



Photo by Natasha Moustache.

# Behind the Scenes with CFA’s Innovators, Activists, & Boundary-Pushers

Since the beginning, the College of Fine Arts has been a pioneering leader in the arts. Inspired, inventive, and imaginative students, faculty, and alumni generate unique and impactful programming for the College, University, and the city of Boston. The School of Music, School of Theatre, and School of Visual Arts continue to weave into the fabric of Boston’s arts scene with performances and exhibitions at arts venues across the region, including Symphony Hall and the newest addition to the Boston performing arts world: the Joan & Edgar Booth Theatre. CFA artists find inspiration in and bring their art back to the city, from a sidewalk in Chinatown to a brewery in Somerville.

It’s a new era for College of Fine Arts, with the opening of a new theater, launch of new design facilities and production center, and the welcoming of a new dean, Harvey Young. Join us as we keep experimenting, growing, and pushing creative boundaries.

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# In Conversation with the Dean

**Harvey Young begins his leadership at CFA.**

by Emily White

The *Spark* team recently chatted with Young to discuss his new role, Boston, and his love of the arts.

**You are a well-respected historian, critic, writer, and arts advocate. What else should the CFA community know about you?**

**HY** I am a good listener. I like to meet people, hear their stories, and learn how I can be a better ally. I look forward to sitting down and getting to know as many members of our amazing community as possible.

**What excites you about the role of Dean of BU College of Fine Arts?**

**HY** Although CFA is comprised of three schools — music, theatre, and visual arts — it is a single, dynamic, brilliantly creative and highly innovative community. I have the opportunity to work with students, staff, and faculty who, like me, understand that the arts are an essential and a defining part of our everyday life.

**Is there one essential ingredient you hope CFA students graduate with, and if so, what is that ingredient?**

**HY** I hope that CFA students graduate with a stronger passion for the arts than when they entered. It is my hope that students will appreciate how the rigor of their artistic training, the combination of research and practice, the merger of tradition and innovation, and the commitment to collaboration within a community committed to diversity and inclusion has prepared them for success on whichever career paths they choose to travel.

**How are you liking Boston?**

**HY** I love Boston! I have a real fondness for the city, duck boats, and even the odd street layout. Many of my closest friends, including my wife, were raised in this city.

**How did you first discover your passion for the arts, specifically the performing arts? And how has it evolved in your study, writing, and teaching?**

**HY** As a kid, I went to church rather than the symphony, the cinema rather than the theatre, and science museums rather than art museums and, even in those spaces, the arts were everywhere. In high school, I joined the drama club and also developed an ongoing passion for photography. It was in college that I decided that I wanted to spend my life working alongside artists. Between college and graduate school, I studied film, theatre, and art history for eleven years. In my writing and teaching, I aim to help people to see and understand the many types of performances that surround them.

**You are a strong advocate for the arts. Why do you think it is important to foster young artists—musicians, writers, builders, painters, performers, directors, teachers, storytellers—to explore their craft and push their limits?**

**HY** The arts give us a glimpse of life from another perspective. They capture the mood and feel of a moment and, in a way, exist as a first draft of history. Engagement with the arts can improve one's sense of well-being and physical health. Art has inspired political and social revolutions. I am committed to helping aspiring and emerging artists realize their potential because their innovations are so important.

**You're building on a 60+ year history at BU College of Fine Arts; can you give us an idea of what you foresee as the future of CFA?**

**HY** I am impressed and inspired by the vision of President Brown and Provost Morrison. I agree with them that every Boston University student, regardless of major, should have a meaningful experience with the arts. CFA will partner with units across campus on a host of initiatives. Within CFA, I will work closely with the staff and faculty to make sure that we're preparing our students for the 21<sup>st</sup> century. The arts need to reflect the diversity of our society. You will see that commitment to diversity and inclusion in CFA productions and exhibitions as well as expanded course offerings and guest artist events.

**Harvey Young, the new Dean of the College of Fine Arts, has eagerly jumped into his role leading the dynamic CFA community.**

**Dean Young comes to CFA from Northwestern University, where he was Professor and Chair of Theatre and held appointments in African American Studies, Performance Studies, and Radio/Television/Film. He is an internationally recognized theater historian and arts advocate and has published seven books. His research on the performance and experience of race has been featured in academic journals, *The New Yorker*, *The Wall Street Journal*, and *The Chronicle of Higher Education*. Throughout his career, Young has explored the ways people talk to one another about race and gender and is currently working on a book focused on the performance of race.**

**Read his first message to the CFA community at [bu.edu/cfa/aboutcfa/welcome](https://bu.edu/cfa/aboutcfa/welcome).**

Photo by Jackie Ricciardi, BU Photography.



Stirring speeches move and motivate crowds. Vibrant homemade signs inspire community, humor, hope. Resonant songs unite millions. Art and creativity have found a home in movements and protests throughout human history, and artists are fueled by moments of civil unrest as people connect over shared experiences and common goals.

April 4, 2018 marks fifty years since **Dr. Martin Luther King, Jr.**, a graduate of Boston University, was assassinated. Dr. King (GRS’55, Hon.’59) and his legacy are woven into the history of BU and Boston, a revolutionary city in its own right. In recognition of his countless contributions to American society and indelible impact on the culture of civil rights and nonviolent protest in the 20<sup>th</sup> century, events across the University this spring honor Dr. King’s work.

The School of Music’s semi-annual concert at Symphony Hall will showcase repertoire composed in the spirit of protest and social change. 1968 was a year of tumult around the world. Fifty years later, the 2018 concert recalls the attitude of those moments of protest through the lens of a new era of social awareness, division, and protest across America.

In preparation for the Symphony Hall concert on Monday, April 9, the School of Music will host a panel conversation in coordination with **BU Arts Initiative** on Friday, April 6 at the BU Photonics Auditorium. The panel—**Protest Without Words: The Arts and Social Change**—complements Boston University’s commemoration of Dr. King’s legacy. CFA Dean **Harvey Young**, composer **Kirke Mechem**, and **Dr. Kerri Greenidge** (GRS’09, GRS’12), co-director of African American Freedom Trail Project at Tufts University, will engage in a panel discussion moderated by **Louise Kennedy**, Senior Writer/Editor for BU Development Communications, former Senior Producer for Arts Engagement at WBUR and arts reporter and critic at *The Boston Globe*. Exploring the role of the fine arts in American culture’s history of protest, resistance, and resilience, the evening’s conversation will serve as prelude to the Symphony Hall concert repertoire.

On the Monday following the panel, School of Music ensembles will perform music inspired by moments of protest, resistance, and resilience. Boston University Symphony Orchestra, Symphonic Chorus, and Wind Ensemble will perform at Symphony Hall. Works include *Adagio for Strings* by Samuel Barber, *Lincoln Portrait* by Aaron Copland, *Music for Prague 1968* by Karel Husa, *Songs of the Slave* by Kirke Mechem, and *Plain-Chant for America* by William Grant Still.

As **Shiela Kibbe**, Director ad interim of the School of Music reflects, “We’re living in a period of history where the written word is challenged and the spoken word is questioned. Composers respond to their time and place, using music to ignite the senses, reflect emotions, and provoke action. This is as true for classical music as for any other style, be it folk, jazz, blues, country, rock, hip hop, or a myriad of other genres.”

The curated selections interlace various forms of emotive connection born out of moments of strife and struggle. Copland’s *Lincoln Portrait*, commissioned in 1942 to bolster American spirits after the breakout of war, includes words from Abraham Lincoln. **Dr. Cornell Brooks**, former president of NAACP and visiting professor at BU in the Schools of Law and Theology, will narrate the text.

“Each piece on this program links to a moment of social upheaval,” says Kibbe, “and yet also speaks in a timeless way to broader issues of freedom, human rights, individual potential and cultural and societal responsibility.”

The repertoire weaves an intricate tapestry of experiences, embodying protest and resistance in the language of music. Husa’s *Music for Prague 1968* recalls the Czech peoples’ determined revolt against Soviet invaders: the Prague Spring. William Grant Still’s *Plain-Chant for America* includes text by Katherine Chapin which calls America to account for “lynchings in Georgia, justice undone in Massachusetts” and other violations of justice across the country.

**Miguel Ángel Felipe** will conduct BU Symphony Orchestra & Symphonic Chorus in *Plain-Chant for America* and the New England premiere of Kirke Mechem’s *Songs of the Slave*, works born of the American story of slavery and hard-fought paths to civil rights. “Our rehearsals mix the usual work of preparing the music with conversation exploring American history, African-American art, and the context of these works.” *Songs of the Slave*, based on Mechem’s opera *John Brown*, features the words of abolitionist Frederick Douglass and the Declaration of Independence sung by chorus and soloists.

As Felipe reflects, “art speaks to people in ways simply can’t. Artists, therefore, have the responsibility to ‘speak’ with careful consideration and compassion—we can give to our society’s struggle.”

## Protest Without Words: The Arts and Social Change

### PANEL

**April 6, 2018 • 7:00pm**

Boston University Photonics Auditorium, Room 206 • 8 Saint Mary’s St., Boston

**Moderator:** Louise Kennedy

**Panelists:** Dr. Harvey Young, Dean of the College of Fine Arts • Kirke Mechem, composer • Dr. Kerri Greenidge, (GRS’09, GRS’12)

This event is free and open to the public, but guests are asked to register online at [bu.edu/cfa/symphonyhall](http://bu.edu/cfa/symphonyhall). Sponsored by the School of Music and BU Arts Initiative.

### CONCERT

**April 9, 2018 • 8:00pm**

Symphony Hall  
301 Massachusetts Avenue, Boston

#### Boston University Symphony Orchestra

Neal Hampton, conductor  
Samuel Barber, *Adagio for Strings*  
Aaron Copland, *Lincoln Portrait*  
Dr. Cornell Brooks, narrator

#### Boston University Wind Ensemble

David Martins, conductor  
Karel Husa, *Music for Prague 1968*

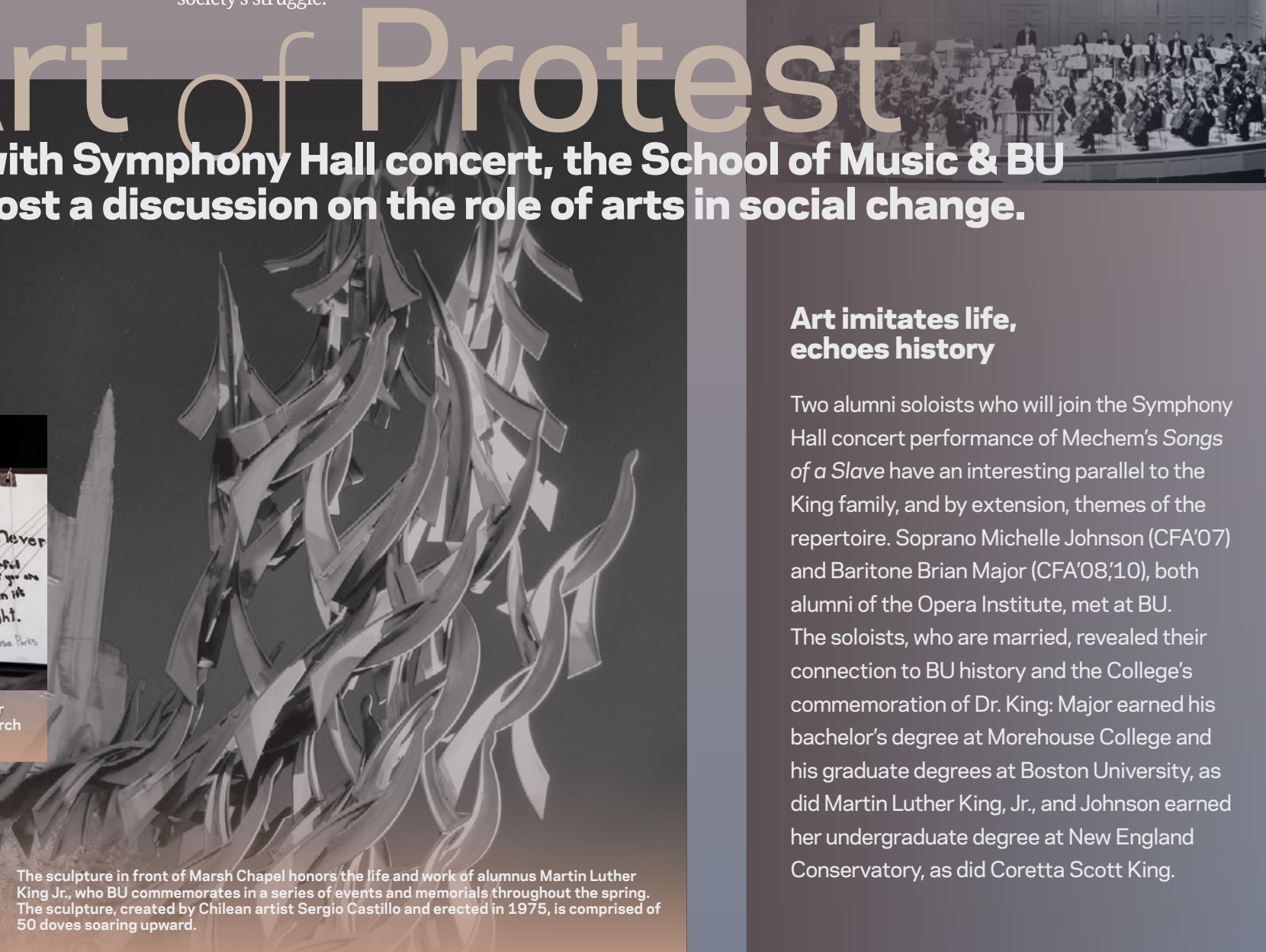
#### Boston University Symphony Orchestra & Symphonic Chorus

Miguel Angel Felipe, conductor  
Kirke Mechem, *Songs of the Slave*  
Michelle Johnson, soprano  
Brian K. Major, baritone  
William Grant Still, *Plain-Chant for America*

This event is free and open to the public, but tickets are required for admittance into Symphony Hall. Up to four tickets may be requested at [bu.edu/cfa/symphonyhall](http://bu.edu/cfa/symphonyhall) or in the School of Music office. Walk-up tickets may also be obtained at the BU table on the day of performance.



From the cover of *Spark* volume 2, issue 3: Eva Gallagher (CFA’19) photographed signs at the Boston Women’s March in January 2017.



The sculpture in front of Marsh Chapel honors the life and work of alumnus Martin Luther King Jr., who BU commemorates in a series of events and memorials throughout the spring. The sculpture, created by Chilean artist Sergio Castillo and erected in 1975, is comprised of 50 doves soaring upward.

# The Art of Protest

In conjunction with Symphony Hall concert, the School of Music & BU Arts Initiative host a discussion on the role of arts in social change.

by Emily White

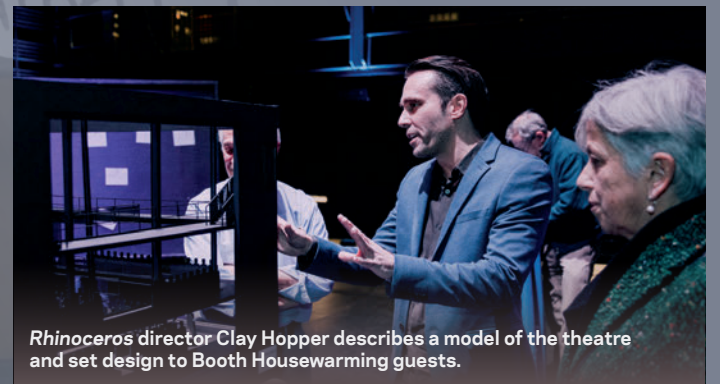
### Art imitates life, echoes history

Two alumni soloists who will join the Symphony Hall concert performance of Mechem’s *Songs of a Slave* have an interesting parallel to the King family, and by extension, themes of the repertoire. Soprano Michelle Johnson (CFA’07) and Baritone Brian Major (CFA’08’10), both alumni of the Opera Institute, met at BU. The soloists, who are married, revealed their connection to BU history and the College’s commemoration of Dr. King: Major earned his bachelor’s degree at Morehouse College and his graduate degrees at Boston University, as did Martin Luther King, Jr., and Johnson earned her undergraduate degree at New England Conservatory, as did Coretta Scott King.





Rhinoceros masks filled shelves in the new Costume Shop.

*Rhinoceros* director Clay Hopper describes a model of the theatre and set design to Booth Housewarming guests.

Infinite possibilities face the production teams working in the new theatre on Commonwealth Avenue... well, maybe not infinite, but pretty close. The **Boston University Joan & Edgar Booth Theatre and College of Fine Arts Production Center** are the latest transformations propelling CFA into its next phase. With the design and production component in close proximity to the performance space, Clay Hopper, director of the first play in Booth, was ready to take on the daunting challenge of making the most of this new versatile venue.

Stomping onto the stage for a groundbreaking unveiling of the new theatre is a crash of rhinoceroses. Literally. These beasts usher in a new era for CFA and the School of Theatre—one in which Design, Production, and Performance teams collaborated for the first time in the University's innovative arts space. The first production in Booth, which ran in February, is Eugène Ionesco's absurdist commentary *Rhinoceros*.

In this savage and ridiculous observation on the human condition, a staple of 20th century drama, a small town is besieged by one roaring citizen who literally becomes a rhinoceros, and proceeds to trample on the social order. As more citizens are transformed into rhinoceroses, the trampling becomes overwhelming, and more and more citizens become rhinoceroses. One sane man remains unable to change his form and identity.

"The reason why I'm so excited about this as the first play in the space is that you'd be hard-pressed to find a show that is timelier," according to Hopper. Ionesco wrote this play as an absurdist allegory after the second World War and a response to the rise of fascism. "It excavates the dynamic that allows people and cultures to normalize these absurd things...which is so appropriate now in this insidious, post-fact media environment."

# D+P at BU

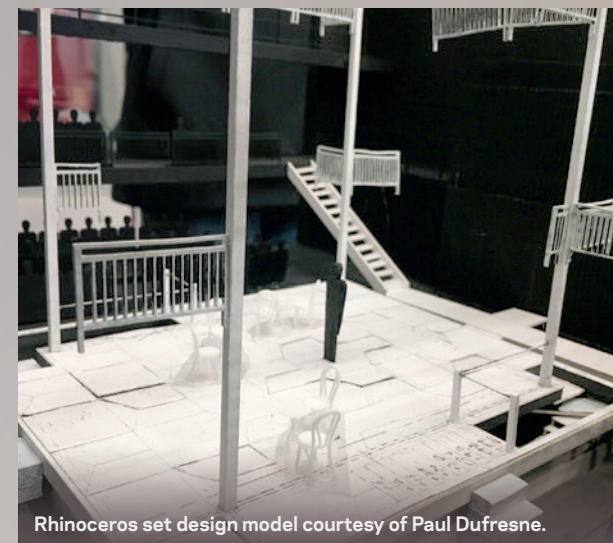
**Rhinoceros comes alive in new Design & Production Center for Booth Theatre's first production.**

by Emily White





Guests explored Booth Theatre at its Housewarming in December 2017. Photo by Natasha Moustache.



Rhinoceros set design model courtesy of Paul Dufresne.



Scene Shop. Photo by Natasha Moustache.

The latest in a poignantly curated and politically charged season exploring the darker side of the human condition, in which the banality of evil seeps undetected in society and in ourselves, has challenged audiences to grapple with the notion that morality is tenuous if not cultivated. Summer Orientation brought new students scenes of a moral man slowly turned to the Nazi party in *Good*, and *Cabaret*'s wry critique of the rise of fascism in Germany slinked into Studio 102 in December. This spring's *Rhinoceros* similarly takes on this gradual becoming, as despite all reason, one by one the townspeople transform into rhinoceroses. *Antigone* will close the season at Booth with an exploration of war, oppression, and family.

As Theatre Arts major and Arts Leadership minor **Shawna M. James** (CFA'18) sees it, for audience and performer alike, "the importance in this piece lies in the resonance with today's socio-political climate.... While this play is deeply funny and absurd at moments, it cuts like a knife. I don't think people will have a hard time connecting the dots between its relevance to our modern society. For me, as a performer, this play is important because it is an opportunity to explore deeply how we make sure history does not repeat itself."

James recalls the "distinct separation between our two theatre spaces" when she joined the School of Theatre. Now, with all of the School's performance and design spaces housed on Commonwealth Avenue, she and her classmates "have the ability to collaborate quickly and share information." To her, Booth Theatre and the adjoining production center is a "University-wide statement of acknowledgement that the arts matter."

"It's been exciting to see the evolution of this great new innovative space...and the synthesis of two separate cultures into one," says Hopper. Not confined to a specific orientation regarding audience or performance, the design and production teams dwell in possibility. The audience can experience productions in the round,

or from endless configurations of seating risers in the 21,000 square foot theatre, or watch the cast perform sixteen feet below their feet. As Hopper explains, "we really can shape the space in any way we can imagine."

While the actors in this production faced the challenge of metamorphosing into two-ton beasts on stage, the crew embraced the experiments of the new space, from sets to lighting. "The theatre is one that demands excellence and lots of play," says James. "I am most looking forward to the lighting grid. Normally, theaters have a singular grid that stays in place but our theater actually has nine individual grids that can be operated separately or together. They can fly in and out of the space expanding the opportunities to create really cool multidimensional worlds, unlike anything I have ever experienced. I think *Rhinoceros* will do a wonderful job of showcasing the potential this space has."

27,000 feet of production and support facilities and 60 studio stations inhabit the footprint of 820 Comm Ave, bringing set builders, costume designers, lighting and sound experts, and technical teams to the back door of the stage. Scene Shop Manager **Todd Burgun** joined the Design & Production team as the building came to life in the fall of 2017. In addition to overseeing the function and efficiency of the scene shop space and equipment, Burgun supervises crews for productions and mentors the student technical directors in developing and managing construction and running crews for various theatrical endeavors.

Jumping into Booth and the D&P Center in such an early phase was exciting for Burgun, who began building out the shop with custom work spaces, stationary tools, and storage. Soon, the shop started to take on life. "It was extremely sensational watching the building grow. There are some breathtaking spaces in this building. The glass façade on the front of the building looks amazing from the outside. But, when you are inside the lobby looking out, the large scale of this hits you and is stunning."

Booth Theatre and the D&P space will further enhance the experience of the students, designers, and builders who will utilize the space. "This building allows, more than ever, for these students a place for gathering and collaboration," says Burgun.

The *Rhinoceros* production team aimed to showcase Booth through the show's design, meanwhile dealing with the challenges of bringing the unique show into the uncharted waters of this new facility.

**Paul Dufresne** (CFA'19) studies Scene Design for theatre and opera and is responsible for creating the physical world of the production, from the scenic elements to the shifts and movement throughout the show. "It has been a dream to be able to see the new theatre come together. For so long we were working in a space that had limitations when it came to the production and design center. There are still challenges and great opportunities with this space. What a wonderful gift the theatre community at Boston University has been given with Booth Theatre!"

Dufresne sees the new space as overflowing with potential. He's excited to put his skills to the test on crafting a production involving automation and various stage mechanisms. "Designing the first show in any new space is an important and exciting opportunity that has allowed me as a designer and us as the School of Theatre, to present our new space to the Boston University community in the greater community of Boston." The new facility "challenges us to look at this work of theatre in a new way. The new theatre is a flexible space that has dramatic potential inherent in its intelligent construction. It allows us to create a space for the play to take place within."

"The impact that this space will have on this institution cannot be overstated," claims Hopper. "I'm honored to be a part of opening it. This new facility will become a hub for our community beyond the walls of CFA."



# spark

## 3.01 Boston University Symphony Orchestra

Thursday, March 1, 8pm • Performing Symphony No. 4 in E minor, op. 98 by Johannes Brahms and *Ein Heldenleben* by Richard Strauss. Bramwell Tovey, conductor. Tsai Performance Center

## 3.13 Visiting Artist: George Nick

Tuesday, March 13, 7:30pm • Part of the MFA Painting program's Tuesday Night Lecture Series  
George Nick is a nationally recognized Boston-based realist painter. Blurring the line between realism and expressionism, Nick has described his painting style as intuitive and inventive. What we see between the frames is not a moment frozen in time, but a collection of moments that unify in our mind's eye. Nick taught painting at Massachusetts College of Art and Design for twenty-five years.  
808 Commonwealth Ave., Room 303

## 3.27 Visiting Artist: Caitlin Keogh

Tuesday, March 27, 7:30pm • Part of the MFA Painting program's Tuesday Night Lecture Series  
Caitlin Keogh's work explores questions of gender and representation, articulations of personal style, and the construction of artistic identity. Her vivid, seductive paintings combine the graphic lines of hand-drawn commercial illustration with the bold matte colors of the applied arts to reimagine fragments of female bodies, natural motifs, pattern, and ornamentation. Drawing from clothing design, illustration, and interior decoration as much as art history, Keogh's large-scale canvases dissect elements of representations of femininity with considerable wit, pointing to the underlying conditions of the production of images of women. Her work will be on view in a solo exhibition at the Institute of Contemporary Art Boston this spring.  
808 Commonwealth Ave., Room 303

## 3.28 Visiting Artist: Miwa Matreyek

Wednesday, March 28, 6:30pm • Part of the MFA Painting program's Tuesday Night Lecture Series  
Miwa Matreyek is an animator, director, designer, and performer based in Los Angeles. Coming from a background in animation by way of collage, Matreyek creates live, staged performances where she interacts with her animations as a shadow silhouette, at the cross section of cinematic and theatrical, fantastical and tangible, illusionistic and physical. Her work exists in a dreamlike visual space that makes invisible worlds visible, often weaving surreal and poetic narratives of conflict between man and nature. Her presentation will include a live performance followed by an artist talk and Q&A. Tsai Performance Center

## 3.31 + 4.01 Pelléas et Mélisande

Saturday, March 31, 7:30pm • Sunday, April 1, 2:00pm • Presented by Boston University College of Fine Arts School of Music: Opera Institute and

School of Theatre • An opera in five acts with music by Claude Debussy • Conducted by William Lumpkin • Stage Direction by E. Loren Meeker • *Pelléas et Mélisande*, based on Maeterlink's symbolist play, tells a story of passion veiled in mystery set in an imaginary land in an unknown time. It is a love-triangle fraught with jealousy and human frailty ultimately ending in tragedy. Debussy's evocative and rarely heard impressionist opera paints a psychological world full of hope and despair with haunting harmonies, penetrating melodies and lush orchestration. Sung in French with English supertitles. Cutler Majestic Theatre

## 4.06 Protest Without Words: The Arts and Social Change

Monday, April 9, 8pm • Panel Discussion

As part of Boston University's commemoration of the 50th anniversary of the assassination of Dr. Martin Luther King, Jr. (GRS'55, Hon.'59), College of Fine Arts Dean Harvey Young, composer Kirke Mechem, and BU alumna Dr. Kerri Greenidge (co-director of African American Freedom Trail Project – Tufts University) will engage in a panel discussion moderated by Louise Kennedy, senior writer/editor for BU Development Communications, and former senior producer for arts engagement at WBUR. Exploring the role of the fine arts in American culture's history of protest, resistance, and resilience. The evening's conversation will serve as prelude to the Symphony Hall concert repertoire. This event is free, but registration is requested at [bu.edu/cfa/symphonyhall](http://bu.edu/cfa/symphonyhall). Boston University Photonics Auditorium

Monday, April 9, 8pm • Symphony Hall Performance

Boston University Symphony Orchestra, Symphonic Chorus, & Wind Ensemble perform music inspired by Protest, Resistance, and Resilience. Works include *Adagio for Strings* by Samuel Barber, *Lincoln Portrait* by Aaron Copland, *Music for Prague 1968* by Karel Husa, *Songs of the Slave* by Kirke Mechem, and *Plain-Chant for America* by William Grant Still. Neal Hampton, Miguel Ángel Felipe, and David Martins, conductors. This concert is free, but tickets are required for admittance to Symphony Hall. Symphony Hall

## 4.10 Boston University Wind Ensemble

Tuesday, April 10, 8pm • Performing *Fanfare for the Uncommon Woman*, No. 3 by Joan Tower; "Profanation" from Symphony No.1: Jeremiah by Leonard Bernstein (arr. Bencriscutto); *Serenade for 13 Winds in E-flat major*, op. 7 by Richard Strauss; *Asphalt Cocktail* by John Mackey; and *Music for Prague 1968* by Karel Husa. Tsai Performance Center

## 4.13 — 4.27 MFA Thesis Exhibitions

Opening Reception: Friday, April 13, 5-7pm  
The culmination of two years of intensive research and studio work, the MFA Thesis Exhibitions feature the work of MFA candidates in Painting, Sculpture and Graphic Design. 808 Gallery & Stone Gallery

## 4.17 Muir Quartet

Tuesday, April 17, 8pm • Grammy Award-winning string quartet comprised of School of

Music faculty members Lucia Lin (violin), Michael Reynolds (viola),

## 4.19 — 4.22 InMotion Theatre

Thursday, Apr 19, 8pm • InMotion Theatre (Talk-Back) • Saturday, Apr 20, 8pm • InMotion Theatre (Talk-Back) • Sunday, Apr 22, 2pm • InMotion Theatre (Talk-Back) by Yo-EL Cassell • InMotion Theatre presents a play that he met his match with his wife arrived. The play is to follow the adventures of one person's quest for an imaginative and original life that celebrates embodiment, fear, and highlights the spirit. Produced by InMotion Theatre, the play will be performed at the School of Theatre. J

## 4.21 Boston University Treble Singers

Saturday, April 21, 8pm • *Kingdom* (1936) by Edward Hicks, as well as the Cuban choral tradition. Michael Pfitzer, conductor

## 4.25 All Campus Orchestra

Wednesday, April 25, 8pm • perform separate pieces and band. Tsai Performance Center

## 4.25 — 5.06 MA Art Thesis Exhibitions

Featuring the work of MA candidates by graduate candidates

## 4.30 Boston University Symphony Orchestra

Monday, April 30, 8pm • winners of the 2011 Tsai Performance Center

## 5.02 — 5.06 The World Of Dis

Wednesday, May 2, 8pm • Friday, May 4, 8pm • Sunday, May 6, 2pm • by Zohar Fuller • Life and exciting off-kilter that has tipped the balance of the wonderful world are a curious blend of brutal. As Neilson his *Wonderland* but then

## SPF



members Peter Zazofsky (violin), Steven Ansell (viola), and (cello). **Tsai Performance Center**

## on Theatre: The Journey

**7:30pm • Friday, Apr 20, 8pm**  
**Friday, Apr 21, 2pm and 8pm**  
**pm • Conceived and directed**  
An imaginative and original production. Moby Dick thought with Captain Ahab but then Ahab's production will allow the audience turous and moving journey of among collective support, in an iginal physical theatre production razing empowerment, overcoming the tenacity of the human Boston Center for American professional extension of the BU **Joan & Edgar Booth Theatre**

## ersity Singers & rs

, 8pm • Performing *Peaceable* Randall Thompson, a work 6 painting of the same name by vell as a variety of works from adition. Miguel Ángel Felipe and nductors. **Marsh Chapel**

## chestra/Concert Band

**25, 8pm •** All University ensembles programs of music for orchestra **Performance Center**

## rt Education ition

k of Boston-area students taught dates in Art Education. **Gallery 5**

## ersity rchestra

**8pm •** Featuring the 8 Concerto Competition. **e Center**

## Wonderful ssocia

**7:30pm • Thursday, May 3, 7:30pm**  
**(Talk-Back) • Saturday, May 5, 8pm**  
**• By Anthony Neilson • Directed**  
sa Jones is on a journey. It's a colorful r trip in search of one lost hour alance of her life. The inhabitants rld she finds herself in—Dissocia— of the funny, the friendly, and the mself puts it, "if you like *Alice in* re's not enough sex and violence

in it, then Dissocia is the show for you." **Studio ONE**

## 5.03 Visiting Artist: Lisa Yuskavage

**Thursday, May 3, 7:30 pm •** Since the early 1990s, Lisa Yuskavage's paintings have interrogated the potential of the female nude, in part sparking the recent re-engagement with the figure in contemporary painting. Her complex, psychologically charged canvases cast painstakingly rendered yet exaggerated female figures—and more recently, men—within atmospheric landscapes charged with color. Her work mines the contradictions that historically define representations of women in painting, producing a complex play between alienation and affection, vulgarity and earnestness, visual pleasure and psychological revulsion. This event is a part of the **Tuesday Night Lecture Series**. Visit [bu.edu/cfa/events](http://bu.edu/cfa/events) for more info. **808 Commonwealth Ave., Room 303**

## 5.04 — 5.09 Antigone

**Friday, May 4, 8pm • Saturday, May 5, 8pm**  
**Sunday, May 6, 7pm • Tuesday, May 8, 7:30pm**  
**(Talk-Back) • Wednesday, May 9, 7:30pm**  
**By Jean Anouilh • Translated by Jeremy Sams**  
**Directed by Jim Petosa •** An incisive translation of the classic Sophocles drama by noted British playwright, translator, and director Jeremy Sams. The Greek legend comes from a Paris that suffered under the heel of tyranny. The play's parallels to modern times in our United States are exciting and provocative. **Joan & Edgar Booth Theatre**

## 5.04 — 5.11 BFA Thesis Exhibition

**Opening Reception: May 4, 5-7pm**  
Featuring the work of graduating seniors in Graphic Design, Painting, Sculpture, and Printmaking. **808 Gallery**

## 5.04 — 5.11 Boston University Theatre Showcase

**Monday, May 7, 4-5pm – BFA Performance Showcase 5-6:30pm – BFA and MFA Design & Production Showcase Exhibit and Reception**  
Presented by Boston University College of Fine Arts School of Theatre, the annual Theatre Showcase serves as a celebration of the Class of 2018 and the group's formal introduction to the professional theatre community. The Theatre Showcase is made possible by the Jonathan M. Scharer Fund for Career Development in Theatre Arts, through the generosity of Seymore and Vivian Scharer, and the Stewart F. Lane and Bonnie Comley Fund for Career Development. Industry professionals and alumni may request VIP seats and a headshot packet by contacting [theatre@bu.edu](mailto:theatre@bu.edu) by May 1. Free Admission • [bu.edu/cfa/showcase](http://bu.edu/cfa/showcase) • 617.353.3380 **CFA 1<sup>st</sup> Floor Studios**

## Ticket Information

All events are free and open to the public unless otherwise noted. Visit [bu.edu/cfa/events](http://bu.edu/cfa/events) for a full listing of free and ticketed events.

**BCAP/SOT • THE JOURNEY** \$15 General Admission \$10 BU Alumni • \$7.50 with CFA Membership • Free with BU ID, at the door, day of performance, subject to availability. [bu.edu/cfa/season](http://bu.edu/cfa/season) or 617.353.3380

**OI • PELLEAS ET MELISANDE** \$20 General Public \$15 BU Alumni, WGBH and WBUR members, and senior citizens \$10 CFA Membership • \$5 Students with valid ID • Free with BU ID, two tickets, at the door, day of performance, subject to availability. [cuttermajestic.org](http://cuttermajestic.org) • [bu.edu/cfa/opera](http://bu.edu/cfa/opera)

**SOM • SYMPHONY HALL** The concert is free and open to the public, but registration is requested at [bu.edu/cfa/symphonyhall](http://bu.edu/cfa/symphonyhall).

**SOT • DISSOCIA and ANTIGONE** \$15 General Admission \$10 BU Alumni • \$7.50 with CFA Membership • Free with BU ID, at the door, day of performance, subject to availability. [bu.edu/cfa/season](http://bu.edu/cfa/season) or 617.353.3380

## Venues

### Boston University Art Galleries

**808 Gallery**  
808 Commonwealth Avenue, Boston

**Commonwealth Gallery**  
855 Commonwealth Avenue, Boston

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

**The Annex**  
855 Commonwealth Avenue, Boston

### Boston University Performance + Lecture Venues

**Boston University Photonics Auditorium**  
8 Saint Mary's Street, Boston

**CFA 1<sup>st</sup> Floor Studios**  
855 Commonwealth Avenue, Boston

**Cutler Majestic Theatre at Emerson College**  
219 Tremont Street, Boston

**Gallery 5**  
855 Commonwealth Avenue, Fifth Floor, Boston

**Boston University Joan & Edgar Booth Theatre**  
820 Commonwealth Avenue, Boston

**Marsh Chapel**  
735 Commonwealth Avenue, Boston

**Studio ONE**  
855 Commonwealth Avenue, Boston

**Symphony Hall**  
301 Massachusetts Avenue, Boston

**Tsai Performance Center**  
685 Commonwealth Avenue, Boston

# SPRING 2018 EVENTS



**Boston University** College of Fine Arts





# Listen for the Pindrop at Local Brewery

**Musicology PhD student taps into new audiences with Aeronaut Brewery’s new performance series.**

by Emily White

Tucked away inside a hidden warehouse in Somerville one stumbles upon local gem Aeronaut Brewing Company, and on the occasional Sunday evening, a remarkable assortment of live music. Home-grown musicians give patrons a taste of everything from Bach to fiddles to tangos on piano, thanks to the passion of CFA’s **Jason McCool**.

McCool, a PhD candidate in Historical Musicology, loves thinking about innovative ways to discover the beauty of art, both classic and new. He learned sometimes that music is best served with a fresh local brew.

Much of the music McCool grew up listening to and studying, while groundbreaking and awe-inspiring, he saw as deserving of a new, wider audience. According to McCool, the **pindrop sessions** program at Aeronaut was born out of a desire to present some of the many inspiring musicians in the Greater Boston area in a casual setting, at an affordable price, and of course paired with delicious beer. “I like to call our programming ‘classical-ish,’” says McCool.

Since its launch in 2014, Aeronaut has established itself as a leader in community-driven events, many of which incorporate Boston-area artists. McCool became the brewery’s Arts & Culture Liaison two years ago, and in the spirit of elevating Boston’s identity as a hub of innovative artists and creative minds, established relationships with local artists and organizations to expand the programming. The pindrop sessions are presented in partnership with Boston public broadcaster WGBH and 99.5 WCRB, Classical Radio Boston.

## All Genres on Tap

Local artists. High-quality performances. Unique repertoire. The first season of pindrop sessions has curated eight events with distinctive creative experiences. “Every event uses the space differently,” according to McCool, “and while one event might feature a Beethoven symphony performed by a full orchestra, another might showcase a folk singer, and another a cabaret with Broadway-style performers. I’m quite sure there is literally at least one concert for everyone in our first season.”

McCool, a lover of Boston, says many factors brought him to BU, “but above all else, two rare qualities: the astounding excellence, intellectual rigor, and accomplishments of the faculty; and their rare, inspiring openness to new ways of thinking about music and the arts.” Through his work he explores public musicology and scholarship, and along with the faculty and his fellow School of Music students, he seeks to critically engage with the issues of the day and use his skill and passion to advocate for the arts.

This innovative program incorporates the collaborative spirit of CFA’s faculty and students and presents the ultimate community music experience. McCool believes that sharing remarkable music that most of the audience has not experienced live—“whether that be a knotty Stravinsky piece for orchestra, an Irish air played on the fiddle, a heartbreaking cabaret song about 9/11, a raucous country romp, or an acoustic guitarist playing transcriptions of Bach cello suites”—is both affirming and transformative.

McCool has poured a lot of passion into this initiative, and sees the importance in breaking down barriers between

artists and their audiences, in so doing exposing new audiences to music they might otherwise never have had the chance to encounter. **Joshua Rifkin**, CFA Professor of Music, Musicology and Ethnomusicology, agrees. Like many of his contemporaries with many years of concert experience, Rifkin recognizes “the limitations of standard presentations of classical music in particular... We need to break the mold, find something more mutually rewarding.”

In February, Rifkin brought ragtime and tango to the brewery. The concert was “devoted to piano music by the essential American composer Scott Joplin and his great Brazilian counterpart Ernesto Nazareth...it’s wonderful music, north and south. As I say, I love this music, and have done for ages: for its elegance, its exuberance, its deep soul.”

According to his advisor **Victor Coelho**, McCool has latched on to this indie form of promoting classical music. “Traditional institutions and conservatories are facing a challenge finding new generations of audiences,” says Coelho. Events like pindrop tackle the question of how orchestras can evolve and craft sustainable programming. “Jason brought Beethoven’s 5th to the brewery,” remarks Coelho. “This is a really innovative program. He understands that the time is right to move the format and spaces of this program; expanding and reimagining the experience to reach out to new audiences.”

Coelho, chair of the Musicology and Ethnomusicology department in the School of Music, explores the intersections of music in politics, culture, and history, from the Renaissance to *Hamilton*. There are no barriers between study of performance and music history. According to Coelho and his colleagues, Musicology is a forward-looking department, and the public reach of programs like pindrop sessions, started by students and alumni, have expanded outreach to audiences in the Boston area.

Students of musicology at BU, an inherently interdisciplinary program, have the chance to collaborate with departments across the university, from African American Studies and Anthropology to Engineering and Physics. “Students are listening to Kendrick Lamar and studying the Middle Ages, so it’s easy to see how perspectives can change and shift,” says Coelho.

Musicology and students like Jason McCool are cultivating in peers and in the community a sense of discovery about music past and present. According to Coelho, “the greatest moment is when the light goes on...and that’s what Jason is doing with this program.”

“In a sense,” reflects McCool, “the music always moves where it wants to move, and if we’re lucky, we get to drive the ship for a short time. Human beings will always crave peak experiences and community, and exposing ourselves to great music” is a part of that. Musical experiences like these “take us out of our mundane lives for a few moments... We need music because we need transcendence, and we should always recall, regardless of our age, the transformative power of allowing beautiful things to seep into and shape the contours of our lives.”

Sometimes, those moments of beauty come in the least expected places.

**Pindrop sessions at Aeronaut happen the first Sunday night of every month. The first season, which started in October, will host events through May 2018. Pindrop sessions are 21+.**

**Learn more at [aeronautbrewing.com/events](http://aeronautbrewing.com/events).**

TOP: An audience gathers, pints in hand, as Joshua Rifkin explains the evening’s repertoire of rags, tangos, and waltzes.

BELOW: Photo by Diana Hunt





# We the People of CFA: Seeing the Connections & Uniting a Community

**Armed with imagination and a love of bold colors, CFA alum Mia Cross creates public art for Boston neighborhood focused on a collective American identity.**

by Rebecca McDade

**Blue. Brown. Green. Hazel.**

We check boxes indicating our eye color when standing in line at the DMV and in our dating profiles, but one CFA alumna paints piercing and playful portraits of people's eyes to make a political statement and connect a community. Mia Cross (CFA'14) studied painting at BU and was commissioned last fall to create a piece of public art for Boston's Leather District titled *We the People II*.

Cross was approached by a public art coordinator for the Rose Kennedy Greenway with an incredible opportunity to create a 140-foot-long mural in the heart of the Lincoln Street Triangle. "I've grown so accustomed to the process of applying for opportunities—denials, sometimes acceptances, re-applying, etc.—so to be approached with such an amazing opportunity was an honor," beams Mia.

To arrive at a concept for her mural, Cross drew inspiration from her 2017 oil painting, *We the People*, which she considers her first resistance painting. Following President Trump's initial travel ban announcements, Cross scoured the internet for photographs of immigrants and refugees and then painted a poignant collection of their eyes.

"My goal with the original painting, and then the mural, was to recognize a diverse group of people who share an experience or call the same place home. I wanted to create a piece that said 'we are all here, we are people of the world, we are Americans, we are connected,'" states Cross. "The eyes can express a strength and power like nothing else. And the notion of having eyes wide open is to simply say: 'we are watching.'"

Shades of green, royal blue, yellow, and neon coral carry a vibrant and rhapsodic energy throughout the length of the mural in the various characters that she created. The mural is a playful abstract piece; one character even sports a head of banana hair above soulful, extraordinarily life-like eyes.

For a piece focused on our collective identity as Americans, Cross' hands-on approach speaks volumes about her own identity as an artist. Her goal is to connect with the individuals represented in her mural on a personal level and on a larger scale, her dream is to represent diversity and unite the community. Cross approached strangers of varying ethnicities and ages in the Leather District and asked to photograph their eyes. "It was important for me to create a connection between the mural and the community that passes through the area," she explains. "I wanted the neighborhood to feel a sense of ownership for the mural."

In some instances, curious onlookers approached Cross and asked if they could be included in the mural. Originally, she was planning to only include their eyes but as Cross got to know the neighborhood, she began to include other distinguishing features such as a person's hat, hair, or glasses. "People would check back in to watch my progress, excited to see their eye pop up on the wall," says Cross. "Some of these people I've connected with online, one I am meeting for tea, another came to my mural celebration party. The mural is the glue." Talk about practicing what you preach.

In total, there are 34 eyes on the mural and each pair took Cross about two hours to paint. In an effort to include as many individuals as possible, Cross used the eyes of two different people on several of the characters. For one of the characters, the left eye belongs to a homeless man who frequently stopped by to visit and the right eye belongs to a man who worked nearby. "They might never meet, but their eyes are now planted on the same face!" describes Cross. "It's not too complicated. At the end of the day... we are all just people."

"Art has the unique ability to defy boundaries that exist between people—different spoken languages, cultures, histories, ways of perceiving the world.," says Cross. To experience the same piece of art "automatically connects you to the people who've looked before or the people who will look after. Your experiences are now intertwined," reflects Cross. "I hope that viewers take away that we are all connected and, we the people, are all in this together!"

From wrapping up this incredible piece of public art on the Greenway to completing multiple residencies to exhibiting throughout Boston, Cross has continued to expand both her portfolio and her network in just the few short years since graduating from BU. Cross, who recently moved into a studio on Harrison Ave in the South End, clearly has the drive, passion, and imagination to create a career for herself that is outside of the traditional lines, helping the art scene grow and thrive in Boston. We can't wait to see how she colors the world around her.

Want to see more of Mia's work on and off the Greenway? Check out her Instagram @miauxart!



**ABOVE:** Mia Cross and "We the People II" watch the city buzz by. If you snap any photos of the mural, tag #wethepeople2 to connect with your community.

**LEFT:** The left side of the mural, which can be spotted at 109 Lincoln Street.



# Setting New Stages

## The Opera Institute Expands into the Boston Theatre Scene.

by Sydney Narvaez (COM'19)

The **BU School of Music Opera Institute** is immersing itself into the Boston theatre scene with the spring performances of *Albert Herring* and *Pelléas et Mélisande*, heading to the stages of Emerson College's Paramount Center and Cutler Majestic Theatre.

The Opera Institute (OI), a two-year professional performance curriculum, accentuates high-level musical training and combines a theatrical approach with an emphasis on acting and movement skills. It encompasses all levels from undergraduate and graduate voice majors through its post graduate certificate. Within the unique collaboration of the School of Music's Opera Institute with the School of Theatre, students from the Design and Production program can participate in the visual creation of productions under the School of Theatre faculty and a guest stage director.

This season, OI expanded its reach further into the Boston theatre scene by working with local theatres to discover new venues. Artistic Director **William Lumpkin** and Managing Director **Oshin Gregorian** found Emerson's Paramount Center and Cutler Majestic Theatre to continue to provide valuable experiences for all School of Music and School of Theatre students involved. Additionally, the new College of Fine Arts Production Center brings convenience and new energy to students. Lumpkin and Gregorian agree, "the center provides further pedagogical and experiential value for all of the students involved in the productions, which we believe will manifest itself in an exciting way on the stages we occupy."

To open the season, Opera Institute staged *Albert Herring* in the Paramount in February, designed in the new CFA Production Center at 820 Commonwealth Ave.

One of the spring 2018 operas is Debussy's rarely performed *Pelléas et Mélisande*, which Gregorian and Lumpkin describe as both "sensual and mysterious." This production serves to promote the Opera Institute's mission of exploring adventurous and unusual repertoire, inviting singers, orchestral musicians, and design teams to take an equally adventurous and unusually artistic journey.

Started a fight, 'cause  
they said I was tight.

Albert Herring staged at the Paramount. Courtesy of Oshin Gregorian.

## *Pelléas et Mélisande*

**Saturday, March 31, 7:30pm  
& Sunday, April 1, 2:00pm**

*Presented by Boston University College of Fine Arts  
School of Music: Opera Institute and School of Theatre*

An opera in five acts with music by Claude Debussy ▪  
Conducted by William Lumpkin ▪ Stage Direction by  
E. Loren Meeker ▪ Sung in French with English supertitles.

**Emerson Cutler Majestic Theatre**  
**219 Tremont St, Boston, MA**  
**[cutlermajestic.org](http://cutlermajestic.org)**

**Tickets:** \$20 General Public ▪ \$15 BU Alumni, WGBH and  
WBUR members, senior citizens ▪ \$10 CFA Membership  
\$5 Students with valid ID ▪ Free with BU ID, two tickets,  
at the door, subject to availability.

**Learn more at [bu.edu/cfa/opera](http://bu.edu/cfa/opera).**



# Beyond the Classroom and Into Boston

## CFA Students Selected to Display Work for New Audiences at Marketing Conference.

by Daniella Weiss (COM'19)

Each year, inbound marketing company HubSpot presents the INBOUND marketing conference right in the heart of Boston. This four-day event draws in marketing specialists, young business professionals, and speakers from around the world to participate in various keynote and breakout sessions. Speakers this past year spanned a wide range including notable figures such as Andy Cohen, John Cena, and Michelle Obama, just to name a few. The event garnered the participation of more than 21,000 attendees, had representation from 104 countries, and hosted 273 speakers total. The event is meant to inspire, educate, and propel growth among those working in marketing and various businesses today.

This past September, the INBOUND conference took to the Boston Convention & Exhibition Center once again. Amongst the many invitees were a select group of CFA students asked to exhibit their artwork throughout the event. The group of participants included current graduate fine arts students as well as alumni. **Ika Chang** (CFA'18), a second year graduate student working towards an MFA in Painting, was chosen to display work along with the group in the VIP area of the convention center. "The VIP room doubled as a lounge space and gallery space," said Chang.

"This is the first time since starting grad school that my work was shown. It was a special milestone for me," remarked Chang. Although the VIP section included a small select group, these students were ecstatic to display their work publicly for new viewers to see. "All I can speculate is that now a handful of important people in the business world have seen my work and name. A fun fact is that Michelle Obama spoke at this event. Who knows? Maybe she saw our work!"

Once the conference opened, these CFA students were also extended a chance to tour the convention center and observe the last decisions made prior to the event beginning. "We also got to see how the space was being used, as it was a VIP resting area for people who were attending the event," recalls **Matthew Sadler** (CFA'18), graduate student in the MFA Painting program. He reflects on the enjoyment of meeting the team that oversaw the entire design of the event from start to finish. Listening to the organizers "explaining their vision for the space, and being there on hand to help install our work, was an extremely rewarding experience," says Sadler.

Besides solely displaying their artwork at the event, these CFA artists were expected to play a role in the installation and deinstallation of their exhibits before and after the event. "Given it was a business setting, it was a very unusual opportunity to show artwork, compared to a traditional gallery space," said Chang.



Photos by Andriy Portyanko.

“Art and design are also components in any successful business. What we are learning at CFA will be essential for our artistic endeavors in the future, both in a creative capacity and also in any future job prospects.



Chang recounted the setting of the event as "a glamorous corporate event for millennials—think blue and pink lights, a beanbag chair mountain, and marquees displaying tweets in real time." The conference was designed to be sophisticated and attract a wide range of business professionals, especially millennials. "I was overwhelmed when I first entered the conference hall," said Chang.

For these students, this opportunity was an excellent chance to display their work in an out of the ordinary setting. "I enjoyed seeing our work in a different context other than a gallery space and in a much more public place, both in size and foot traffic," said Sadler. "Our artwork being seen by thousands of people was an incredibly amazing opportunity!"

INBOUND granted the students a chance to step outside of the BU and CFA bubble, especially as they work toward graduating in May. "I enjoyed having this chance to peek inside a very different world that I wouldn't see normally in my career-sphere," said Chang. "It was also memorable to experience this place with my peers and professor. As the environment was so vibrant and festive, it was a good way to celebrate our work being shown."

The opportunity as a whole was a terrific way for these School of Visual Arts students as well as CFA to gain exposure to a wide audience beyond BU. As the entire conference was being planned, it was a request for student artwork from a local university in Boston to be displayed. These students detailed that BU was listed next to their artwork, which sparked interest and conversation from observers. Looking toward the future, as INBOUND is an annual event, CFA hopes to partner with the conference and and display student work once again.

As **Josephine Halvorson**, Chair of Graduate Studies in Painting, reflects, this unique exhibition "was an important professional experience for our graduate students, both current and alumni. They learned about the particularities of a space, working with union labor, transporting their work to and from the venue, and the conditions of the artworks' viewing. We are so proud of them and their hard work."

As the INBOUND 2017 event was primarily a business marketing conference, the placement of the CFA students' work may seem obscure. However, Sadler reflects, that "art and design are also components in any successful business. What we are learning at CFA will be essential for our artistic endeavors in the future, both in a creative capacity and also in any future job prospects." The entire experience of INBOUND 2017 is one these talented CFA students and budding young professionals will carry with them for a lifetime.

**MFA student and graduate artists selected to arrange and display work at the conference: Ika Chang, Catherine Della Lucia (CFA'17), Stephanie Doane (CFA'17), Marisa Gilbert (CFA'17), Kelsey Lahey (CFA'18), Matthew Sadler (CFA'18), and Ruowen Wu (CFA'17).**

Learn more about the School of Visual Arts MFA in Painting and other graduate programs at [bu.edu/cfa](http://bu.edu/cfa).



# Overdrive

## CFA Housewarming for the new Booth Theatre showcases Boston University's newest stage and production spaces.

Guests mingle in Booth's mirrored lobby at the building's Housewarming. Photo by Natasha Moustache.



Hundreds of students, alumni, faculty, and friends visited the newest performance space—Boston University Joan & Edgar Booth Theatre—at its “Housewarming” on December 7, 2017. The mirror-inspired design of Booth encouraged visitors to leave their own reflections.

Find more at [bu.edu/cfa/booth](http://bu.edu/cfa/booth).

# s p a r k

Volume Three, Issue Three

*Spark* is a tri-annual publication of Boston University College of Fine Arts that aims to fully celebrate CFA's artistic and academic endeavors through visual and editorial storytelling. *Spark* features students, faculty, and programs from the School of Music, School of Theatre, and the School of Visual Arts.

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