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.
Dancer, choreographer, and educator Yo-El 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 grammar 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 and are simultaneously discovering their love of movement come 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 scenic self and informative self, treating these two selves as equal partners. One doesn’t dominate the other.”

Cassell firmly believes his place in CTA is an important one, and he thoroughly appreciates 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 these self-imposed 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 CTA’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 symbolic 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 us as well.” Cassell is eager to discover how an audience feels immersed in a performance, and understand the visceral impact 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 impact and understand the world around him. He hopes his time at CTA results in similar revelations for his students. Through his curriculums, he is determined to support them in unlocking a sense of discovery 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-El 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 in to highlight the importance of storytelling through movement.
How identities and the politics of visibility impact the physical and conscious state.

by Daniella Weiss (COM'19)

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.

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 photo-citation whereby our bodies are relegated to specific spaces and places. In that regard, occupation itself is a form of resistance whereby we disrupt the preeminent 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 placing visibility as an act of resistance.”

Ebay: “It’s 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 investing others in to create the future realities that expand social space for people with black and brown and queer and oppressed bodies/desire/identity.”

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: “Commonly. 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 injured, so deposed, 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 viable work.”

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

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

IM: “‘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.’

NV: “‘How identities and the politics of visibility impact the physical and conscious state.’

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

NV: “I hope it wakes them up, provides them context, makes them think, and makes them feel.”

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 me the 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 shots of people 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 detract 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 Great Maldenbury’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 any art I could! 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 prescendacy 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?

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

by Brooke Yarborough

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 made the effort to let the subject make the statement, I would have missed the opportunity to photograph events like the Women’s March or protests in Boston. I’ve recently started to photograph street life more, and I’m enjoying the challenge of capturing how unpredictable people can be.

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 expression, and bodily 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.
2.03 — 3.26 Occupancies

3.01 Concert Band
March 1, 8pm Performing Nancy Galbraith’s Fabric for 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, Gerhard Finzi, Jonathan Dove, and Roy Harris. Daniel Russell, conductor • March Chapel

3.14 Center for New Music: Gaetano 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.

May 02, 7:30pm A first-generation American artist born to Cambodian 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, Rashad/Blush black conflates fiction, folklore, fables, live art, and persons 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 23, 5:30pm Keynote lecture by Dr. Joanna Grahlka, 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 Kellys are a husband-and-wife collaborative duo whose work confines 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
core and marquee 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 R38)
April 4, 7pm The New York-based Argento Ensemble perform solo and chamber works by Tristan Murail and G.H. Haas. Concert Hall

April 11, 9:30am Composer's Forum Lecture: Philippe Leroux • CFA Electronic Music Studio (Room R38)

April 12, 8pm Sound Icon performs Gérard Grisey’s Soile, Philippe Leroux’s AM... CREM., GOD... FOR... and the work of a BU student composer, as well as Tristan Murail’s Dissonanciation. 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 Joel Hsu’s Liburdis, and the U.S. premiere of Tristan Murail’s L’abîme 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 Lumbkin, conductor • David Paul, stage director. Artistic privilege exists throughout time and across cultures. As revolutionary in their era, Beaux-Arts and Mozart created both a provocative play and witty opera to pointedly, yet playfully, mock the hierarchical 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 Jörg Haag/You’re a Good Man, Charlie Brown; the 1960’s Old Navy Centre, Bruce Broughton’s Excursions, with trumpeter Aaron Scoccia, and Arturo Marquez’s 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
Joan Giradoux, playwright • Christopher Fry, translator • Sidney Friedman, director Hector returns from battle as a pariah 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 long line it contains the bayeux, because of his honor; and others for various mean reasons. And so, in all spite of all, the war erupts. BU Theatre, Lanier-Comley Studio 210 Ticketing Code: Theatre

5.04 — 5.07 The Labyrinth of Desire
Cardinal Vincenzo Giordano, playwright • Elaine Voan Hughes, director • Freely adapted and translated from Lope de Vega’s El príncipe de los ingenios. When Florinda’s fiancé decides to leave her and compete with other suitors for the hand of the rich and beautiful Laura, Florinda 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 busud.edu/theatre/showcase
Arts leadership minor educates cultural producers who see the big picture.

by Logen Zimmerman

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 graphics and design studio at 100 Commonwealth Avenue for the Arts and Media 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 multifariously within, and beyond, 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 Guillemin, Director 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 at BU. The symposium was a collaborative effort between CFA, Questrom School of Business, and the BU Arts Initiative, with the symposium program running with three requirements: the Arts Leaders Forum, Career Development for Artists, and Arts Internship. Two additional electives are then chosen by students to round out a 20-credit sequence.

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

Currently, about 40 undergraduates from across BU (including CFA, Questrom, COM, and SBS) 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.”

Arts Leadership Advisor Jen Guillemin

Jen Guillemin, Arts Leadership Advisor

Photo by Mark Zin (CFA ‘06)

According to Dean ad interim Lynn Allen, the minor is integral to CFA’s vision and mission. “The Arts Leadership minor,” Allen explains, “engenders students to understand the role they can play in keeping art and culture at the forefront of society.”

The required courses center on specific purposes. Arts Leaders introduce creative-minded students to arts professionals from many disciplines; Career Development is designed to deepen the students’ understanding 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 include a studio-based course on the storytelling and creation of an arts project, and an interdisciplinary approach toward thinking of the minor, as well as CFA as a whole.

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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 Yarborogh

This spring, MFA Production Management candidate Danielle Taylor (CFA’17) had the remarkable opportunity to stage 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 underprivileged audiences to spread the message about youthful imagination, and share the story of creative storytelling.

From Sunnyvale Children’s Hospital, 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 Theatre at Omaha Theatre Company, and Assistant Company Manager for Seattle Shakespeare. “For my senior project, I felt inspired to do something in addition to a research paper; a project that brought me to the community and wrote 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 script adaptations. With the help of a $2,000 grant from the BU Arts Initiative, she was able to start 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 popup to be the pirate ship.”

“It’s very focused on the found object,” she adds. “It’s still developing, but the props are evolving—anything can become anything. We create what this world does.”

The entire show is specifically designed for a small cast of five to six children 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. It asked too 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 alums. In November, Tim Spears (CFA’11, 16) came on board to direct the show. Casting began in January, and includes alumna Alanna Tamey (CFA’17) and local theatre artists Rachel Smith (CFA’17), Tyler Freed, and Anne Schradel, sound design by J. Collins Padday, Barlow (CFA’17), and scenic design by Jeffrey Pernice (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 213. 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 created from the Bow and bumper motors of high-resolution photography snacks, imagebank.com.
Classical pianist and CFA DSRA candidate, Ivan Linn, both embraces and defies tradition. As a composer by 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 Hannover Music School for Music and Theater, Linn decided to pursue higher education in the United States.

Linn moved to Boston to attend the New England Conservatory of Music, and he was shocked at his positive reception. Performing-wise, if we’re talking about a live game experience, it’s almost impossible to engage as many people as you can in a dream to watch a movie,” Linn said. “So I teamed up with the larger medium to spread the music that I love, and video game music and film music happened for a Zulalian Award, which is given to students for the color system 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.”

“I used to think about things in contrast to the excitement of warmer weather, Spring is an unexpected experience. For Marshall, Marshall Lambert demonstrates that when it comes to color, it’s all relative.

by Brooke Yarborough

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

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.

Linn follows his own advice as he continues forward to embrace music.”

“I’ve had many fantastic while thinking through what the ‘ideal’ issues could and should look like. I’ve wanted to show around a couple of ideas, and landed on the idea of a ‘wildcard issue,’” Lambert says. “This is a collection of work from the spring and summer issues after all, she tells us: “Students are nervous and intimidated—represented by final exams, final projects, 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 system in place on short tact 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 textures andNow for me, this is the perfect system and the design of Spark,” says Lambert. “It’s relevant and important for our readers to understand the design on a deeper level. As a designer, I have fully supported. Spark is an unusual publication that is well recognized by our team. They have been very open to experimenting with these themes and ideas, which speaks volumes about CFA’s openness to curiosity.”

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

In the end, the fall 2015 launch issue sampled two colors from the issue’s cover image as its primary color: the inverse of those colors were then used as the primary color 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 the Spark editor: “I’ve had so many fun ideas while thinking through what the ‘ideal’ issues could and should look like. I’ve wanted to show around a couple of ideas, and landed on the idea of a ‘wildcard issue,’” Lambert says. “This is a collection of work from the spring and summer issues after all, she tells us: “Students are nervous and intimidated—represented by final exams, final projects, graduations, and their futures, all in contrast to the excitement of warmer weather, Spring Break, and summer vacation.”

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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.

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.

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 Talsa Ensemble at the ICA Boston.

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 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.

Making a Milestone

Photo by Lynne Allen

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Spectral Music Festival with guest composer Philippe Leroux

Photo by Joel Perrot

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Making a Milestone

Photo by Lynne 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.

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 Talsa Ensemble at the ICA Boston.

Spectral Music Festival with guest composer Philippe Leroux

Photo by Joel 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 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.

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