additional sense of fear.

“Movement,” he says, “is an art form that is often associated with dance. And while dance elements are within the movement world, the importance of movement practice is how it allows movement in any shape or form, be it gestures or physical responses, as an expressive channel for our inner thoughts and imagination. It’s about embracing self through movement concepts that can stimulate, promote, and highlight. The key to movement practice is engaging both the ecstatic self and informative self, treating these two selves as equal partners. One doesn’t dominate the other.”

Cassell firmly believes his place in CFA is an important one, and he is thoroughly appreciative of the opportunity to work with artists on the cutting edge of self-discovery. “Now, more than ever, it is important to change their perception of themselves as artists, to help them lift the boundaries they may have set for themselves in the past and to allow movement practice to be an expressive channel to navigate through those self-implied boundaries.”

Cassell challenges students to answer the question that has guided most of his career: “How does movement inform my life, and most importantly, how does my life inform movement?” And for himself, Cassell is determined to answer this: “How can movement be incorporated in CFA’s curriculum to inform theater and music and visual arts?”

Developing this personal connection with movement during his formative years, Cassell takes a more conceptual approach to his art form. Throughout his years of study and hands-on work with people from many different walks of life, there has been a common thread, a lesson he learned at a very young age. “Movement to some can be therapeutic, but truly it is an impactful and truthful channel of the expressive self,” Cassell explains. “It is not about trying to be perfect, but rather about embracing the true self through the medium of movement. Not only for those who watch, but those who teach it as well.” Cassell is eager to discover how an audience feels immersed in a performance, and understand the visceral impression they gain from the story he sets out to tell.

Being hearing-impaired, movement is not only a tool for self-expression for Cassell, but also a way to unpack and understand the world around him. He hopes his time at CFA results in similar revelations for his students. Through his curriculum, he is determined to support them in unlocking a sense of ownership over their voice and their bodies. And while he performs on the dance floor without abandon, he reminds the students that “the goal of movement is not to impress the audience, but to impress the material you perform. Follow the pulse of the material and let that move you.”

Yo-EI Cassell is Assistant Professor of Movement at BU, former resident choreographer for Commonwealth Shakespeare Company, movement consultant for Boston Landmarks Orchestra, and on the faculty of Harvard Dance Center. Cassell is also the Artistic Director and Founder of 360, a movement theatre ensemble comprised of male actors and musicians whose mission is to highlight the importance of storytelling through movement.

For the Love of Trombone

Don Lucas + a global following.

Anna Whitelaw (COM'19)

What does it mean to be musical? For some people, musical expression is something they can’t quite describe. For Don Lucas, Chair of the Department of Brass, Winds & Percussion, music builds a foundation by projecting an instrument’s style in the direction of a musical line traveling in one direction or another in order for it to be defined as “musical.”

Lucas is a master trombonist whose expertise brings him across the world to judge national and international competitions. An educator for 31 years, Lucas attends and often judges the American Trombone Workshop hosted by the U.S. Army Band at Brucker Hall—its headquarters and performance center at Fort Myer in Arlington, VA. The annual, free workshop takes place the second week of March, and has a loyal following convening professionals, students, hobbyists, and the general public to celebrate the musicality of the trombone.

This year, Lucas will be teaching a solution-based masterclass centered on the most common critical problems for trombonists when it comes to technique. Along with the definition of “musical,” Lucas will touch on the principle of staying full duration before moving to the next note, as it pertains to: slide movement, valve movement, natural slurs, and the tone before making a first note.

According to Lucas, when the general public thinks of the trombone, they believe it’s the equivalent of a huge musical cannon that will blow them away, or

that it’s a burlesque, blaring, Dixieland instrument. “But in reality,” says Lucas, “we trombone players possess an agility and a finesse that are often forgotten by the majority of composers.”

For Lucas, it was always the trombone. He had a desire to play the instrument before he even understood what it was or what it could do. The musician described a scene during a concert at his elementary school where a Dixieland jazz duo of a trombonist and trumpeter took the stage. When he heard them play, he looked at the trombone and knew “that [was] it.”

The affection was instant, but much of Lucas’ study and instruction has been focused on technique. He explains how he goes about teaching students from all over the world, from China to Rio de Janeiro, Washington D.C. to London. “We all want drastic improvements right away but we usually understand intellectually what we wish to do long before the body develops the capacity to do it,” says Lucas. “Performers need to go much slower, step-by-step, and this is the fastest way to develop.”

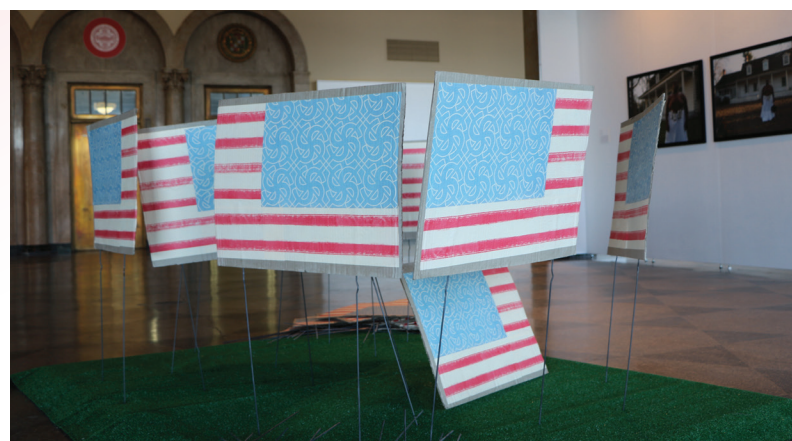
He adds that while his students come from different parts of the world, musical advancement is universal. “Some countries put the emphasis on the tongue in starting the notes but I believe the correct approach is to first remove the tongue and just use the air to start the notes. Then when the air is fixed, add the tongue back in. In this correct approach, both the air and the tongue start the note.”



Portraits by Matt Wan Photography.

Lucas’ secondary role on campus is as the School of Music London Program Coordinator through BU’s Study Abroad Program. His devotion to the program stems from his own personal experience studying at the Guildhall School of Music and Drama as a Fulbright Scholar. The London program was created in the fall of 2003 and since then has grown exponentially. Lucas hopes the program will give students the same kind of cultural and musical opportunities that he was granted.

According to Lucas, the program and the School’s participation in the American Trombone Workshop continue to expand BU’s musical legacy: “We have been leading the way for the top level of students to practice and learn from the best artists in the world and will only continue to do so.”



eBay
Untitled (Yard Signs for Billionaires), 2016-17
 Risograph printed paper mounted on cardboard with metal stakes.
 Courtesy the artist

Space Exploration

How identities and the politics of visibility impact the physical and conscious state.

by Daniella Weiss (COM'19)



Intelligent Mischief
Survival Agents Office (detail), 2017
 Mixed media installation.
 Courtesy the artists

Occupancies, an exhibition exploring how individual and collective bodies create, negotiate, and inhabit space, runs through March 26 at the Boston University Art Galleries (BUAG), headed by Artistic Director Lynne Cooney and Managing Director Josh Buckno. The group show, curated by Cooney herself, features the work of over 20 artists responding to the current cultural and political climate. In addition to special programming, the exhibition is hosting “Resident Occupants” including Intelligent Mischief (Terry Marshall and Aisha Shillingford), Nabeela Vega, and eBay.



Nabeela Vega
Held Together By Its Roots (turf) (detail), 2017
 Performance and mixed media installation.
 Courtesy the artist

What does the term “occupy” mean to you?

IM “To us, ‘occupy’ means to take space and to make space where we are not seen to belong. For the marginalized body, the body on the border, the illegal body, the black body, these days the spaces where our bodies belong are increasingly few, resulting in a narrative of ghetto-ization whereby our bodies are relegated to specific spaces and places. In that regard, occupation itself is a form of narrative resistance whereby we disrupt the predominant spatial imaginary to say ‘yes! we belong here’ and we will come with our colors, our smells, our realities, our experiences, our imaginations, our world view, etc.”

NV “I think of the importance of taking up space and gaining visibility as an act of resistance.”

EBAY “To use equality, to have no structure, no judgments, no opinions.”

As a Resident Occupant, what are some of the ways in which your work reflects some of the ideas present in the exhibition?

IM “We created an installation that is meant to challenge the way attendees occupy gallery spaces and also meant to be a pre-figurative space that allows for the kinds of discussions to take place that we currently don’t have the space or freedom to have. We are using the gallery as a meeting space, a performance space, a home base, a planning space and inviting others in to create the future realities that expand social space for people with black and brown and queer and oppressed bodies/identities.”

NV “There is a deep investment in translating, representing and making available experiences and issues that otherwise would not be accessible in this environment. It resonates with my practice specifically regarding immigration, queer, and POC survival.”

How have recent social and political events shaped your work in Occupancies?

IM “Enormously. Our entire work is based on a response to an increasing amount of violence and state-sponsored attack on the black body in space. As we see capitalism accelerating towards its eventual end, we see an increase in the intolerance of black bodies in space.”

NV “It has only amplified the urgency of this kind of work that has already been necessary for years. It’s reminded me of the fact that we have a long way to go, and need to continue making, building, connecting, no matter what.”

Is there any part of the exhibition that resonates the strongest with you?

IM “Overall, I am blown away by the work that features the three *jornaleros* (daily paid workers) sitting eating their lunch. These are people who are commonly rendered so invisible, so rejected, so deported, so vilified, yet they are growing our food, building our structures, caring for our babies. To have their images featured as they are in the window, suggesting that these folks do not belong in the shadows is extremely striking and subtle work.”

NV “It’s an incredible show that immerses you sensorially.”

In your opinion, what will be the greatest takeaway for those who attend Occupancies?

IM “The intersectionality. The vast range of people who must occupy space because they do not belong. Queer, brown, black, undocumented, sex-positive, etc. These are the majority, yet only a few are allowed to proudly occupy space.”

NV “I hope it wakes them up, provides them context, space to reflect/consider/do research/empathize.”

Eva Gallagher (CFA '19), a sophomore graphic design student, discusses how a class assignment captured a movement.

How did your passion for photography begin and how has it flourished in your time thus far at BU?

I’ve always been a very visual person, but I discovered photography as a freshman in high school after taking a class on analog cameras and darkrooms. From there I continued to take courses at both my high school and at Harvard Extension School, gradually improving my portfolio and advancing my technical abilities. Since being at BU, I’ve been exposed to a wider spectrum of photography, whether that be in the context of design or journalism or installation work. As a second-semester sophomore, I can definitely say I’m developing my own voice as a photographer, and having the opportunity to photograph events like the Women’s March or protests in Boston has given my work a sociopolitical dimension I want to expand on.

What are your favorite subjects to photograph and why?

Ever since I began taking photos, I’ve been very drawn to strong shadows, silhouettes, and geometric shapes. My portfolio includes cooler tones as well as black and white images, primarily because it’s a palette I find both complements my subject matter and is visually compelling. Though I hope to experiment more with color, I find it can distract from an emotion or from making a statement in some work — particularly in photographs such as the ones from the Women’s March. I’ve recently started to photograph street life more, and I’m enjoying the challenge of capturing how unpredictable people can be.

You photographed the Women’s March in the Boston Common. What were you aiming to capture in these pictures? Is there one that is your favorite?

Last semester my final project for Greer Muldowney’s Digital Photography class was a large format, black and white series documenting the recent political protests in Boston. Though the project had already been completed by the date of the Women’s March, I wanted to continue to participate in the movement through my art so I grabbed my camera and headed to Park Street on January 21. I was aiming to capture pockets of emotion within the mass of people that attended. By finding these intimate moments, it calls attention to the reality that these are real people who will be affected by this presidency in one way or another; not merely numbers on paper or posts shared online. If I had to pick one, my favorite from this series shows an elderly hand holding the sign “Stand United Against Hate & Fear” through a bus window.

As a CFA student graphic designer, what is the primary artistic vision you have in mind when exercising your photography skills?

When I’m taking photos, I think allowing myself to experiment and capture anything that catches my eye is essential to my process. I think some of my better work includes shots that were fleeting moments, and if I hadn’t gravitated to that particular subject in that time frame, the final piece would not be the same. Ultimately, it’s about giving yourself the mental space to mess up, but also the freedom to explore.

Do you approach photography with the idea of making a statement or are you instead trying to let the subject make the statement?

I avoid imposing statements on my subjects, particularly since mood, facial expressions, and body language are revealing in themselves and offer lots of visual clues as to what is being communicated. I think this is why I’ve become more curious about street photography in the context of protests — the subject is entirely in control of the statement being made and they’re in an environment where their passion for a particular issue can be vocalized, making for very emotional images.



Eva Gallagher (CFA'19) gives voice through photography.

by Brooke Yarborough



Photos by Eva Gallagher (CFA'19).

Letting Art Speak

spark

2.03 — 3.26 Occupancies

An exhibition exploring how individual and collective bodies create, negotiate, and inhabit space. Featuring eBAY, Intelligent Mischief, and Nabeela Vega as “Resident Occupants.”

For more details, visit bu.edu/art, 808 Gallery, Stone Gallery, and Annex.

3.01 Concert Band

March 1, 8pm Performing Nancy Galbraith’s *Febris Ver*, Robert W. Smith’s *Divine Comedy*, John Mackey’s *Sheltering Sky*, and Robert Russell Bennett’s *Suite of Old American Dances*.
Tsai Performance Center

3.02 Music Faculty Recital Series

March 2, 8pm Cellist Rhonda Rider performs chamber music masterworks.
Tsai Performance Center

3.03 Graduate Vocal Ensemble Recital

March 3, 8pm Performing works by Edward Elgar, Arvo Pärt, Gerard Finzi, Jonathan Dove, and Roy Harris. **Daniel Russell, conductor • Marsh Chapel**

3.14 Center for New Music: Giacomo Baldelli in Residence

March 14, 8pm Electric guitarist Giacomo Baldelli performs works by BU student composers.
CFA Concert Hall

3.14 + 3.21 + 4.04 + 4.11 + 4.18 + 4.25 + 5.02 Tuesday Night MFA Lecture Series

March 14, 7:30pm Brooklyn-based painter Mark Thomas Gibson combines the language of comics and cartoons to wrestle with difficult historical and social issues.

March 21, 7:30pm An interdisciplinary artist whose work considers issues that arise when conceptual practices are inflected by black history and vernacular culture, Steffani Jemison’s time-based, photographic, and discursive projects question notions of “progress” and its alternatives.

April 04, 7:30pm LA-based Canadian artist Vishal Jugdeo creates video and sculptural installations from biographical elements, retelling stories about himself, his friends, and his family.

April 11, 7:30pm Sam Messer’s portraits of writers and still lifes of typewriters reveal a deep connection between visual art and languages.

April 18, 7:30pm Merging graffiti and high art abstraction, Dana Frankfort’s paintings occupy a hazy space between verbal and visual communication.

April 25, 7:30pm Born in Mexico City, New York-based artist Aliza Nisenbaum makes intimate portraits of undocumented Latin American immigrants, hand-written letters, books, and other personal objects.

May 02, 7:30pm A first-generation American artist born to Columbian and Mexican parents, Harold Mendez works with installation, photography, sculpture, and text to reference reconstructions of place and identity.
808 Commonwealth Avenue • Room 303

3.16 Dell M. Hamilton Performance

March 16, 7pm Drawing on excerpts from Toni Morrison’s *The Bluest Eye* and *Beloved*, *Blues|Blank|Black* conflates fiction, folklore, live art, and persona through gesture, color, repetition, and remix to investigate trauma and spectatorship.
808 Gallery

3.24 Department of History of Art and Architecture Graduate Symposium Keynote Lecture

March 24, 5:30pm Keynote lecture by Dr. Joanna Grabski, the John and Christine Warner Professor and Chair of Art History and Visual Culture at Denison University. **Stone Gallery**

3.27 Contemporary Perspectives Lecture Series: Mary Reid Kelley & Patrick Kelley

March 27, 6:30pm The Kelleys are a husband-and-wife collaborative duo whose work collides video, performance, painting, and writing. Their highly theatrical vignettes explore gender, class, and social norms within history, art, and literature. The artists’ use of wordplay, punning, and rhyme humorously and incisively deconstruct how history is written and represented. **Jacob Sleeper Auditorium**

4.04 BU Symphony Orchestra & Chorus

April 4, 8pm Performing Joseph Haydn’s oratorio and masterpiece *The Creation*. **Emily Freeman Brown, guest conductor • Symphony Hall**
Ticketing Code: Symphony

4.05 Beethoven Center

April 5, 4:30pm & 8pm Symposium and performance of Beethoven’s Quartet No. 14 in C-sharp minor, op. 131. **Marshall Room + CFA Concert Hall**

4.04 — 4.14 Center for New Music: Spectral Music Festival with guest composer Philippe Leroux

French composer, **Philippe Leroux, one of the most prominent composers working today and perhaps the leading representative of the so-called second generation of spectral composers will be in residence throughout the festival, which will include concerts by the Argento Ensemble, Sound Icon and the Talea Ensemble.**

April 4, 9:30am Composer’s Forum Lecture: Philippe Leroux • **CFA Electronic Music Studio (Room B38)**

April 6, 7pm The New York-based Argento Ensemble perform solo and chamber works by Tristan Murail and GF Haas. **Concert Hall**

April 11, 9:30pm Composer’s Forum Lecture: Philippe Leroux • **CFA Electronic Music Studio (Room B38)**

April 12, 8pm Sound Icon performs Gérard Grisey’s *Stele*, Philippe Leroux’s *...AMI...CHEMIN...OSER...VIE...*, and the work of a BU student composer, as well as Tristan Murail’s *Disintegration*. **Tsai Performance Center**

April 13, 8pm • Talea Ensemble • New York-based Talea Ensemble performs Gérard Grisey’s *Talea*, the Boston premiere of Center for New Music Director Joshua Fineberg’s *L’abîme*, and the U.S. premiere of Tristan Murail’s *Liber fugalis* for ensemble and video. **Institute of Contemporary Art • Ticketing Code: ICA**

4.13 Boston University Wind Ensemble

April 13, 8pm Performing works by Robert Jager, Guy Woolfenden, Olivier Messiaen, and a premiere by John Wallace.
Tsai Performance Center

4.15 — 4.28 MFA Thesis Exhibition

Featuring work by graduate candidates in painting, sculpture, and graphic design at the School of Visual Arts. **Opening Reception: April 14, 6–8pm • Painting + Sculpture, 808 Gallery • Graphic Design, Stone Gallery**

4.20 — 4.23 Le nozze di Figaro

Wolfgang Amadeus Mozart, composer
Lorenzo Da Ponte, librettist • William Lumpkin, conductor • David Paul, stage director
Aristocratic privilege exists throughout time and across cultures. As revolutionaries in their era, Beaumarchais and Mozart created both a provocative play and witty opera to pointedly, yet playfully, mock the hereditary principal associated with nobility prior to the French Revolution. Imagined through a contemporary

lens, this production accentuates the opera’s relevance in the 21st century and the continuing struggle between the classes. **Sung in Italian with English supertitles. Boston University Theatre • Ticketing Code: Opera**

4.25 All Campus Orchestra & Concert Band

April 25, 8pm Performing Joe Hisaishi/Yo Goto’s *Howl’s Moving Castle*, Bruce Broughton’s *Excursions*, with trumpeter Aaron Scoccia, and Arturo Marquez’ *Danzon No. 2*.
Tsai Performance Center

4.27 Boston University Symphony Orchestra

April 27, 8pm Featuring the winners of the 2017 Concerto Competition.
Tsai Performance Center

5.03 — 5.07 Tiger at the Gates

Jean Giradoux, playwright • Christopher Fry, translator • Sidney Friedman, director
Hector returns from battle as a peacemaker and convinces Ulysses and the populace of the insanity of war. Together they agree that the Trojan War shall not take place. But the poets need a war for their elegies and dirges; the king because it is custom; the lawyer, because of his honor; and others for various mean reasons. And so, in spite of all logic, the war erupts.
BU Theatre, Lane-Comley Studio 210
Ticketing Code: Theatre

5.04 — 5.07 The Labyrinth of Desire

Caridad Svich, playwright • Elaine Vaan Hogue, director • Freely adapted and translated from Lope de Vega’s *La prueba de los ingenios*.
When Florela’s fiancé decides to leave her and compete with other suitors for the hand of the rich and beautiful Laura, Florela goes undercover to keep her man. Filled with clever deceptions and hilarious disguises, this who’s-who comedy of romantic intrigue explores the delightful and essential mystery of love. **Boston University Theatre • Ticketing Code: Theatre**

5.06 — 5.11 BFA Thesis Exhibition

Featuring work by graduating seniors in painting, sculpture, graphic design, and printmaking at the School of Visual Arts. **Opening Reception: May 5, 6–8pm • 808 Gallery**

5.08 Boston University Theatre Showcase 2017

4–5pm BFA Performance Showcase
5–6:30pm BFA and MFA Design & Production Exhibit and Reception
1st Floor Studios • For more information, visit bu.edu/cfa/showcase.

Ticket Information

All events are free and open to the public unless otherwise noted. Visit bu.edu/cfa/events for more details.

Symphony \$25 general admission; \$12.50 CFA Membership; \$10 students; Student Rush: \$10, available at the door, day of performance; free with BU ID, at the door, day of performance, 10am–6pm. bso.org • 888.266.1200

ICA \$20 general public. icaboston.org • 617.478.3100

Opera \$20 general public; \$15 BU Alumni, WGBH and WBUR Members, Huntington Subscribers, and senior citizens; \$10 CFA Membership; \$5 students; free with BU ID, two tickets, at the door, day of performance, subject to availability. bostontheatrescene.com • 617.933.8600

Theatre \$12 general public; \$10 BU Alumni, WGBH and WBUR Members, and Huntington Subscribers; \$6 CFA Membership, free with BU ID, at the door, day of performance, subject to availability. bostontheatrescene.com • 617.933.8600

Venues

1st Floor Studios
855 Commonwealth Avenue

808 Gallery
808 Commonwealth Avenue

Boston University Theatre & Lane Comley Studio 210
264 Huntington Avenue

CFA Concert Hall
855 Commonwealth Avenue

Faye G., Jo, and James Stone Gallery
855 Commonwealth Avenue

Institute of Contemporary Art
25 Harbor Shore Drive

Jacob Sleeper Auditorium
871 Commonwealth Avenue

Marsh Chapel
735 Commonwealth Avenue

Marshall Room
Room 303
808 Commonwealth Avenue

Symphony Hall
301 Massachusetts Avenue

Tsai Performance Center
685 Commonwealth Avenue

Arts leadership minor educates cultural producers who see the big picture.

by Logen Zimmerman

ARTiculated Changemakers

Jen Guillemín, Arts Leadership Advisor
Photo by Mark Zhu (CFA'18).

On November 11, 2016, nearly 100 Boston University students, faculty, and staff members joined with more than 50 Boston-area arts professionals at CFA's new graduate Graphic Design Studio at 808 Commonwealth Avenue for the **Arts and Ideas in Action: Arts+Business+Social Impact** symposium.

A collaborative effort between CFA, Questrom School of Business, and the BU Arts Initiative, the symposium took place in the aftermath of a particularly divisive Presidential election. Visitors were treated to inspirational messages from those working munificently within, and founders of, local not-for-profit arts organizations, including Artists for Humanity and Resilient Coders, and socially responsible businesses, including IDEO and athenahealth.

The symposium was also the culmination of the extensive work of Jeannette Guillemín, Director *ad interim* of the School of Visual Arts, and Wendy Swart Grossman, a consultant and BU lecturer, who had developed and taught a course on the **Creative Economy and Social Impact**. In so doing, some of the questions they asked were: "How do you translate an idea into action?" and "What are expanded professional pathways for working artists?" These answers can be found in Arts Leadership.

What is Arts Leadership?

Arts Leadership is an interdisciplinary minor available to undergraduate students from across BU and housed in CFA. It traces its roots to former Dean Benjamín Juárez, who developed and still teaches the course, **Arts Leaders Forum**. Dean Juárez assembled a committee of faculty members and administrators to help form the minor. This group included CFA

professors Judy Braha (Theatre), Dana Clancy (Visual Arts), and John Wallace (Music), as well as Guillemín and Senior Associate Dean Patricia Mitro.

Mitro comments that faculty involvement from all three CFA Schools allowed the team "a unique opportunity to work outside of their comfort zones toward something personally and professionally meaningful." By 2013, the minor was up and running with three requirements: the **Arts Leaders Forum**, **Career Development for Artists**, and **Arts Internship**. Two additional electives are then chosen by advisement to round out a 20-credit sequence. Guillemín serves as the advisor.

Each of the required courses carries a specific purpose. *Arts Leaders* introduces creative-minded students to arts professionals from many disciplines; *Career Development* is designed to deepen their understandings of the basic tools in business aspects of the arts (i.e. branding, funding, budgeting); and *Arts Internship* allows for practical application and immersion. For example, in addition to working with an arts organization, students in Arts Internship are required to maintain a semester-long weekly blog and create a LinkedIn profile. Specially developed electives such as **Creative Economy** or the recently added **Collaborative Arts Incubator** complement the interdisciplinary approach toward thinking of the minor, as well as CFA as a whole.

According to Dean *ad interim* Lynne Allen, the minor is integral to CFA's vision and mission. "The Arts Leadership minor," Allen explains, "empowers students to understand the roles they can play in keeping art and culture at the forefront of society."

What type of student is enrolled in the Arts Leadership minor?

Currently, about 40 undergraduates from across BU (including CFA, Questrom, COM, and SAR) have elected the minor. According to Mitro, "The goal is to reach students who have different artistic and academic interests. They learn to apply practical skills and to approach topics from broader perspectives." Guillemín sees candidates as emerging from three general categories:

- » The studio-based practicing artist (or sole proprietor).
- » The more social action-oriented artist who focuses on greater contexts of society. This person is entrepreneurial and uses her/his practice to promote social good.
- » Someone who sees himself/herself as more successful working in a preexisting arts organization, or with artists, and making changes from within—hence "intrapreneurial."

Collectively, all students make connections between the arts and different disciplines, are interested in deepening the human experience, and are committed at a core level to making change. Whether active "cultural producers" or those who wish "to be connected to the arts," Guillemín states that arts leaders see the "big picture." An arts leader, she says, "Leverages the arts to drive innovation, change, and to create a more humane world."

For more information on the Arts Leadership minor, please visit bu.edu/cfa/artsleadership.

Peter Pan trunk show uses found objects and a small cast to encourage youthful imagination.

by Brooke Yarborough

This spring, MFA Production Management candidate Danielle Taylor (CFA'17) is hitting the road with *Bringing Neverland*, a 30-minute adaptation of J.M. Barrie's 1911 classic novel *Peter and Wendy*. Taylor's mission is to tour and perform the production for underserved audiences to spread the message about youthful imagination, and share the art of creative storytelling.

From Boston Children's Hospital to the Ronald McDonald House, Taylor hopes the project will bring the magic of Peter Pan and theatre to those who rarely have the opportunity to experience live entertainment, in a form that is convenient and accessible for all audiences, regardless of venue, age, or means.

"I've always enjoyed children's theatre," says Taylor, who prior to studying at BU, served as Resident Stage Manager of Children's Theater at Omaha Theatre Company, and Assistant Company Manager for *Sesame Street Live!* "For my thesis project, I felt inspired to do something in addition to a research paper; a project that I could bring to the local community and write about my experiences."

This past summer, Taylor worked with a friend of a friend who is a Children's Literature graduate student to finalize the scripts adaptations. With the help of a \$2,000 grant from the BU Arts Initiative, she was able to start purchasing costumes and coordinating logistics for production last fall.

"To allow for a focus on the storytelling aspect and imagination for the younger generations, the show's props and

costumes are limited to what can fit in a trunk," says Taylor. "Each prop serves many purposes. For example, a lantern could be used for exploring, but could also be Tinkerbell's home; the trunk could be the seat below the nursery window, but later pop up to be the pirate ship."

"We're very focused on the found object," she adds. "It's still developing, but the props are ever-evolving—anything can become anything. We create what this world does."

The entire show is specifically designed for a small cast of just four to five actors. While Taylor initially wanted to work with students within the BU School of Theatre to produce the show, she struggled to find students who could commit to the project or had mutual availability. "I talked to so many people who loved the idea, but didn't have the time to dedicate to it," she recalls.

Taylor's advisor Roger Meeker suggested she reach out to recent alumni. In November, Tim Spears (CFA'06; '11, '16) came on board to direct the show. Casting began in January, and includes senior Alicia Pemme Nelson (CFA'17) and local theatre artists Rachel Smith (CFA'17), Tyler Prendergast, and Katie Grindeland, sound design by J. Collin Priddy-Barnum (CFA'17), and scenic design by Jeffrey Petersen (CFA'17).

With the production fully cast, Taylor is currently seeking opportunities to stage the production through the end of the semester, including a production at Studio 210. She hopes to "continue developing touring programs for children's theatre after graduation in May."

In the spirit of found objects, article photos have been curated from the free and open-source high-resolution photography website, unsplash.com.

Bringing Neverland





Photos by Goldstones Studios.

Ivan Linn Fuses Classical Music with Video Games.

by Sydney Narvaez (COM '19) and Priscilla Valdez (COM '19)

Classical Gaming

Classical pianist and CFA DMA candidate, Ivan Linn, both embraces and defies tradition. As a composer for one of the best-selling videogame franchises, Final Fantasy, Linn has bridged the world of classical to a realm of unreality, bringing the symphony into the gaming console.

Growing up in Taipei, Taiwan, Linn only listened to classical music. He began playing piano at the age of 12, which he considers late compared to his peers.

His move to Berlin, Germany in 2005 exposed him to other genres he hadn't yet heard, like Japanese pop music. After attending the Hanover Music School for Music and Theatre, Linn decided to pursue higher education in the United States.

Linn moved to Boston to attend the New England Conservatory of Music, and came across a group, the Video Game Orchestra, that was looking for a local pianist. Linn's first project with the Orchestra was for the video game franchise Final Fantasy, and their success from this project opened his eyes to an untouched area of classical music.

"They knew that I played classical piano but did not yet have experience with rock music or video game music," Linn said. "They were quite interested in working with me because I don't think they'd ever seen someone from the classical music world that was interested in video game music."

Working with the Video Game Orchestra, Linn challenged everything he had learned in his early musical training. He was surprised to find that music for games and films is produced on computers, as opposed to the pen-to-paper way in which he originally learned to compose.

"Nowadays composers direct music on computers, where even a hundred years ago they didn't have computers to write music," Linn said. "The way they produce and generate melody or sound is totally different from before."

Upon enrolling in the College of Fine Arts to receive a doctorate in piano, Linn feared the College would restrict him to an outdated view of classical music and be unaccepting of his unique approach. However, recommendations from his friends assured him that CFA students and faculty advocate for creativity and innovation.

At the School of Music, Linn informed Professor Boaz Sharon about his work with the Video Game Orchestra and was shocked at his positive response. Sharon even went on to nominate Linn for a Zulalian Award, which is given to students who are simultaneously contributing to the music and business industries.

"I nominated Linn because he's a phenomenal pianist with an unusual palette of colors at his disposal," Sharon said. "When he plays, the colors that come out of his playing are absolutely fantastic." Linn was chosen as the recipient of the Zulalian award, and is grateful to Sharon

and CFA for the recognition. From his experiences with Video Game Orchestra and CFA, Linn's hope for classical music students is that they can be open minded and go beyond the genre's rigid traditions.

"Musicians in the classical music world are always talking about how classical music is going to die soon, and what we can do to save it," Linn said. "The thing is that we should be innovating and being creative, not being afraid of going forward to embrace music."

Linn follows his own advice as he continues composing for video games as well as film. His latest work includes composition for movies *Lazer Team* and *Ice Fantasy*, along with Final Fantasy XV which has sold more than 6 million copies worldwide. As the original pianist for the game's score, Linn has reached a massive gaming audience.

"Performing-wise, if we're talking about a live concert, it's almost impossible to engage as many people that go into a theater to watch a movie," Linn said. "So I wanted to engage with the larger medium to spread the music that I love, and video game music and film music happened to be in this category."

Going forward, Linn hopes to branch out into electronic music, which he believes is the future of composing in terms of both cost-efficiency and computer composition.

Color Matters

With *Spark*, Marshall Lambert demonstrates that when it comes to color, it's all relative.

by Brooke Yarborough

For Marshall Lambert (CFA'15), Founder of the curious and processual design and art practice Studio Skiffle, and the Creative Director of *Spark*, color selection is more than a subjective choice based on personal preference—it's a science.

Known to artists and graphic designers as **Color Theory**, Lambert sat down with the *Spark* Editorial Team via Skype from her studio in Golden, CO, to provide insight into her process—shedding light on how methods of trial and error and experimentation set the tone and inform the content for *Spark* from one issue to the next. "For me,

design is as much of an art practice as painting, for example," says Lambert, who typically draws from other art forms in her work. "People often have strong opinions about color. I try to be really mindful of this when selecting colors—why I picked them, why I used them."

While experimental in nature, Lambert embraces what she calls a *painterly approach* in developing a color system—manipulating colors through contrasting

backgrounds and creating illusions from context. Through Adobe Color, Lambert often consults a color wheel before settling on a color system for any project; for *Spark*, it helps her "explore colors that complement each other."

Spark's design creates a rhythm; Lambert considers color's role in the process: "To some degree, it is always present in the background of each spread," she says. "Making a decision on that color so it's not overwhelming, so there is a break in color, and pace, that's where the experimentation comes in."

In developing the color system for *Spark*, Lambert "took

into account everything [she] knew. Should the colors reflect the seasons, or the experience of schooling and changes over the semesters?" She also recalls drawing inspiration from other color systems she's encountered: "The Harvard Art Museums uses a color system on their website where every day of the year is represented by a slightly different color of a spectrum." For *Spark*, Lambert was searching for a color process that could transfer over many years.

In the end, the fall 2015 launch issue sampled two colors from the issue's cover image as its *primary colors*; the inverse of those colors were then used as the primary colors of the winter 2016 issue.

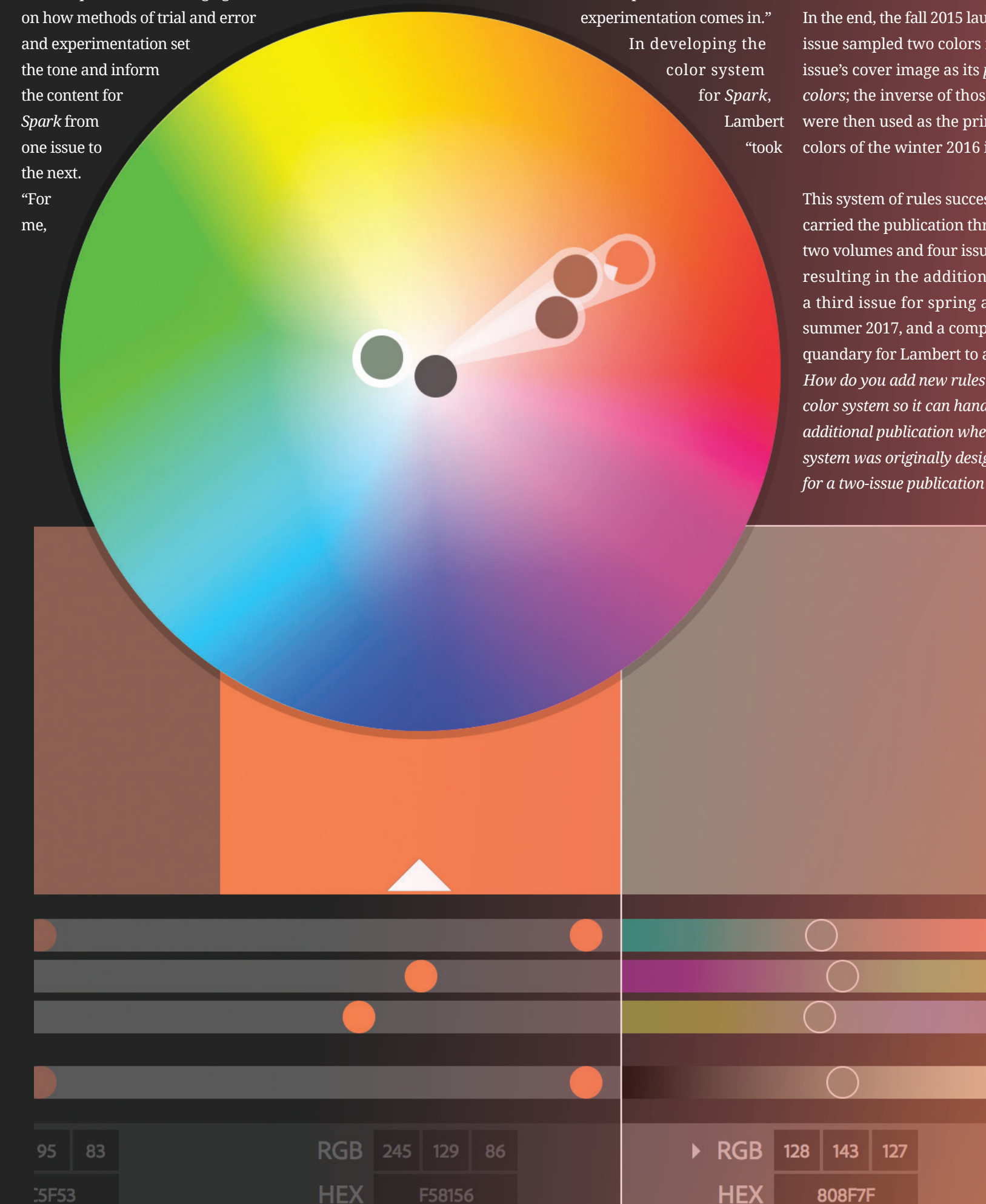
This system of rules successfully carried the publication through two volumes and four issues, resulting in the addition of a third issue for spring and summer 2017, and a complicated quandary for Lambert to answer: *How do you add new rules to a color system so it can handle an additional publication when the system was originally designed for a two-issue publication?*

"I've had many fun ideas while thinking through what the 'third issues' could and should look like," says Lambert. "We threw around a couple of ideas, and landed on the idea of a 'wildcard issue.'" These are, together, the spring and summer issues after all, she tells us: "Students are anxious and flustered—blundered between final exams, graduations, and their futures, all in contrast to the excitement of warmer weather, Spring Break, and summer vacation."

The spring and summer issue of *Spark* will harness those energies, flipping the systems in place on their feet by making the design a special and unique experience. "It's a place to explore," says Lambert. "This issue's colors were inspired by the contrasting tartness and sweetness of grapefruit enjoyed in early spring. For these third-issues, color now becomes a 'wildcard,' and won't be bound to the first two issues within the volume; gradients as currently expected may not necessarily exist. For the articles, I imagine greater possibilities in layout—perhaps white pages with different colored type, overlapping images, and repeating shapes, photos, and interesting textural overlays."

"For me, this is the perfect time to talk about the color system and the design of *Spark*," says Lambert. "I feel it relevant and important for our readers to understand the design on a deeper level. As a designer, I have felt really supported. *Spark* is an unusual publication that is well-represented by its team. They have been very open to experimenting with these theories and designs, which speaks volumes about CFA's openness to curiosity."

The result has been incredible. In just 18 months, *Spark* has won nearly a dozen awards in editorial, art direction, and graphic design. In the future, Lambert hopes to continue experimenting with patterns, illustration, and the unexpected experience.



Screenshot from Marshall's color process in Adobe Color while developing the initial color theory for *Spark* Volume One, Issue One.

Overdrive



Spectral Music Festival with guest composer Philippe Leroux

Photo by Joël Perrot.

BU Center for New Music presents a 10-day festival of Spectral Music, exploring this trend from its early works by Grisey and Murail into the present. The event includes recent works by recent works by Philippe Leroux and GF Haas, a Boston premiere from Joshua Fineberg, and a US premiere of Tristan Murail's monumental *Liber fugeralis* for Ensemble and live video.

French composer, Philippe Leroux, one the most prominent composers working today and perhaps the leading representative of the so-called second generation of spectral composers will be in residence throughout the festival, which will include concerts by the Argento Ensemble, Sound Icon and the Talea Ensemble at the ICA Boston.



Farewell BU Theatre

After six decades and hundreds of productions, the School of Theatre will bid a fond farewell to the Boston University Theatre and BU Design & Production Center this spring. Join us as we create our final memories on the BU Theatre stages—and celebrate the many careers launched on Huntington Avenue—by attending a matinee performance of either *Tiger at the Gates* or *The Labyrinth of Desire* on Sunday, May 7th.

For more information, visit bu.edu/cfa/farewellBUT.



Making a Milestone

Photo by Lynn Allen.

On Thursday, February 23rd, a particularly mild day on Commonwealth Avenue, a small group including Dean Lynne Allen and School of Theatre Director Jim Petosa gathered to celebrate the placement of the final structural steel beam on the new Joan and Edgar Booth Theatre. Under a clear blue sky, the historic beam signing signaled rapid progress on the construction project which aims for completion in late 2017.

SPARK GRANT 2017

The Spark Grant empowers graduate students outside of the classroom, supporting their efforts to fund a project that activates and engages the community.

On May 3rd, five finalists will pitch their ideas to their peers at The Hawthorne in Kenmore Square. One winner will receive a \$1,000 grant to kick-start their project, and the opportunity to be profiled in Spark in the coming year.

For more details on the Spark Grant, visit bu.edu/cfa/spark-grant.

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volume two, issue three

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