



spark

View from 855 Commonwealth Ave. Photo by Logen Zimmerman.

The View *from the Top*

Welcome to 2016. We hope that you've had a chance to relax, recharge, and maybe even make some resolutions!*

Artists have a love/hate relationship with starting over. That phrase "from the top" often comes after a mistake; someone missing a note or a line, or even losing a Photoshop file. Yet it's through the repetitive process of going back to the drawing board that artists find a path through the material, making new discoveries along the way.

In that spirit of new beginnings, this issue brings you stories of artists bringing fresh perspectives to the STEM fields, new courses that foster an atmosphere of collaboration, and a sculptor whose work in other countries teaches him about the commonalities of humanity. As we look forward to a 2016 filled with repeated beginnings and satisfying endings, we invite you to join us in the conversation. From the top! — *Emily Wade*

*If the resolution was to give up sweets and you didn't make it, we understand. Neither did we.

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Boston University College of Fine Arts
855 Commonwealth Avenue
Boston, MA 02215

Expanding Space

CFA celebrates revival of recording tradition

by Anna Whitelaw (COM'19)

The inaugural record's title and centralized theme focus on the idea of "Expanding Space," and the theme has been presented to the composers and students separately so each group can conceptualize their own meaning of the phrase. Saba hopes the listeners will be intrigued by how space can be thought of musically, regarding breath and sound, or in a broader sense, such as celestial space. Regarding the theme, she says, "We're hoping to open the conversation between the students and the faculty, so there will be more artistic handling throughout the process between the composers and the students." The record will also be used as an additional (and somewhat unique) recruitment tool as the School attracts woodwind and brass players in the ensemble. Grammy Award-winning producer, Jesse Lewis, who has been involved with productions in Boston and California, will take their visions and create fluid, melodious results translated through the instrumentalists.

This isn't Lewis's first time working with Boston University. He spoke at the "Are We Listening?" symposium on music, change, and challenge, hosted by the College of Fine Arts in 2013, on the resurgence of vinyl in the recording scene made possible by 3D printing. Lewis was chosen because Saba and her colleagues believe he can bring fresh eyes (and ears) to this project. Inspired by his participation, the School of Music is considering release of a limited edition vinyl pressing after the initial CD is made. Lewis is also excited about how this record has the possibility of bringing together engineering, visual art, and music students in a cohesive, multidisciplinary project. The process will also enable classical music students to work in other environments on campus with new peers, resulting in an educational experience that is innovative and unique.

In addition to the collaborative possibilities inherent within this project, the Boston University record label will also allow students and faculty to have full control and artistic license over their work. This idea also links to work done in the 1970s, when the Boston University Symphony Orchestra recorded and released multiple records. In 1976, the orchestral ensemble even won silver at the Karajan Awards in Berlin, Germany. These records are still in the possession of the College of Fine Arts and Saba hopes that this project can also increase awareness and interest in these past releases.

Most importantly, this project is a learning experience for the students. Instead of recording at the Tsai Performance Center, as they've done in the past, the students will be recording in a professional studio at WGBH with the help of Boston University staff. Students will be able to see the process behind the making of a record and become familiar with a professional studio environment. Students will come away with recordings that are materially different from live concerts, which are spontaneous and singular. They will instead have recordings that are honed until their sound is perfect. Saba is excited because relatively few schools in the northeast are currently making wind ensemble records, and she is confident that people will be eager for the album's release. The record will also be used as a recruitment tool to grow the number of woodwind and brass players in the ensemble. The School of Music thinks that this revival will "restart what we hope will be a long tradition of releasing records."

This spring, BU Wind Ensemble will perform works by Richard Cornell (February 23) and works by Rodney Lister (April 21) at the Tsai Performance Center. Recording will take place in the spring of 2016 and 2017, with the intended release of the full album in the fall of 2017. In the meantime, videos and snippets of songs will be released so those interested can follow the recording process of the ensemble.

Anna Whitelaw is a freshman Public Relations major in the College of Communication. Anna is currently working with the College of Fine Arts Department of Communications as a Public Relations Assistant. She was a participant of FYSOP (First-Year Student Outreach Project), is currently a member of the PRSSA (Public Relations Student Society of America), and is looking forward to becoming more involved at Boston University through both COM and CFA.

On paper, the Boston University Wind Ensemble can be described as an assemblage of winds, brass, percussion, harps, a string bass player, and a pianist. Yet according to Conductor David Martins, musicians within wind ensemble have a different culture, and appeal to a different demographic than the orchestral ensembles. Could these points of distinction make room for new opportunities? The School of Music thinks so, and is featuring the Wind Ensemble in a new venture aimed at growing the educational experience for School of Music students: a record.

This undertaking, according to School of Music Manager of Ensembles, Alix Saba, is important to the School because it enables a new breadth of repertoire to be shown, and taps into resources already available at the University. The idea was initially proposed by Shane McMahon, Manager of the Media Production Studio, who, according to Saba, "sees this as a learning opportunity for [music] students, but also a way to bring in students outside the classical music canon or individuals who wish to experiment with classical music." Saba also considers the record a great way to connect the faculty to the 80 undergraduate, graduate, and PhD students that comprise the Wind Ensemble.

The School of Music is also engaging the music composition department by approaching faculty members to compose the pieces for the album. The four works that will be featured are being written by Boston University professors Richard Cornell, Rodney Lister, Ketty Nez, and John Wallace.

"I see this as a learning opportunity for students, but also a way to bring in students outside the classical music canon or individuals who wish to experiment with classical music."



Photos by Anna Whitelaw

Live and In Color

Kirsten Greenidge on her new play *Baltimore*

by Denae Wilkins (COM'18)

Photo by Victor Tongdee

"I've always been a little dramatic. Children we liked and who were nice to us got big speaking roles. Those who were rude to us at any point were things like rocks and trees."

**"Once riding in old Baltimore,
Heart-filled, head-filled with glee,
I saw a Baltimorean
Keep looking straight at me."**

Excerpt from Countee Cullen's *Incident*

Few things are more intimate than meeting an artist for the first time and quizzing them about their art. But playwrighting professor Kirsten Greenidge sat across from me at the round table in her office and readily opened up to me about her journey of becoming a playwright. "I've always been a little dramatic," Greenidge explains. She goes on to tell me about how she spent her childhood years, spearheading the theater company she created with her sister and neighborhood friends. Their main performance space being her parent's living room. "Children we liked and who were nice to us got big speaking roles. Those who were rude to us at any point were things like rocks and trees." Greenidge admits she has grown a lot since those neighborhood productions, and adds, "I am now a much more collaborative artist, I hope."

Before coming to BU in 2012, Greenidge taught playwrighting at the University of Iowa, where she received an MFA in Playwriting in 2001. She also taught at both the Boston and Cambridge Centers for Adult Education. The biggest difference between her experiences at those institutions versus BU is the time she got to spend with her students. As she explained to me, "It was a wonderful experience, but I met with students for 6 weeks, and then they were gone. I still kept in touch with them, but it wasn't the same. Here, I get to know a student's writing over the course of a few years." During her time at CFA, she has taught students who are strong writers and very determined playwrights, and students who at some point unintentionally stumbled upon the playwrighting track.

Greenidge herself discovered she wanted to be a playwright in the 7th grade. It was August Wilson's performance of Joe Turner's *Come and Gone* at the Huntington Theatre Company

that made Greenidge want to become a playwright in earnest. "It was the first time I saw black people on stage who weren't in a musical," she explains. "I had never seen a straight play featuring black people telling a story. I loved it." Yet, her moment of enlightenment left her with a singular question: Was it possible for her to become a playwright as a black woman? Despite attending a school where all of her teachers encouraged her to become a writer, and having parents who encouraged her interest in writing as well, Greenidge felt pushback from the rest of the world.

Somewhat defeated, she kept her dream of becoming a playwright to herself until a teacher at Arlington High School reignited her love for writing plays. Despite that, Greenidge attended Wesleyan University as a U.S. History major with a concentration in the antebellum period. Yet, it was also in college that she took her first playwrighting course, and once she found her way back to playwrighting, she began taking as many playwrighting and theater courses as she could before she graduated.

Greenidge's skills as a writer and educator have not only touched Boston University classrooms, but will now be felt on BU's stage. *Baltimore*, her latest play, will premiere this February as a joint production of New Repertory Theatre and Boston Center for American Performance through the Boston University New Play Initiative. Commissioned for the Big Ten Consortium in 2014, there were limitations to which Greenidge had to adhere when writing the play. The commission stipulated that a minimum of six female roles be included, and the play had to tackle an issue that was pressing for the school the playwright was commissioned from, Greenidge's alma mater, the University of Iowa. As happens so often, the most pressing issue at the time was race.

Baltimore centers around a racially charged experience involving an RA and the students that live on her floor. After Shelby Wilson is let go from her position in the athletics department, she becomes a Resident Advisor to a group of freshmen. The inciting action of the play pins one student

against another, and it is up to Shelby to mediate the situation. *Baltimore* explores the complexities of racism from the perspective of eight racially diverse college students.

The name of the show was inspired by *Incident*, a poem by Countee Cullen, but Greenidge says *Baltimore* became timelier when the brutality cases in Ferguson, MO, Baltimore, MD, and New York City erupted. As a result, a unique aspect of Greenidge's play is the production's constant need to change depending on the current cultural climate. Currently, Greenidge is trying to answer the question: "How will present-day race relations shape the audience's perception of this play?"

"I write about race a lot," Greenidge affirms as our interview comes to a close. "I've watched movies and TV shows where there were only one or two black people in the cast, and it wasn't until I saw August Wilson's play that I saw black people shown with dignity." It goes without saying that race has historically been a *taboo* topic of conversation, but for Greenidge, it is necessary that we speak about it. Especially given the current climate of racial tension in the U.S.

Prepare to be entertained by *Baltimore*, but also informed. Greenidge's hope for this play is that it stimulates, but does not aggravate the audience. That her words will provoke questions, but not necessarily answer them, and that the audience leaves with a desire to go out and find those answers for themselves.

For more information about show dates and tickets, visit bostontheatrescene.com.

Denae Wilkins is a sophomore Public Relationships major in the College of Communication. Denae is currently working with the College of Fine Arts Department of Communications as a Public Relations Assistant. She is an active member of an array of organizations on campus including The Callbacks, BU's sketch and improv comedy group, BU Culture Shock, an online publication funded by the Howard Thurman Center, and WTBU, BU's radio station.

Steaming Ahead

Students find commonality at the intersections of art and science

by Brooke Yarborough and Emily Wade

To be an artist or a scientist, one must be both curious and inventive. One must practice rigorously, accept the occasional defeat, and persevere in the face of constant questioning.

It is only natural that STEM+Art=STEAM initiatives are appearing throughout the US, as educational experts become increasingly aware of the fundamental importance of creativity in the sciences.

As a leading research institution, Boston University offers the opportunity to create an interdisciplinary path forward for students who are passionate about the arts and STEM fields. *Spark* had the pleasure of interviewing a few of these trailblazers, and in the course of writing this story, we learned that Albert Einstein played Violin, Max Planck wrote an opera, and that the spirit of DaVinci, probably the most famous of all Artist/Engineers, is alive and well within our students.

question one

How do you relate ____ & ____?

Engineering and Art

GF The primary focus of the Technology Innovation Scholars Program (TISP) is Boston Public Schools. Our Ambassadors help students use math, science, creativity, and teamwork to design solutions to societal problems, the problems kids care about. One recent design challenge was an origami-based challenge funded by NASA. High school students worked alongside BU's engineers to create a model, based on the principles of origami, of the James Webb Space Telescope. The Webb Telescope will be able to see more than 1 million miles from Earth, exposing galaxies never seen before. It is the first of its kind to actually employ origami. Approximately 30 minutes after launch, the telescope will start to unfold exposing the sunshield and mirror that allow it to collect greater wavelengths of infrared radiations than the Hubble telescope. In the model, students were challenged with fitting the solar panel, antenna, computer, and camera—all the things it needs to do its job—into the space craft bus, using origami. Using creativity and teamwork, students had to make sure it worked, and make sure each of the pieces fit, all while learning the important lesson of trial and error.

Science and Music

HS I compose both acoustic and electroacoustic music that incorporates live instruments and electronic sounds. I'm fascinated by sound—natural, instrumental, and computer-made—and do quite a bit of analysis of sounds that interest me to compose my music. I rely on an understanding of the principles of acoustics, perception, and digital signal processing for both sound analysis and creating the electronic component of my pieces.

Sculpture and Engineering

JV It may sound cliché, but engineers are the artists of science. People need to be seduced and intrigued by a product, and there is a need for those with an aesthetic background to step in, and bridge the gap between traditional manufacturing and product design and the arts. With initiatives like STEAM, visual arts are becoming less and less inaccessible to scientists and engineers.

Violin and Physics

NU Both music and physics have a systematic way of portraying something that is very abstract. Physics seeks to understand the world: why things are the way they are and why we're here. In the same sense, music helps us understand who we are as humans. It has the power to encapsulate our perception of something, our emotions, into the physical world.

Music Composition and Physics

DC I know [an intersection] exists, but for me, I think music composition and physics appeal to the same sorts of ideas. Both take a high level of mental rigor and are process-oriented. This is especially true for music composition. You need to have the mental discipline to impose boundaries on the score, to apply a set of rules. Both require a high level of symmetry, and the ability to look at different perspectives. It takes a strong creative aspect to navigate that landscape.

Music Performance and Neuroscience

KC Speech and noise are hot topics in auditory science. We're at a point in neuroscience where we can really look at and understand the brain. In 2014, I organized the first BU Music and the Brain Symposium. Through research, I found that those with musical training perform better in certain environments. They are able to discern a target talker in a social situation. And they possess possible enhancements in cognitive functioning that further improve their ability to remember details, and attend to other objects. While the findings are elusive—we're still trying to determine whether it's musical training or just some other innate quality that brings on these skills—if this is real, and musical training allows one to hear more saliently and improve cognitive abilities, there is a great deal of potential in this study for the future of auditory research.

question two

STEM + ART = STEAM

Why are the arts an important component to the traditional STEM educational model?

NU Learning how to play an instrument teaches you how to learn other things. When one is an artist, they need to have a broader view of the world. As a musician, I need to understand the context of a piece. Violin has given me the building blocks to understand these bigger concepts, to become immersed in history and culture. BU is the ideal place to pursue both courses—the arts help me understand the bigger picture.

JV There is a need for a curriculum shift in Engineering. 3D printing is very mature for prototyping, and it's a great way to show products to clients, but there is work to be done for clients to believe in the materials, to understand their possibilities and limitations. Engineers often work with heavy materials, and the range of materials available for rendering on 3D printers is growing, but the gap is in the theoretical understanding, accessing realistically where the materials can be use.

JV BU has worked out very well for me. I am double-majoring in Sculpture and Mechanical Engineering with a concentration in Energy Technology. The program at CFA took me through the foundations of the fine arts, the process of relearning how to draw, and understanding the techniques of the old masters. I also had opportunities to meet and talk with visiting artists like Janet Echelman, who makes sculptures on a monumental scale. I'm hoping to get my Masters in Structural Engineering. I am interested in historical restoration work, and plan to use my varied background to retrofit historical buildings in ways that are energy-efficient.

KC Scientific study helped me better understand music, and musical training aided me in interpreting neuroscience. In a science lab, students ask unanswered questions, but in the music studio, you already know the result—the notes, the composition—but you have to figure out how to get there.

HS I teach the electronic music composition course at BU, and am impressed by the diversity of students who enroll in the class. The Engineering students are always so excited to apply their technical knowledge to the creation of a new piece of music, and the Performance majors leave with a basic understanding of the principles of acoustics, and hopefully a better understanding of how their instruments produce sound. I studied both math and music as an undergrad. Being able to engage with students from tech and music is a great fit.

KC BU was the only place I could study with a Principal Tuba of the Boston Symphony Orchestra, and also study neuroscience. One thing I realized once I got here is that BU's Sargent College has one of the best programs for Speech, Language, & Hearing research.

DC When it comes down to it the odds that you'll be an academic or researcher as a physicist are lower than you'd think. While it's taking a great deal of self understanding and self motivation to pursue both degrees, I'm proving that it's okay to do more than one thing. BU is giving me a well-rounded education, and while my goals come into focus over the next four years, I am putting myself into the best place for after graduation.

GF There is so much value to cross-pollination on campus. Our Engineering students have grown up in a digital world. Not only do they expect design that is efficient and effective, it also needs to be comfortable. At the end of the day, they want someone to want to use it and interact with it. Our Singh Imagineering Lab is a sandbox for engineering experimentation. We help students take their ideas for innovations, and make them into a reality, giving them the resources to take on extracurricular engineering initiatives and think about new ways to address society challenges.

question three

How has BU helped you reach your educational goals?

HS Heather Stebbins (CFA'16)
Music Composition - Electronic Music

JV Juliette Vandame (CFA'16, ENG'16)
Sculpture + Mechanical Engineering

KC Kameron Clayton (CFA'15, CAS'15)
Tuba + Neuroscience

DC Daniel Collins (CFA'19, CAS'19)
Music Composition + Physics

NU Nathan Ullberg (CFA'18, CAS'18)
Violin + Physics

GF Gretchen Fougere, College of Engineering
Associate Dean for Outreach + Diversity

Gretchen Fougere oversees the Technology Innovation Scholars Program (TISP). TISP recruits and trains the College's most talented engineering majors to give interactive, fun presentations to 3,000K-12 students that frame engineering as a way to explore design process, allowing students to see themselves as problem solvers and future leaders of technological innovation.



January

1/22 — 3/4

Stacey Piwinski: It's not you, it's me

Stacey Piwinski (CFA'99,'00) uses textiles and found materials to create intricate weavings that consider the passage of time, the facility of materials, and interpersonal relationships. Opening Reception: January 22, 6–7:30pm • Sherman Gallery

1/22 — 3/20

Qualities of Stillness: Paintings by Joseph Ablow

The exhibition surveys three decades of still-life painting by BU Professor Emeritus Joseph Ablow, whose compositions expand still-life painting conventions and illuminate the relationship between pictorial space and depicted objects. Opening Reception: January 21, 6–8pm • Stone Gallery

1/25 + 3/21

Muir String Quartet

January 25, 8pm + March 21, 8pm Grammy Award-winning string quartet comprised of Peter Zazofsky (violin), Lucia Lin (violin), Steven Ansell (viola), and Michael Reynolds (cello) Tsai Performance Center

1/26 + 2/4 + 2/5 + 2/12

Music Faculty Recital Series

January 26, 8pm Trumpeter Terry Everson and pianist Shiela Kibbe perform works by Paul Emmanuel, Paul Hindemith, Karl Pilss, and Maxwell Davies. Tsai Performance Center

February 4, 8pm Bass trombonist Gabriel Langfur performs with pianist Shiela Kibbe and tenor trombonists Brittany Lasch, Don Lucas, and Michael Tybursky. CFA Concert Hall

February 5, 8pm Featuring saxophonist Jennifer Bill and pianist Yoshiko Kline CFA Concert Hall

February 12, 8pm Boston Choral Ensemble directed by Andrew Shenton performing Arvo Pärt "Passio" (St. John Passion). Part of Society for Christian Scholarship in Music conference, hosted by Boston University. Marsh Chapel

1/29 — 3/20

Paul Emmanuel: Remnants

Featuring artworks related to Emmanuel's *The Lost Men France*. The centerpiece is five large silk banners depicting the artist's body bearing the names of deceased WWI Servicemen, underscoring concepts of loss and memory. Opening Reception: January 28, 6–8pm • 808 Gallery

February

2/1

Contemporary Perspectives Lecture Series: Walton Ford

Working in the style of such luminaries as James Audubon, Ford's imaginative yet frighteningly realistic life-sized images of animals draw from traditional natural history painting, while subverting expectations. Through the strange interplay of species, Ford creates a riotous carnival of violence and sensuality that reveals as much about human nature as it does the animal kingdom. Jacob Sleeper Auditorium • 6:30pm

2/10 — 2/28

Baltimore

Kirsten Greenidge, playwright • Elaine Vaan Hogue, director A rolling world premiere commissioned by the Big Ten Theatre Consortium. Part of the BU New Play Initiative, Greenidge explores the complexities of racism from the perspectives of eight culturally diverse college students in this world premiere, co-produced by Boston Center for American Performance and New Repertory Theatre. BU Theatre, Lane-Comley Studio 210 • Ticketing Code: NPI

2/11 + 3/28

Boston University Symphony Orchestra

February 11, 8pm Performing works by Claude Debussy and Richard Strauss's *Don Quixote*, featuring BSO cellist and BU alumnus Mihail Jojatu (CFA'05). Tiffany Chang, conductor • Tsai Performance Center

March 28, 8pm Featuring the BU Concerto Competition Winners. Matthew Scinto and Lina Gonzalez, conductors • Tsai Performance Center

2/19 — 2/21

The Hothouse

Harold Pinter, playwright • Tim Spears, director A black comedy set in a government-run mental institution revolving around a sinister murder plot hatched against a backdrop of corruption, sexual favors, and hopeless bureaucratic ineptitude. Calderwood Pavilion at the BCA, Wimberly Theatre • Ticketing Code: Theatre

2/19 + 3/18 + 5/2

Time's Arrow

February 19, 8pm Performing works by Philip Grange, Judith Weir, Morton Feldman, and James Tenney. CFA Concert Hall

March 18, 8pm Performing works by Nico Muhly and Cornelius Cardew with Boston University Singers. Marsh Chapel

May 2, 8pm Performing works by Beat Furrer, Dave Smith, John White, Michael Parsons, and Morton Feldman, among others. CFA Concert Hall

2/23 + 4/21

Boston University Wind Ensemble

February 23, 8pm Performing works by Eric Whitacre, Aaron Copland, Richard Cornell, Ralph Vaughan Williams, and Philip Grange. David Martins, conductor • Tsai Performance Center

April 21, 8pm Performing works by Percy Grainger, Igor Stravinsky, Rodney Lister, Steven Stucky, and Dana Wilson. David Martins, conductor • Tsai Performance Center

2/25 — 2/27

TransCultural Exchange: Expanding Worlds

The 2016 International Conference on Opportunities in the Arts brings together artists, curators, residency directors, and other arts professionals to discuss the vital role of art in social and political interventions. In addition to hosting workshops and panels, the conference promotes possibilities for artists to collaborate with those in other disciplines, including medicine, architecture, engineering, and more. More details: transculturalexchange.org

2/25 — 2/28

Così Fan Tutte

Wolfgang Amadeus Mozart, composer • Lorenzo Da Ponte, libretto William Lumpkin, conductor • James Marvel, stage director This popular operatic comedy, sung in Italian with supertitles in English, pairs Mozart's glorious music with Da Ponte's skillful libretto. Loosely translated as "they all do it," fidelity is challenged in order that truth and wisdom might be gained, and the comedy of disguises juxtaposed with the power of deceit lead to an unexpected climax. Boston University Theatre • Ticketing Code: Opera

2/26 — 2/28

After the Fall

Arthur Miller, playwright • Sidney Friedman, director A powerful and moving study of a contemporary man struggling to come to terms with himself and his world by probing back into the revealing and often painful events of his past. TheatreLab@855

March

3/24

Contemporary Perspectives Lecture Series: Aaron James Draplin

Born in the American Midwest, Draplin's work is inspired by rustic Americana, bringing blue collar American imagery, vernacular, and work ethic into 21st century design. Founder of Draplin Design Co., he has worked with Nike, Patagonia, Burton Snowboards, and the Obama Administration. One of his best-known creations is the Field Notes notebook, which serves as a touchstone of timelessness in contemporary design. Jacob Sleeper Auditorium • 6:30pm

3/25 — 5/7

The Space After: Nina Bellucci, Erika Hess, & Stacey Mohammed

The exhibition features the work of three BU Alumni—Nina Bellucci (CFA'09), Erika Hess (CFA'09), and Stacy Mohammed (CFA'10). Through image, color, and form, the artists interpret the everyday through personal histories and narratives. Opening Reception: March 25, 6–7:30pm • Sherman Gallery

April

4/9 — 4/24

MFA Thesis Exhibition

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

4/11 — 4/30

Center for New Music: Beat Furrer in Residence

April 16, 8pm New York-based Argento Ensemble performing works by Austrian composer Beat Furrer. CFA Concert Hall

April 28, 7:30pm Sound Icon with IRCAM, the French Institute of Musical and Scientific Research, performing works by Beat Furrer, Tristan Murail, and Pierre Boulez. Institute of Contemporary Art Ticketing Code: ICA

April 29, 8pm JACK Quartet with IRCAM performing works by Jonathan Harvey and Chaya Czernowin. Institute of Contemporary Art Ticketing Code: ICA

4/14 — 4/17

A Midsummer Night's Dream

Benjamin Britten, composer • Benjamin Britten and Peter Pears, libretto • William Lumpkin, conductor • Tara Faircloth, stage director Britten conjures some of the most beautiful and ethereal music ever set to Shakespeare's classic tale. The story interweaves the adventures of four young lovers, a roaming comedy troupe, a royal couple, and their interactions in an enchanted fairy kingdom. Sung in English with supertitles. Boston University Theatre Ticketing Code: Opera

4/26

BU Symphony Orchestra & Chorus

Performing Arnold Schoenberg's *Friede auf Erden*, op. 13, Beat Furrer's *Zwei Studien Fur Orchester* (American Premiere), and Ludwig van Beethoven's Symphony No. 9. Ken-David Masur, conductor • Symphony Hall • 8pm • Ticketing Code: Symphony

4/27 — 5/1

Prometheus Bound

Aeschylus, playwright • James Kerr, translator • Jonathan Solari, director High in the Caucasus at the ends of the earth, Prometheus is chained to a rock with a bolt through his chest. He talks of a secret that should not be told for fear of its power being lost. This secret is so important that its secrecy could be our salvation. Veiled in myth, Aeschylus presents the most sophisticated and brutal of all of his tragedies, both linguistically and thematically. BU Theatre, Lane-Comley Studio 210 Ticketing Code: Theatre

4/29 — 5/6

BFA Thesis Exhibition

Featuring works by graduating seniors in painting, sculpture, graphic design, printmaking, and art education. Opening Reception: April 29, 6–8pm • 808 Gallery

4/29 — 5/6

Parade

Book by Alfred Uhry • Music + Lyrics by Jason Robert Brown Clay Hopper, director The tragic, true story of the trial and lynching of Leo Frank, a man wrongfully accused of murder. Amid religious intolerance, political injustice, and racial tension, this stirring Tony Award-winning play is a moving examination of the darkest corners of America's history that explores the endurance of love and hope against all odds. Sponsored in part by the Stewart F. Lane (CFA'73) and Bonnie Comley Musical Theatre Fund. Boston University Theatre Ticketing Code: Theatre

May

5/2

Boston University Theatre Showcase 2015

A celebration of the School's graduating students and their formal introduction to the professional theatre community. BFA Performance Showcase • 4pm. BFA + MFA Design & Production Showcase Exhibit and Reception • 5–7pm • CFA, 1st Floor Studios

5/13 — 5/15

George Orwell's 1984

Clay Hopper, director A special Commencement weekend event performed by Classic Repertory Company, New Repertory Company's flagship educational touring company. Boston University Theatre Ticketing Code: New Rep/CRC

Ticket Information

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

NPI \$30 general admission; \$25 seniors, New Rep subscribers, Huntington Theatre subscribers; WGBH and WBUR members, and groups (10+); \$15 CFA Membership; \$10 Student Rush; free with BU ID at the door, day of performance, subject to availability.

Theatre \$12 general admission; \$10 BU Alumni, WGBH and WBUR members, and Huntington Theatre subscribers; \$6 CFA Membership; free with BU ID, at the door, day of performance, subject to availability.

Opera \$20 general admission; \$15 BU Alumni, WGBH and WBUR members, Huntington Theatre subscribers, and seniors; \$10 CFA Membership; \$5 with student ID; free with BU ID at the door, day of performance, subject to availability.

New Rep/CRC \$20 general admission; \$18 WGBH and WBUR members, Huntington Theatre subscribers, and seniors; \$15 BU Alumni and groups (10+); \$10 CFA Membership, New Rep subscribers, BU Parents, and Student Matinee; free with BU ID at the door, day of performance, subject to availability.

Symphony Hall \$25 general public; \$12.50 CFA Membership; free with BU ID, at the door, day of performance, subject to availability. Box Office: bso.org • 617.266.1200

ICA \$20 general public Box Office: icaboston.org • 617.478.3100

Box Office: 617.933.8600
bostontheatrescene.com

Venues

Boston University Art Galleries

808 Gallery 808 Commonwealth Avenue

Sherman Gallery 775 Commonwealth Avenue

Stone Gallery 855 Commonwealth Avenue

Boston University Performance + Lecture Venues

Boston University Theatre & Lane-Comley Studio 210
264 Huntington Avenue

Calderwood Pavilion at the BCA
527 Tremont Street

CFA Concert Hall, TheatreLab@855,
and 1st Floor Studios
855 Commonwealth Avenue

Institute of Contemporary Art
100 Northern Avenue

Jacob Sleeper Auditorium
871 Commonwealth Avenue

Marsh Chapel
735 Commonwealth Avenue

Symphony Hall
301 Massachusetts Avenue

Tsai Performance Center
685 Commonwealth Avenue



Boston University College of Fine Arts

Carving a Kinship

Sculpture professor explores human nature through public art

by Logen Zimmerman

Batu Siharulidze, Associate Professor of Sculpture at the College of Fine Arts, refers to his studio (at 808 Commonwealth Ave) as a “kitchen,” or a “computer desk.” That is, a place where his ideas are developed, organized, and come to fruition. This is represented in microcosm by an old type drawer that hangs on one wall of the studio; in it are samples of rock fragments and tools dating back to ancient civilizations, a dinosaur fossil, even a dollhouse-sized 3D-printed table. These objects are as eclectic as the images and icons one might find on the home screen of a computer, and the metaphor is apparent: Batu’s mind is consumed by a massive collected span of history and knowledge. And certainly, in this studio as well as their own, Batu’s students benefit from all that he has to offer.

Batu is a citizen of the world. He was born and educated in Georgia, former USSR, and then taught at Virginia Commonwealth University once he and his family immigrated to the United States in the early 1990s. He arrived at Boston University in 2004, and since then his global profile has expanded through an increasing amount of public and private sculpture park commissions. Recently, this has included works in Spain, India, and China. Despite his extensive travel, this ever humble erudite asserts that he is “reminded of how little I know about these places, and how much I have to discover in myself when I visit them.” His ultimate lesson learned—and it seems to define what public art is all about—is that “people are the same everywhere.”

Batu’s most recent commission, this past summer, was in the southern Chinese city of Fuzhou. It began in 2014 with the China-Fuzhou International Sculpture Exhibition, held in conjunction with a national athletic event (youth games). 3,000 applications were initially submitted based around the theme of “Blessed City, Blue Dream.” From that, 100 projects advanced to the next round; having been selected Batu sent a maquette of his proposed piece, a female figure swimming in or hovering above waves.

The applicant pool was then narrowed to about twenty five through a public selection process and this granted the opportunity to create a large-scale commission. Batu’s work was especially distinguished, earning second prize.

In conceptualizing the piece, he drew upon tropes already well developed in his work, as well as the city’s maritime tradition, considering Fuzhou as “a civilization that from the beginning had been tied with the sea.” He then spent two months during summer 2015 on site, working with assistants to realize the piece in bronze for a permanent outdoor sculpture park.

Bronze has been a medium of choice for many of Batu’s public sculptures, yet it is not his exact preference. He also champions granite, marble, wood, and other materials that he can carve, offering a more tactile approach. (Granite is a medium that has intrigued him more locally.) Yet the common theme among all materials with which he works is what he terms their “very interesting nature;” that is the challenge of harnessing their raw potential and translating them into works of art. And embracing the future of his medium, Batu is currently turning his attention toward digital techniques and 3D printing—hence that miniature table in his type drawer.

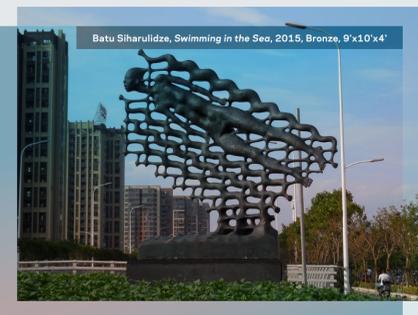
While the scope of Batu’s large-scale public commissions now spans the planet, his students at Boston University inherit his knowledge on a more local scale. As chair of Sculpture, Batu works with both undergraduate and graduate majors and is universally appreciated. His students have their own trajectories yet are united by their interest in studying with Batu. He also learns from them: “It is a two way street.”

His studio is an extension of the classroom, and located just down the hall from Graduate Sculpture it features the opportunity to witness a master sculptor’s working methods, to understand his “process.” The question is, what is Batu developing next in his studio? “I don’t exactly have plans right now; this time of year I make proposals for events in the summer. These are very tough competitions, with applications in the thousands.” Based on the record, it seems certain that he will participate in many more global activities. (As of this writing, he had been invited to jury a sculpture show in Iran.)

As a more general goal, Batu wants to “keep working for as long as I can.”



Photo courtesy of the School of Visual Arts



Batu Siharulidze, *Swimming in the Sea*, 2015, Bronze, 9'x10'x4'

“I am reminded of how little I know about these places, and how much I have to discover in myself when I visit them.”

New Frontiers, New Visions, New Music

Center for New Music looks towards the future with residencies and collaborations

by Brooke Yarborough

Composition & Theory Professor Joshua Fineberg spoke to us from Berlin, Germany, where he is on a yearlong sabbatical. A powerful force for new classical music in Boston, Dr. Fineberg’s scholarship contributes to the School of Music’s longstanding commitment to musical innovation. A critically acclaimed composer of contemporary classical music, Fineberg heads the Boston University Center for New Music, which brings cutting-edge music to the BU community through hosted visits with prominent composers, and

Joining Furrer during his first week is the Argento Chamber Ensemble, a New York-based virtuoso ensemble dedicated to inspiring musical inquiry through education, mentorship, technology, and dialogue. Furrer’s long-term artistic collaborator in America, Argento was one of the first groups to perform and advocate for Furrer’s work in the United States. In a special portrait concert (April 16), Argento will perform a selection of Furrer’s most celebrated works at the CFA Concert Hall.

“We’re not just a producing organism. We’re pushing it up to another level, touching as much of the community as possible, through high-level collaborations that wouldn’t otherwise be accessible.”

lectures and demonstrations that enhance the school’s pedagogical goals, along with institutional collaborations that provide a forum for broader interdisciplinary involvement.

“We’re not just a producing organism,” says Fineberg on the Center’s aim to give new music a place in conversation around the city. “We’re pushing it up to another level, touching as much of the community as possible, through high-level collaborations that wouldn’t otherwise be accessible.”

A highlight of the Center’s fourth season is a three-week residency with the legendary Austrian composer Beat Furrer. Furrer first became internationally prominent in the 1980s as the co-founder of Klangforum Wien, and has grown to become one of Europe’s leading teachers of composition through his work at the Graz University of Music and Dramatic Arts.



JACK Quartet. Photo by Stephen Poff

“Furrer is one of the best composers of his time. He never comes for an extended stay,” says Fineberg, who points to the lasting impact the residency has versus a masterclass. “Our students will truly get to know him. They’ll have meals with him. They’ll have multiple lessons. The experience is invaluable.”

Also during his stay, the BU Symphony Orchestra will perform the US premiere of Furrer’s 2015 piece *Zwei Studien* (April 26) under the baton of guest conductor Ken-David Masur at Symphony Hall as part of an all-Austrian program. A former theory student of Fineberg’s sixteen years ago at Columbia University, Masur was recently named the Assistant Conductor of the Boston Symphony Orchestra.

“*Zwei Studien* is written for a fairly small orchestra of 65–70 musicians,” adds Fineberg. “The students performing are the best of BU’s contemporary musicians. Furrer will be rehearsing with the students and coaching them in the weeks leading up to the concert.” The last week of Furrer’s residency coincides with a week-long intensive collaboration with the French institute for musical and scientific research, IRCAM, which is sending a team of scientists, pedagogical experts, and production personnel to Boston to host a series of public lectures and demonstrations on their technology. “For me personally, being able to bring elements of IRCAM, where I spent so much of my time as an artist, to Boston, is really important,” says Fineberg of the institute that pioneered electronic music in the late 1970s.

IRCAM’s residency, their first in thirty years, includes a scientific conference on current topics in music and audio research (April 27), the *Zwei Studien* premiere, and a mini-festival presented at the ICA/Boston (April 28–29) featuring the music of Furrer alongside works developed by leading composers at IRCAM performed by Sound Icon and the Jack Quartet. “The concert at Symphony Hall is a prelude to this celebration,” adds Fineberg.

IRCAM will be joined at ICA/Boston by Boston-based music sinfonietta Sound Icon, who will perform Furrer’s *Gaspara* and *Aria*, Tristan Murail’s *L’esprit des duns*, and Pierre Boulez’ *Anthèmes 2* (April 28). The mini festival also includes New York’s JACK Quartet, performing Jonathan Harvey’s 4th *Quartet* and Chaya Czernowin’s *HIDDEN* (April 29).

For a full schedule of Center for New Music events, including shorter residencies with Phillip Grange (February) and Nica Muhly (March), visit: bu.edu/cfa/newmusic



Beat Furrer. Photo by David Furrer, 2014.



Photo by Emily Wade

Sowing Seeds of Collaboration

CFA creates new course focused on interdisciplinary collaboration and creative teambuilding

by Brooke Yarborough

"to hold as 'twere the mirror up to nature"

For Judy Braha, head of the MFA Directing program, the idea of a Collaborative Arts Incubator course came from experiences interacting with the professional world. "[The course] is something I dreamed up while on sabbatical," says Braha. "I was traveling to theater festivals, and had the opportunity to witness firsthand the collaboration at work in these programs. I thought, where else might this be possible but at CFA?"

The Collaborative Arts Incubator course marks an exciting new chapter for the College of Fine Arts, as students will be given the opportunity to reach outside their majors to work on original interdisciplinary projects with students from other schools. Arts Incubator also represents a unique occasion for faculty collaboration: Braha will be joined in instruction by music professor André de Quadros, as well as School of Visual Arts interim director Jen Guillemín.

Special guests will bring inspiration to the Incubator throughout the semester including visual artists and CFA faculty members Hugh O'Donnell and Toni Pepe, as well as 2016 Fox Foundation Fellow theater professional Bobbie Steinbach.

Spurred on by reading assignments, well-chosen prompts, out-of-the-box exercises, and faculty mentoring, students

will work together over the course of the semester in small groups, drawing from their artistic disciplines and entering new unexplored creative territory through the process.

According to Braha, "The course is about crossing boundaries and experimentation; adventuring into areas the students might not be comfortable with." She adds, "We'll give students prompts, such as an image, a poem, a newspaper article, or a line of Shakespeare, and they will be challenged to forge common ground in ways they never thought possible, to think outside of their disciplinary norm, and to create something entirely new collaboratively."

The course will begin with a class trip calibrated for maximum inspiration. Students will visit *Leap Before You Look: Black Mountain College 1933-1957*, an exhibition on view at the Institute of Contemporary Art, Boston. Well known for its profoundly interdisciplinary approach, Black Mountain College became a dynamic crossroads for creators and cultural icons of the postwar period, influencing generations of American artists.

Throughout the semester, students will collaborate on projects inspired by a variety of material. "The prompts could be any number of things," says Braha, who points to the refugee crisis

and the presidential race as potential inspiration. "I know that at least one project will have a social justice component, but it's really still in the dreaming stages."

The semester will include a project at the Massachusetts Correctional Institute (MCI)—Norfolk through the BU's Prison Arts Education Program. Since 2010, de Quadros, a conductor and human rights activist, has taught *Empowering Song*, a course that brings art and music appreciation to prisoners at the medium security correctional facility, encouraging free expression and interpretation. The course instructors plan for the inmates enrolled in the course to work alongside Arts Incubator students, addressing the same prompts and collaborating with one another.

"Planning is still ongoing," adds Braha. "But suffice to say, we are inspired and excited at the ways we are planning to build an ensemble of diverse artists into this Collaborative Arts Incubator."

"The course is about crossing boundaries, adventuring into areas the students might not be comfortable with."

They All Do It

Five Questions with *Così fan Tutte* guest director James Marvel

Brooke Yarborough



Così fan Tutte is one of the great classics of opera. How do you breathe new life into a text that has had so many performances?

As with all great works of art, there are thousands of layers to uncover. Collaborating with the outstanding set, costume, and lighting design students at BU has allowed me to consider the piece from a multitude of new angles. We dissect the piece, examine it deeply, and bring our ideas to the table. We ask ourselves how this piece wants to be performed by this group of artists, in this particular city, in this point in time. Making art that is relevant to its audience is a vital and sacred obligation.

Can you talk a little bit about Mozart as an opera composer? Are there elements of a Mozart opera that differ from other composers?

In a sense, one could say that Mozart is his own genre. While there are obviously a lot of differences and similarities among all of his operas, both musically and dramatically, his works are unmistakably his own. *Così fan Tutte* is well known for its spirited and animated comedy, but there is also an underlying darkness seething just underneath the surface that makes it an intensely human story that people can relate to immediately.

Your résumé includes a mix between professional opera and theatre companies. Does your directorial approach change based on environment?

Every piece requires and demands something different of a director. Some pieces require a much more cerebral treatment, while others may demand a more physical exploration. Some pieces make a point, while others ask a question. It's a difficult process to describe, as it is ultimately a very personal and mysterious explanation. I try to remain true to the spirit of the author or composer. However, those who know my work well would certainly be able to pick out certain proclivities or obsessions that seem to be present throughout my work.

You've recently staged *Così* with the University of Tennessee and Teatro Comunale in Sulmona, Italy. How will this staging differ from the one you are working on with the Opera Institute? How does it differ from other stagings of *Così* you've seen?

I staged *Così* for the University of Tennessee last year, and in Italy last summer. Both of those productions were completely different, and the production at Boston University will also be completely different from either of those earlier productions. The Tennessee production was set in a mad-scientist laboratory in which Don Alfonso was doing experiments on the young lovers. The Italian production was a very traditional rendering with period costumes. The Boston production will focus more on the artificial, synthetic, superficial aspects of the characters being gradually pulled away through the opera. The production will be slick, sleek, and sexy.

Is there anything else you'd like to tell us?

Opera is an art form by and for the people. If you've never been to an opera, this production would be an outstanding introduction to the art form. There is nothing to be scared of. You'll have an amazing time. Besides, it's cold out. This production will warm you up.

Director James Marvel is a stage director known for traditional and avant-garde stagings of operatic productions. *Così fan Tutte* will run at Boston University Theatre (February 25-28). Tickets available at bostontheatrescene.com.

Overdrive

TransCultural Exchange: Expanding Worlds

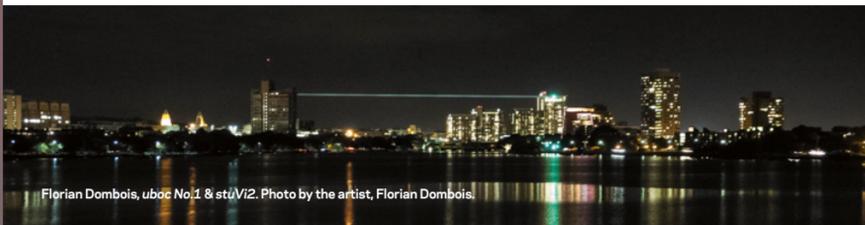
2016 International Conference on Opportunities in the Arts offers exciting possibilities for artists to embrace different cultures, mindsets, and technologies.

During the three-day conference, panelists will speak about their international residency programs, provide practical advice for artists, discuss how art can play the vital role in social or political interventions, and promote possibilities for artists to collaborate with those in other disciplines, including medicine, architecture, conservation, and engineering.

Round Table discussions will give artists with similar interests the chance to meet, network, and talk about their work; and portfolio reviews with speakers, gallery owners, and critics will supply additional platforms for artists to showcase their work.

Hosted at Boston University, with panels and presentations also at the Massachusetts Institute of Technology (MIT), Harvard University, Emerson College, Massachusetts College of Art and Design, and other locations.

February 25–27 • trasculturalexchange.org



Contemporary Perspectives Lecture Series: Aaron James Draplin

Aaron James Draplin is a prolific multidisciplinary designer based in Portland, Oregon, well known for his logos and graphics. Born and raised in the American Midwest, Draplin's work is inspired by the aesthetics of rustic Americana, bringing blue collar American imagery, vernacular, and work ethic into twenty-first century design.



Aaron James Draplin. Photo: Zac Wolf

Draplin began his career as a designer creating logos for snowboarding companies, and in 2002 joined Cinco Design Office in Portland, Oregon, as a Senior Designer. In 2004, he founded Draplin Design Co., and has since worked with clients including Nike, Patagonia, the *New York Times*, Burton Snowboards, *Wired*, and the Obama Administration, to name a few. One of his best-known and most widely used creations is the Field Notes notebook, which has become ubiquitous in recent years and serves as a touchstone of timelessness in contemporary design.

March 24, 6:30pm • Jacob Sleeper Auditorium

Parade

The tragic, true story of the trial and lynching of Leo Frank, a man wrongly accused of murder. Amid religious intolerance, political injustice, and racial tension, the stirring Tony Award-winning *Parade* explores the endurance of love and hope against all the odds. With a book by acclaimed playwright Alfred Uhry (*Driving Miss Daisy*) and a rousing, colorful, and haunting score by Jason Robert Brown (*The Last Five Years*), *Parade* is a moving examination of the darkest corners of America's history. In 1913, Frank, a Brooklyn-raised Jew living in Georgia, is put on trial for the murder of 13-year-old Mary Phagan, a factory worker under his employ. Already guilty in the eyes of everyone around him, a sensationalist publisher and a janitor's false testimony seal Leo's fate. His only defenders are a governor with a conscience, and, eventually, his assimilated Southern wife who finds the strength and love to become his greatest champion. Daring, innovative, and bold, *Parade* is filled with soaring music and a heart-wrenching story, offering a moral lesson about the dangers of prejudice and ignorance that should not be forgotten.



Sponsored in part by the Stewart F. Lane (CEA'73) and Bonnie Comley Musical Theatre Fund.

Book by Alfred Uhry | Music and Lyrics by Jason Robert Brown
Co-conceived and directed on Broadway by Harold Prince
Based on the true story of the trial and lynching of Leo Frank
Directed by Clay Hopper

April 29–May 6 • Boston University Theatre

BU Tanglewood Institute Celebrates 50 Years

Boston University Tanglewood Institute (BUTI) is thrilled to celebrate 50 years of magic in the Berkshires. Drawing from high-school-age musicians from all corners of the nation and world, BUTI is recognized as a premier summer training program for aspiring young musicians and is the only program of its kind associated with one of the world's great orchestras. Under the guidance of distinguished professionals, and in the presence of the Boston Symphony Orchestra, students are immersed in an atmosphere of extraordinary music making fueled by high artistic standards, rigorous programming, and a rich legacy of learning and performance.

BUTI will commemorate the 50th anniversary season with more than 60 student and faculty performances, including concerts at Ozawa Hall and the Koussévitzky Music Shed on the Tanglewood grounds, plus a special 50th anniversary concert on August 6.

June 19–August 13, 2016 • bu.edu/tanglewood



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