

spark

The Home of Creative Research **Artists thrive in unexpected circumstances. It is in these moments when new doors open, the old is made new, perspectives reframe.**

Performers, photographers, conductors, and teachers find beauty in the forgotten, work in concert to achieve positive social change, and discover their classrooms on the stage, in the gallery, on the sidewalk, with each other. In this issue, read about the artists who invigorated a forgotten rural town with music; see how actors and artistic directors make the most of a peculiar, overlooked studio to bring the *Cabaret* to Comm Ave; meet a new conductor eager to inspire and be inspired by BU Orchestras; challenge the expected order with music educators and visiting artists. Take a page from CFA's book and turn the predictable on its head. **See where it takes you.**

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A Conversation With Maestro Bramwell Tovey

New conductor on joining the School of Music, expressing deep human narratives through conducting, and getting down to the music.

by Emily White

Spark spoke with renowned conductor Bramwell Tovey, who joined Boston University as Director of Orchestral Activities this fall. Since 2000 he has served as Music Director of the Vancouver Symphony Orchestra, and will assume the title of Music Director Emeritus at the VSO beginning in 2018.

Among his many noteworthy accomplishments, Tovey and the VSO, with violinist James Ehnes, won a GRAMMY® and a JUNO award in 2008 for their recording of Barber, Korngold and Walton concertos. In 2015, Tovey was awarded the Oscar Morawetz Award for Excellence in Music Performance. Also a noted composer, he won the JUNO Award for

Best Classical Composition in 2003. In addition to being an accomplished conductor and composer, Tovey is a talented pianist and has appeared as a soloist with many major orchestras around the globe.

Speaking about Tovey's appointment to the College of Fine Arts, Shiela Kibbe, Director ad interim of the School of

Music, says, "Students and faculty alike are delighted with Bramwell's arrival, and orchestral energy is positive. I believe his leadership will bring important changes to the program, and I anticipate that alumni across the profession, as well as prospective students and their families, will show enthusiastic interest as the orchestra flourishes under his expertise."

Spark

Welcome to Boston University College of Fine Arts! What are you most looking forward to in your work with BU Orchestras and guiding the future of the program?

meaning that everyone can know almost everything about you by the time you arrive at rehearsal, it means I can start straightaway focusing our attention on the score in hand. It's so much simpler than I realized—it's not about me at all, it's all about the music.

Along with many other tours and guest appearances, you have previously performed with the Boston Symphony. What has it been like to return to Boston and work with Boston University musicians?

I took the position at BU because so many BSO musicians and members of the administration told me I'd love it, and they weren't wrong. Boston is one of my favourite cities and conducting the BSO regularly at Symphony Hall and Tanglewood has only made me love the city more. Coming to BU and settling into being part of the musical fabric of Boston is proving immense fun and very rewarding musically.

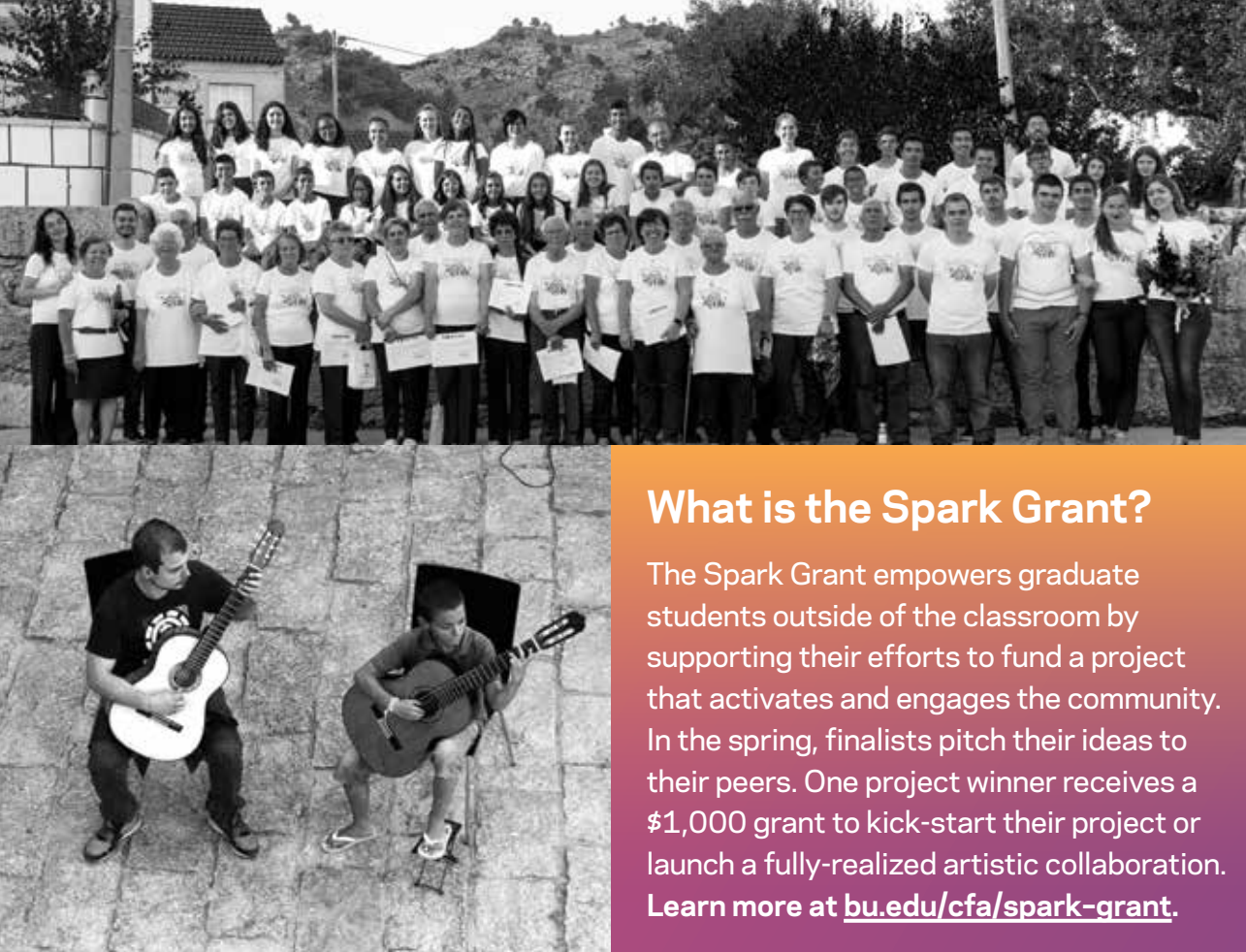
What about BU and the School of Music made you consider this position?

I'd toyed with the idea of academia for years but life was always so busy. I'm just relinquishing the music directorship of the Vancouver Symphony in Canada after an incredibly happy 18 years. I'd heard about the BU position from a friend in the BSO

and chatted about it with my agent and family who all knew how much I enjoyed teaching at various summer courses and masterclasses. The job description included the desire of BU to recruit a conductor with a continuing national and international career so I allowed my name to go forward. To me that spoke volumes about BU's commitment to excellence.

What was the repertoire of the November concert at Symphony Hall? Can you describe the significance of these selections?

Lilian Boulanger *D'un matin du printemps*, Stravinsky *Pulcinella Suite* and *Le Sacre du Printemps*. Lilian Boulanger died in 1917 aged only 24. She was the younger sister of Nadia Boulanger, the famous conductor and pedagogue and mentor of 20th century composers. Lilian grew up in Paris during the glorious years of Diaghilev's Ballet Russe. Stravinsky's huge masterpiece *Le Sacre* was premiered in 1913 and his chamber orchestral masterpiece *Pulcinella* in 1920 in the economic aftermath of the Great War when resources were scarce. Both works received their first performance in Paris. So, the music for this concert was conceived and composed within the decade after 1910. It's one of music's great might-have-beens to imagine what Lilian Boulanger might have composed had she lived. Our concert, while thrilling to hear BUSO and BUCO tackle the two great Stravinsky masterpieces, is also a reflective tribute to Lilian.



What is the Spark Grant?

The Spark Grant empowers graduate students outside of the classroom by supporting their efforts to fund a project that activates and engages the community. In the spring, finalists pitch their ideas to their peers. One project winner receives a \$1,000 grant to kick-start their project or launch a fully-realized artistic collaboration. **Learn more at bu.edu/cfa/spark-grant.**

Photos of the Bendada Music Festival (top to bottom): students and faculty after their final concert; young students performed at Sorthela castle, a Portuguese national monument; "Música ao Luar," an evening music party at the village's main square; a noon concert at the plateau of Nossa Senhora do Castelo.



Sparks Fly: Music Festival Revitalizes Portuguese Town

Virtuoso Soloists Reinvigorate Rural Portugal Community Through Music, Spark Grant

by Sydney Narvaez (COM'19)



With the 2017 Spark Grant, six CFA students and graduates are bringing their love for classical music to rural Bendada, Portugal.

This year's Spark Grant winners, **Inês Andrade** (DMA, Piano Performance CFA'18), **Edoardo Carpenedo** (DMA, Piano Performance CFA'19), **Gracie Keith** (DMA, String Performance CFA'18), **Yoni Avi Battat** (MM, String Performance CFA'15), **Ivana Jasova** (DMA, String Performance CFA'15), and **Lucio Maestro** (MM, CFA'16), also known as the **Virtuoso Solosists**, used their prize to help bring to life the second Bendada Music Festival.

The group formed in 2014 in New York City after "realizing a collective dream to commission, record, and perform classical and contemporary music on the international stage." They have performed extensively around the United States and in other countries.

Ensemble member Inês Andrade founded the Bendada Music Festival in 2016 in hopes to "revitalize rural areas in the Portuguese countryside, particularly in the mountain region around Bendada. Our mission is to bring back life and strengthen the community bonds through the power of music."

Andrade's father's entire family was born in the rural Portugal town. The community has undergone changes and has been suffering from underdevelopment and depopulation, with most of the population emigrating to a different country or moving to a big city on the west coast of Portugal. Continuing at this rate, Bendada will be a deserted village in just a few decades.

A few years ago, Andrade presented a solo recital in a music school located near the Serra de Nossa Senhora do Castelo (Mountain of the Nossa Senhora do Castelo) in Bendada. She described being "absolutely mesmerized by the warm reception of the audience to all the musical events, as well as by the great work the music school was doing with all their students." The event inspired the idea for the Bendada Music Festival.

The festival takes place over the course of eight days. It includes voice lessons and masterclasses in piano, violin, viola, cello, clarinet, flute, brass, guitar, voice, and choir. The organizers invite students to participate and perform in concerts that take place in recital halls and various cultural locations, as well as outdoor activities aimed at exploring the city's culture and history. With more than 60 participants, the second edition of the festival received more than double the number of students who participated in the first.

Virtuoso Solosists' time at Boston University has helped their success with the festival. Andrade and Carpenedo took a Cultural Entrepreneurship course with Professor Wendy Grossman from the Arts Administration program through the Metropolitan College. Because of this program, Professor Grossman's insight and mentorship played an important role in their success as artists and festival organizers. They believe one of the best aspects of the doctoral program offered through CFA is the opportunity to take courses outside of the School of Music.

The ensemble expressed their gratitude for the support and encouragement from the BU CFA community. This unique project promoted collaborations between BU graduate students, alumni, and faculty, providing an enriching professional experience with real-life applications of the entrepreneurial values that they learned during their time at CFA.

They are planning next year's festival, where they will continue providing Bendada's eager music students "the opportunity to continue their musical studies during the summer, giving them a chance to share meaningful experiences with other young musicians from the rest of the country and abroad, as well as to promote this region in the interior of Portugal that has been suffering from lack of opportunities, cultural activities and even attention from the Portuguese government for its development."

Photos by Natasha Moustache.

Bramwell Tovey's first formal concert at Boston University was held on September 27, when he conducted the BU Symphony Orchestra Concert at the Tsai Performance Center. On November 13, Tovey and the BU Symphony Orchestra performed the music of Lili Boulanger and Igor Stravinsky at Boston's Symphony Hall. He will conduct BU Symphony Orchestra concerts on March 1 and April 30, both at Tsai Performance Center.





It's a rare opportunity for students, professors, and alumni to be on the same playing field. We're used to the standard relationship—one in which a student learns, and a professor teaches. This is far from the case for the artists within the CFA community who are involved with BCAP.

The Boston Center for American Performance, now celebrating its tenth year, has been revolutionizing this relationship since its founding. BCAP, as it is commonly known on campus, is a professional initiative that bridges the gap between collegiate training and the profession, giving students and faculty the opportunity to collaborate across differing levels of experience.

Liz Mazar Phillips, BCAP's Managing Director and Business Manager of the School of Theatre, said that BCAP gives faculty and staff the space to collaborate with students as peers. Each production offers a unique intergenerational learning experience.

To broaden its scope of work, BCAP frequently partners with other professional companies. Recently, BCAP has collaborated with Boston Playwrights' Theatre (also in residence at Boston University) and New Repertory Theatre.

School of Theatre Director and BCAP Artistic Director, Jim Petosa, says, "BCAP activates the artistic relationship between teacher, student, alumni, and guest artist by providing invigorating laboratories to discover new approaches to existing plays and the development of new work. As a professional extension of the BU School of Theatre, BCAP productions create an artistic home for all of its artists. BCAP, contributing to the region's vibrant mosaic of theatre activity, can rightfully celebrate ten years of performances and productions in which the School and all of its many artists can take great pride."

Each BCAP experience is different, said Phillips, but each and every one asserts SOT's aesthetic in the professional community.

Phillips mentioned that BCAP, the BU Professional Theatre Initiative, and BU New Play Initiative continue to set the School of Theatre apart from other theatre conservatories across the country because these special initiatives are designed to integrate BU students into the profession in advance of graduation.

Celebrating a Decade of BCAP

School of Theatre's professional extension redefines the student-teacher relationship.

by Anna Whitelaw (COM'19)

"We are bringing the work of students forward and making them more aware of the theatre community at-large," said Phillips. "By partnering with other professional companies, and engaging the press to tell our story, we bring our students to the forefront of the theatre community."

By collaborating with local professional companies, BU talent and creative research is being infused into the Boston theatre culture. The program, according to Phillips, gives students a sense of what life will be like beyond our stretch of Commonwealth Avenue.

Each production is composed of a combination of professional actors and designers (often BU alumni) and artists from the BU community, said Phillips. Faculty, staff, students, and alumni—they all become a part of the cast and design and production team, on a level playing field. These experiences develop relationships that push past the classroom and the rehearsal room to impact the future of SOT students.

"BCAP is different from other resident theatre companies housed within University settings because the initiative is fully integrated into the life of our undergraduate and graduate programs," said Phillips. "BCAP is really an effort to blur the lines between academic programs and the professional, to ease the transition and reinvigorate the profession."

Several students, alumni, and faculty expressed how BCAP has impacted their academic experiences and professional endeavors.

Judy Braha, a School of Theatre assistant professor, has been both a director (*The Road to Mecca*) and a performer (*Wit*) in BCAP productions. BCAP reawakened an aspect of her creative self and made her realize that some aspects of teaching need to be reinvented in light of this process.

"It has been amazing both as an actor and a director to experience this crisscrossing of professional and student actors in plays produced by the school," Braha said. "It makes the old tradition of apprenticing alongside veteran actors in the theater a lively part of our training and gives so much to faculty, students, and audiences in the realm of actualizing a play in a unique and revelatory way."

Braha is a dedicated advocate of the initiative, saying that "it has inspired many, many students, both inside and outside of these

processes, to look deeper, to take greater risks, and to step bravely into the profession before their graduation from the school."

Timothy Spears (CFA'06,'16), who was involved in BCAP as a student, and continues to be involved as an alumnus and BCAP staff member, praised the program. As a professional extension within an academic setting, students are given the opportunity to perform at a higher caliber.

"It represents what Jim Petosa refers to as the horizontal hierarchy—no matter where we are in our training or career there is always a lot we can learn from each other at any level and it makes the art better as well," said Spears who has been a featured actor in several BCAP productions (*House*—IRNE Award nomination for Best Solo Performance, *Monster, A Question of Mercy*) and directed the recent BCAP and New Repertory Theatre remount of *Good* as performed for BU Freshmen Orientation.

Mary Eleanor Stebbins (CFA'11), a lighting designer who was named a "Young Designer to Watch in 2014" by *Live Design* magazine, designed the BCAP production of *A Taste of Honey*. She commended BCAP for the opportunity to connect students to professional experiences.

"It encourages students to step up and professionals to be mentors," Stebbins said. "As a student, I learned a lot from my collaboration with Jim and others that helped me transition into the professional world a more confident designer. As a professional (and alum) I had a chance to reflect on my personal design process and growth through working and talking with current students."

Along with celebrating the 10-year anniversary of the program, the College of Fine Arts is also celebrating the many students, faculty, and alumni that have participated in and benefitted from the BCAP initiative. Talented and successful students have gone on to work in theatre communities around the country, alumni have come back to make an influence on their peers, and—in an exciting change of pace—teachers have the opportunity to learn from their students.

Join us this season! Tickets: bu.edu/cfa/bcap.

Help us celebrate 10 years of BCAP by sharing your experiences with the initiative on social media. [#bcapboston](https://twitter.com/bcapboston)

Season Snapshot

BCAP's 2017-2018 season celebrates both the initiative's long-standing partnership with New Repertory Theatre and its commitment to creating new work and new approaches to existing work. The season includes a quartet of co-productions with New Rep: *Ideation* by Aaron Loeb, a darkly comic psychological thriller; *Lonely Planet* by Steven Dietz and *Statements After An Arrest Under The Immorality Act* by Athol Fugard, presented in rep; and *Ripe Frenzy* by Jennifer Barclay, winner of the National New Play Network's 2016 Smith Prize for Political Theatre. BCAP's 10th season will conclude with the first annual InMotion Theatre production of *The Journey*, a devised movement piece based on *Moby Dick* and curated by Yo-EL Cassell that will mark BCAP's first production in Boston University's new Joan & Edgar Booth Theatre. bu.edu/cfa/bcap

Baltimore (top left)
Desiré Hinkson (CFA'18) and Ami Park (CFA'16) in 2018's *Baltimore*. By Kirsten Greenidge, and produced by BCAP and New Repertory Theatre, *Baltimore* explores the complexities of racism from the perspective of eight culturally diverse college students.

Monster (background)
A stage adaptation of Mary Shelley's *Frankenstein*, Neal Bell's *Monster* (spring 2012) provides a disturbing yet poignant look at one man's insatiable quest to defeat death by creating life, and the dreadful results of abandoning his creation.

The Glass Menagerie (bottom right)
In fall 2008, the BCAP initiative debuted with the Tennessee Williams' classic *The Glass Menagerie*, featuring faculty/alumni actors Christine Hamel (CFA'05), Michael Kaye (CFA'95/99) and Paula Langton (CFA'03) alongside Jesse Rudoy (CFA'09).

All photos courtesy of Kalman Zabarsky and BU Photography.

Illuminating the 808 Gallery since the start of this fall semester is a captivating exhibit created by one dynamic artist—**Claire Ashley**. While the exhibit, titled ((CRZ.F.F4NRS.AAK)), has been standing strong since early September, the gallery's opening ceremony and reception were held on October 14. The opening consisted of a group of CFA students interacting with and performing inside Ashley's work while spectators of the gallery wandered the room in wonderment at the massive sculptures. A few theatre students and one graduate sculpture student were invited by the artist herself to step inside these structures and bring the pieces to life.

When walking along Commonwealth Avenue, one's eye can't help but be caught by these giant inflatable structures splattered with neon colors and forming various shapes. **Mallika Chandaria** (CFA'20), a sophomore undergraduate student in the School of Theatre, was part of the group asked to perform. She attributes her knowledge of movement, which she took into this performance, to her past lessons from **Yo-EL Cassell**, Assistant Director of Movement at CFA. "The way that we are interacting with the pieces in this gallery is totally shaped by everything we learned from Yo-EL, and that we continue to

learn with his guidance," said Chandaria. "The biggest thing I learned from him is that in movement it's about responding to what the space is giving you or what other people are giving you in the moment."

Professor **Won Ju Lim**, who leads a New Genres class, had previously discussed and hoped to collaborate with Yo-EL to have their students interact in a performance together. "We did not know about Claire's exhibition, and we were so pleasantly surprised that her work is perfect for a collaboration between a performance and a sculpture class," said Lim. In the skilled professor's words, her New Genres class highlights a "non-traditional approach to art." Lim aims to convey a focus on "the spatial-temporal and subject-object relationships" within new genres of art. In this perspective, Ashley's exhibit served as a vehicle to reinforce these lessons within students.

Chandaria and two fellow School of Theatre students were invited to participate in the exhibition performance, along with MFA Sculpture student **Kayla Arias** (CFA'19). She took on the role of one of the structures as well—hers an inflatable duck. "I am essentially inserting myself and my movement to take over the alien bodies that are these sculptures. I'm giving them life, I'm giving them movement, maybe sound, and intentions—like making movements to mimic certain motions," said Arias. In further detailing the experience, Arias described it as "easy to embody [the sculpture]—once you're inside, it's almost like you're in the womb and then you're free to move and act and express as you want. That's the fun part." The other students were also excited to take on these sculptures with their own interpretations of how each one would move if animated.

In preparation for the official opening, these CFA students engaged in a Skype conversation with Ashley earlier in the week. The Chicago-based Scottish artist's wishes for the students' participation allowed for a lot of creative freedom. School of Theatre undergraduate sophomore **Ellie Ricker** (CFA'20) explained how Claire was interested in having a ballet dancer perform to see how their interactions differed. "I am a ballet dancer, so I get to take both sides, from Yo-EL's and my own background in dance, and see how those mix and what I can do with each one within the shape and exploring the space," said Ricker.

During Claire's conversation with the students, she aimed to convey the meaning behind the meticulously crafted title, ((CRZ.F.F4NRS.AAK)). The title is an homage to text language—translating to 'Crazy Female Foreigners, Alive and Kicking,'—in today's climate a poignant and subversive message of bold, autonomous control of the female body and voice. Arias shared that Claire challenged the group "to think about coming up with a coded language so that you can communicate inside the sculpture with the people outside of it." The idea of vague, but individualized communication was important to the artist. "I was interested in having a conversation across different generations. A particular generation is going to be able to interpret that title, whereas my generation and older could not probably," said Ashley.

A major component in bringing the exhibit's opening and performance together was CFA uniting different schools to bring their own artistic approach to the project. The School of Theatre student performers and artists were thrilled by the idea of intertwining their individual knowledge to bring Claire Ashley's work to life. "I like

that the idea of movement or language can be translated from visual arts to theatre to music. That is a concept that is universal in the arts," said Chandaria.

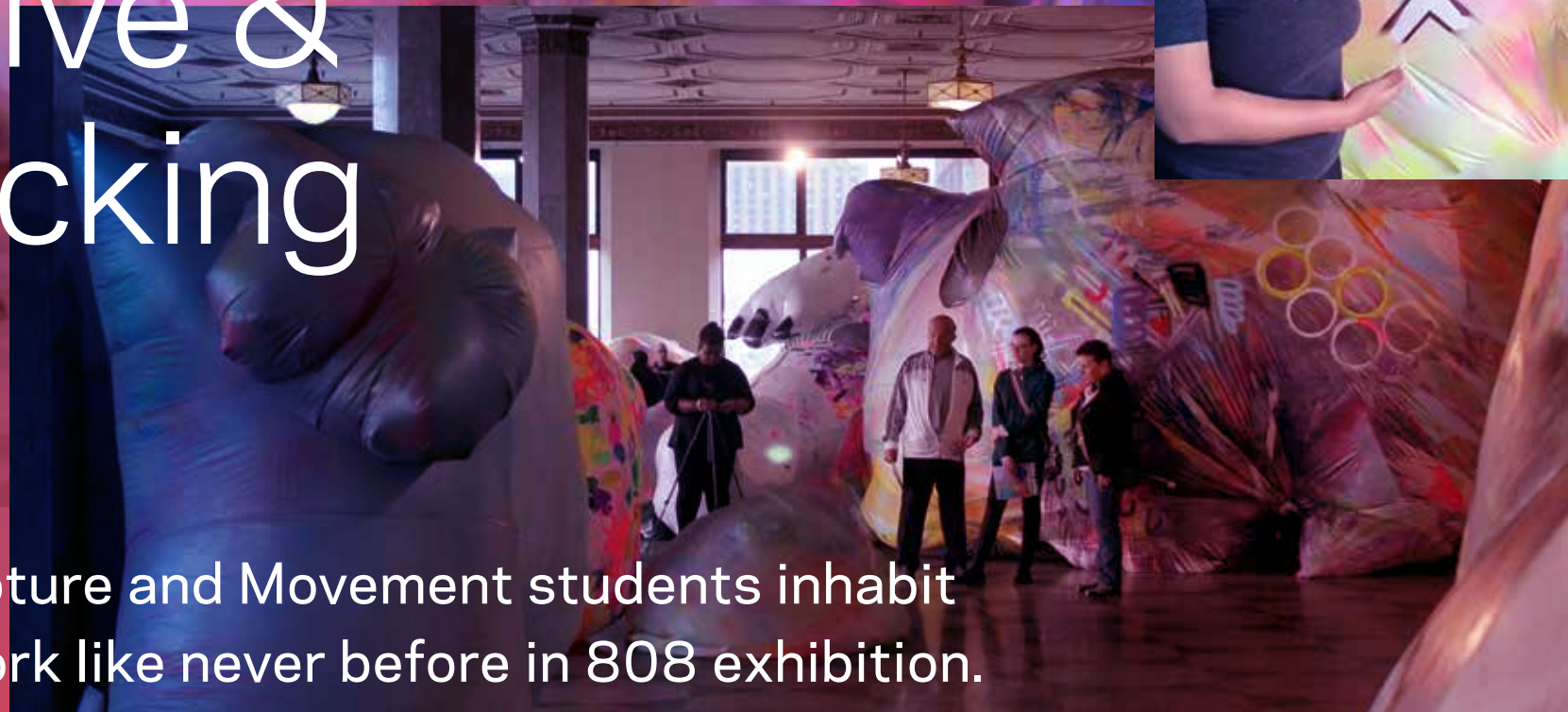
Derek Martinez (CFA'20), an undergraduate sophomore in the School of Theatre, discussed the unique spaces of overlap in the schools of Visual Arts, Theatre, and Music. "From a standpoint of learning about the mindsets of the communities that exist in SVA, SOT, and SOM, the fact is—there are different ways of approaching your art." The factor of having student performers from different areas of study with CFA was crucial in Ashley's perspective as well, to get a range of interpretations towards the artwork. "I've really loved working with these guys because they've had so many great suggestions in terms of how to activate and interact with these forms," shared Ashley. "I'm constantly learning from both how the forms operate in the world and how people use and respond to them."

Before spectators arrived and the students' performance began, Claire advised the group to "vocalize in order to find one another in the space." This talented group of CFA students was able to exercise their individual approaches to the art and move freely about the gallery space in each sculpture. Claire Ashley was, in all, extremely pleased with the contributions of these CFA students and the way the gallery performance came together. "This type of space is really great for that, and this type of university is great because it's a much larger environment and a much wider group of people that get access to this," said the artist. "And that makes me super happy."

Alive & Kicking

Sculpture and Movement students inhabit artwork like never before in 808 exhibition.

by Daniella Weiss (COM'19)





December

12/01 BU Singers

Friday, December 1, 8pm The Boston University Singers performs choral works for Advent. [Marsh Chapel](#)

12/04 Aurora Borealis 16: A Festival of Light and Dance

Monday, Dec 4, 7pm & 9pm • Co-artistic directed by Yo-EL Cassell and Micki Taylor-Pinney A vibrant exploration of the symbiotic relationship between light and movement featuring premiere dance and movement pieces, co-presented by the Boston University College of Fine Arts School of Theatre and the Department of Physical Recreation, Education & Dance [Boston University Dance Theater](#) (entrance on Buick Street)

12/07 Booth Theatre Housewarming

Monday, Dec 7, 4-7pm The Joan & Edgar Booth Theatre will open its doors to visitors from the community who want to tour the new performance, design, and production space! All friends of CFA and the School of Theatre are welcome to this special open house event for the new purpose-built theatre. [Joan & Edgar Booth Theatre](#)

12/08—12/17 Cabaret

Friday, Dec 8, 8pm • Saturday, Dec 9, 2pm & 8pm • Sunday, Dec 10, 2pm
Wednesday, Dec 13, 7:30pm • Thursday, Dec 14, 7:30pm • Friday, Dec 15, 8pm (Talk-Back) • Saturday, Dec 16, 8pm • Sunday, Dec 17, 2pm
Sponsored in part by the Stewart F. Lane and Bonnie Comley Musical Theatre Fund • Book by Joe Masteroff Based on the play by John Van Druten and stories by Christopher Isherwood • Music by John Kander • Lyrics by Fred Ebb • Directed by McCaela Donovan • Music Direction by Catherine Stornetta Choreography by Olivia Tennison In a Berlin nightclub, as the 1920s draw to a close, a garish Master of Ceremonies welcomes the audience and assures them they will forget all their troubles at the CABARET. With the Emcee's bawdy songs as wry commentary, *Cabaret* explores the dark, heady, and tumultuous life of Berlin's natives and expatriates as Germany slowly yields to the emerging Third Reich. [Studio 102](#)

10/10—12/10 Private Screening: A Selection of Experimental Film

The first open call exhibition of video presented by the BUAG features a selection of video and new media works by New England artists mining a range of themes, styles and techniques. [The Annex](#)

10/20—12/10 Geoffrey Chadsey: Heroes and Secondaries

Geoffrey Chadsey's debut solo exhibition in Boston presents a series of nearly life-size portraits and smaller studies depicting a cast of figures wrought from the far reaches of the Internet and the artist's imagination. Chadsey's drawings are seductive and destabilizing, portraying a gendered identity that is malleable and fluid. [Stone Gallery](#)

12/11 All Campus Orchestra/Concert Band

Monday, December 11, 8pm All University ensembles come together for their final concert of the semester. [Tsai Performance Center](#)

January

01/22 Franziska Huhn Faculty Recital

Monday, January 22, 8pm Franziska Huhn (harp) performs chamber and solo music with guests Christina English, Vanessa Holroyd, and Daniel Dona. Featuring music by Debussy, Takemitsu, Godefroid and BU's John Wallace. [CFA Concert Hall](#)

01/24 LaCourse/Amlin Faculty Recital

“Michelle LaCourse, Martin Amlin, and Friends”
Wednesday, January 24, 8pm Michelle LaCourse (viola) and Martin Amlin (piano) perform *Scene Andalouse* by Joaquin Turina, *Cinco Danzas de Chambi* by Gabriela Lena Frank, *Exotic Etudes* by Stephen Paulus, and the world premiere of *Magic Maze* by Martin Amlin. With guest artists Heather Braun and Rose Drucker (violins), Daniel Dona and Hye Min Choi (violas), and Agnes Kim and Hyun Ji Kwon (cellos). [Tsai Performance Center](#)

01/26 Ketty Nez Faculty Recital

“2+2: piano and percussion”
Friday, January 26, 8pm Composer and pianist Ketty Nez performs Sonata for Two Pianos and Percussion by Bartók, Suite for Two Pianos and Percussion (with video) by Hamary, and *4 Visions* by Ketty Nez. With Konstantinos Papadakis, piano and Michael Zell and David Tarantino, percussion. [CFA Concert Hall](#)

1/27—03/03 Statements After An Arrest Under The Immorality Act

By Athol Fugard • Directed by Jim Petosa • Co-produced by Boston Center for American Performance and New Repertory Theatre In apartheid South Africa, where intimate interracial relationships are illegal, a black man and a white woman share more than just their love, baring all in the face of oppression and uncertainty. Athol Fugard's Statements is a remarkable love story that stands as a strident reminder of the intolerance and cruelty of a not-so-distant past. Contains nudity. [Mosesian Center for the Arts, Blackbox Theater](#)

01/29 Penelope Bitzas Faculty Recital

Monday, January 29, 8pm Penelope Bitzas performs songs featuring repertoire about or by Greek Women, from the Byzantine composer Kassiani (c.805 – c.865) to the present. [Tsai Performance Center](#)

February

02/02 David Kopp Faculty Recital

Friday, February 2, 8pm David Kopp performs Music for Two Pianos and Piano Four–Hands with Ketty Nez. Program to include Andante from Sonata in C major for piano four-hands (Grand Duo), D. 812 by Schubert; *Variations on a Theme* by Haydn, op. 56 by Brahms; *to Ma mère l'Oye* by Ravel; and *En blanc et noir* by Debussy. [CFA Concert Hall](#)

02/02—03/25 Let Us March On: Lee Friedlander and the Prayer Pilgrimage for Freedom

This exhibition presents photographer Lee Friedlander's images of 1957's Prayer Pilgrimage for Freedom in Washington, D.C., a critical yet overlooked moment in American civil rights history. Thousands gathered in this precursor to the 1963 March on Washington, and Friedlander photographed the many legendary figures that participated, including Martin Luther King, Jr. (GRS'55, Hon.'59), Rosa Parks, Ella Baker, Mahalia Jackson, and Harry Belafonte. Exhibition is organized by Yale University Art Gallery Faye G., Jo, and James Stone Gallery.

02/02—03/25 Forms and Alterations

This group exhibition explores the intersections of performance and strategies of dress, clothing and textiles in relationship to constructions of gender and identity. The exhibition presents the work of artists and conceptual clothing designers whose work examines how image and identity is continually reshaped and reconfigured through codes of dress. **Reception:** Friday, February 2, 6-8pm with opening performance by Qwear. • 808 Gallery

02/03—03/04 Lonely Planet

By Steven Dietz • Directed by Jim Petosa • Co-produced by Boston Center for American Performance and New Repertory Theatre In a revival to commemorate its 25th anniversary, *Lonely Planet* tells the story of two friends during the height of the AIDS epidemic in America. Playwright Steven Dietz crafts a humorous and touching play about friendship, loss, and hope. [Mosesian Center for the Arts, Blackbox Theater](#)

02/06 Muir Quartet

Tuesday, February 6, 8pm Grammy Award-winning string quartet comprised of School of Music faculty members Peter Zazofsky (violin), Lucia Lin (violin), Steven Ansell (viola), and Michael Reynolds (cello). [Tsai Performance Center](#)

02/07 Outfitimentary by K8 Hardy

Wednesday, February 7, 7pm Artist and filmmaker K8 Hardy documented her daily outfits over an eleven-year period. The resulting 80-minute film is a record of the way a young lesbian feminist dressed and styled in her “coming of age.” Please visit [bu.edu/art](#) for ticket details. [Brattle Theatre](#)

02/07 Visiting Artist: Laurie Anderson

Wednesday, February 7, 6:30pm Laurie Anderson is a visual artist, composer, musician, film director and writer who has stood at the forefront of the American avant-garde for over four decades. A fixture in the realms of contemporary art, experimental theater, and music, she has consistently pushed disciplinary boundaries and interrogated the role of media in society. Her work tests the limits of new technologies as tools of cultural expression, all the while questioning the divisions between high and low culture. [Tsai Performance Center](#)

02/07—02/10 Albert Herring

Wednesday, Feb 7, 7:30pm • Thursday, Feb 8, 7:30pm • Friday, Feb 9, 7:30pm • Saturday, Feb 10, 2pm *Presented by Boston University College of Fine Arts School of Music: Opera Institute and School of Theatre* • Music by Benjamin Britten • Conducted by William Lumpkin • Stage Direction by Crystal Manich *Albert Herring* is a comic opera in three acts set in the imaginary East Suffolk town of Loxford at the turn of the 20th century. The score contains some of Britten's witiest musical invention and his gifts for parody and caricature. Far from a mere farce, Albert is a sympathetic and credible figure who, tied to his mother's apron-strings and frustrated by small-town pieties, embarks on a debauched 'rake's progress.' [Paramount Center at Emerson College, Robert J. Orchard Stage](#)

02/12 Min Choi Faculty Recital

Monday, February 12, 8pm Min Choi (viola) performs *Introduction and Andante* for six violas by Benjamin Dale, Viola Sonata, Op. 11, No. 4 by Paul Hindemith, and String Quintet in C major, D. 956 by Franz Schubert. With Chloe Aquino, Teresa Bloemer, Yen-Chi Chen, Yank'L Garcia, and Hanna Hooven (violas); Mihail Jojatu and Hyun-Ji Kwon (cellos); and others. [Tsai Performance Center](#)

02/12—2/28 Artist in Residence Liza Lim

The residency of renowned Australian composer Liza Lim, whose work has made her a leading international artist, includes performances with the Ludovico Ensemble, Sound Icon, the JACK Quartet, and Ashot Sarkissjan of the Arditti Quartet; Lim will also offer a series of lectures on her work, along with coachings, open rehearsals, and masterclasses. [Learn more at \[bu.edu/cfa/newmusic\]\(#\).](#)

02/13 Boston University Wind Ensemble

Tuesday, February 13, 8pm Performing *Aria Della Battaglia* by Gabrieli, “Danzon” from the Ballet *Fancy Free* and Symphonic Dances from *West Side Story* by Bernstein, “March” from *Symphonic Metamorphosis on Themes by Carl Maria von Weber* by Hindemith, and the US premiere of Continental Concerto (for bass trombone) by Gregory Fritze. [Tsai Performance Center](#)

02/13—02/17 Black Snow

Tuesday, Feb 13, 7:30pm • Wednesday, Feb 14, 7:30pm • Thursday, Feb 15, 7:30pm • Friday, Feb 16, 8pm (Talk-Back) • Saturday, Feb 17, 2pm By Mikhail Bulgakov • Translated by Keith Reddin • Directed by Jillian Robertson When Maxudov's novel fails, he attempts suicide. When that fails, he dramatizes his novel. To Maxudov's surprise—and the resentment of literary Moscow—the play is accepted by the legendary Independent Theater, and Maxudov plunges into a vortex of inflated egos. Each rehearsal sees more and more sparks flying higher and higher...with less and less chance of poor Maxudov's play ever being performed. *Black Snow* is the ultimate backstage novel, and a brilliant satire on Mikhail Bulgakov's ten-year love-hate relationship with Stanislavsky Method acting and the Moscow Arts Theater. [Studio ONE](#)

02/15 Jennifer Bill Faculty Recital

Thursday, Feb 15, 8pm Jennifer Bill (saxophone) and Yoshiko Kline (piano) present a program of recent works for saxophone and piano. [CFA Concert Hall](#)

02/16 BU Singers

Friday, Feb 16, 8pm The Boston University Singers performs choral works on the theme of Global Voices, including selections from Hawaii, Philippines, Indonesia, South Africa, and Sweden. [CFA Concert Hall](#)

02/16 Ludovico Ensemble

Friday, Feb 16, 2018, 8pm Featuring Liza Lim's Spirit Weapons and Inguz, and the world premiere of Marti Epstein's Dirl [St. Paul's Church, Brookline](#) • [ludovicoensemble.org](#)

02/18 Sound Icon

Sunday, Feb 18, 8pm Featuring Liza Lim's *The Turning Dance of the Bee, The Heart's Ear* and *An Elemental Thing* and a work by a BU student composer. [CFA Concert Hall](#) • [www.soundiconensemble.org](#)

02/20 • 02/22 JACK Quartet

Tuesday, Feb 20, 8pm Featuring a new music string quartet performing Liza Lim's *The Weaver's Knot, Dum Transisset* (Brian Ferneyhough), *Chambers* (Marcos Balter), and *String Quartet No. 2* (Elliott Carter) • [jackquartet.com](#) • [CFA Concert Hall](#)

Thursday, Feb 22, 2018, 8pm The JACK Quartet performs a concert of new works written by BU student composers for the JACK Quartet. [CFA Concert Hall](#)

02/21 Konstantinos Papadakis Faculty Recital

Wednesday, February 21, 8pm Konstantinos Papadakis (piano) performs Sonata No. 2 in B-flat minor, op. 35 and two Nocturnes by Frederic Chopin, and Nocturne in A-flat major, op. 33 and Sonata in E-flat minor, op. 26 by Samuel Barber. [Tsai Performance Center](#)

02/21—2/25 Rhinosceros

Wednesday, Feb 21, 7:30pm • Thursday, Feb 22, 7:30pm • Friday, Feb 23, 8pm (Talk-Back) • Saturday, Feb 24, 8pm • Sunday, Feb 25, 2pm By Eugène Ionesco • Translated by Martin Crimp • Directed by Clay Hopper The sublime is confused with the ridiculous in this savage commentary on the human condition, a staple of every theatre classroom and of 20th century drama. A small town is besieged by one roaring citizen who 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, Berenger, remains, unable to change his form and identity. [Joan & Edgar Booth Theatre](#)

02/22 Roberto Plano Faculty Recital

Thursday, February 22, 8pm Roberto Plano (piano) performs selections from *Harmonies poétiques et religieuses* by Liszt, *Milonga del Angel* by Piazzolla, “Impressoes seresteiras” from *Ciclo brasileiro* by Villa Lobos, *Milonga* (arranged from 2 canciones) and *Suite de danzas criollas* by Ginastera, and *Rhapsody in Blue* by Gershwin. [Tsai Performance Center](#)

02/24—3/11 Ripe Frenzy

By Jennifer Barclay • Directed by Bridget Kathleen O'Leary • A BU New Play Initiative production, co-produced by Boston Center for American Performance and New Repertory Theatre. Winner of the National New Play Network's 2016 Smith Prize for Political Theatre, this premiere brings us to Tavitown, New York, where a recent tragedy has rocked the community to its core. Narrator and town historian, Zoe, recounts the days leading up to the incident, as the high school prepares for the semi-annual production of Thornton Wilder's *Our Town*. Jennifer Barclay's *Ripe Frenzy* is a stunning new play about community in the wake of unspeakable devastation. [Studio ONE](#)

02/26 Ashot Sarkissjan solo recital

Monday, February 26, 8pm Ashot Sarkissjan (violin), most often seen as a member of the Arditti Quartet, returns to the BU CNM as a soloist, performing the world premiere of Liza Lim's *The Su Song Star Map* for solo violin with James Dillon *Del Cuatro Elemento* (1988), Steven Daverson *Giacometti's Razor* (2014), Georg-Friedrich Haas *De Terrae Fine* (2001), and a work by a BU student composer. [CFA Concert Hall](#)

02/28 All Campus Orchestra/Concert Band

Wednesday, February 28, 8pm All University ensembles perform separate programs of music for orchestra and band. [Tsai Performance Center](#)

March

03/01 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](#)

Ticket Information

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

BCAP/New Rep \$25–59 with discounts available to CFA Members and BU Community. • [bu.edu/cfa/bcap](#) • 617.923.8487

SOT/CABARET and RHINOCEROS \$15 General Admission \$7.50 with CFA Membership • Free with BU ID, at the door, day of performance, subject to availability. • [bu.edu/cfa/season](#) or 617.353.3380

OI/ALBERT HERRING \$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. [bu.edu/cfa/season](#) or 617.353.3380

Venues

Boston University Art Galleries

808 Gallery
808 Commonwealth Avenue

Commonwealth Gallery
855 Commonwealth Avenue

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

The Annex
855 Commonwealth Avenue

Boston University Performance + Lecture Venues

808 Gallery
808 Commonwealth Avenue

Boston University Dance Theater
915 Commonwealth Avenue

Brattle Theatre
40 Brattle Street, Cambridge

CFA Concert Hall
855 Commonwealth Avenue

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

Joan & Edgar Booth Theatre
820 Commonwealth Ave

Marsh Chapel
735 Commonwealth Avenue

Mosesian Center for the Arts
321 Arsenal Street, Watertown

Paramount Center at Emerson College
559 Washington Street, Boston

Studio 102
855 Commonwealth Avenue

Studio ONE
855 Commonwealth Avenue

St. Paul's Church, Brookline
15 St Paul St, Brookline

Tsai Performance Center
685 Commonwealth Avenue



Boston University College of Fine Arts

Concert hall to clinic.
Theatre to temple.
Stage to street corner.
As a wide-ranging and nuanced medium built on technique and emotion, music connects artist with audience in seemingly infinite ways. And the Music Education program at BU takes that to heart. Students and alumni have been exploring ways to take their practice out into the world, sharing their talent and fostering others to do the same.



From Classroom to Community

Music Education students on instilling a love of music in others, one passion project at a time.

by Emily White



Left (middle) Lauren poses with her brass students from the Summer Brass Institute and Festival, a week-long intensive chamber music camp for high school students in Menlo Park, CA.

Left (top and background) BMC participants making music with BU students, alumni, and faculty, including Moisés Fernández Via (lower right), and Nicholas Quigley (center) at CFA earlier in the fall.

Right (middle) Kendall Driscoll (CFA'18), Hannah Hooven (CFA'21), Dustin Chung (first-year DMA student), Mark, and Dina collaborating at a Boston Medical Center/CFA music-making session in October.

Right (right) Ben Colgan conducting the pit orchestra for a CFA production of *Cabaret*.



According to Assistant Professor of Music Education **Kinh T. Vu**, Music Education occurs as much out in communities as within practice space and classrooms. Current CFA music education students are establishing roots in Boston as they work and collaborate in their communities, continuing the classroom processes of making and sharing their art beyond the campus. “Many students are supplementing their academics with community service, some of which includes work in music programs around the city,” says Dr. Vu. “Music Education happens in schools, churches, synagogues, street corners... and students are making lots of music!”

Lauren Casey-Clyde (CFA'18), Ben Colgan (CFA '20), Yank'l García (CFA'18), Ben Icenogle (CFA'18), and Nicholas Quigley (CFA'19) are just a few of the Music Education students whose research, community service, and creative teaching influences the next generation of musicians and music listeners.

According to **Nicholas Quigley**, a musical entrepreneur and researcher in DIY music, the community connection is what drew him to the School of Music. “Social justice is not just an afterthought at BU. It's a central force.” While working on a master's degree in music, Quigley—a classical musician (viola, voice) and contemporary songwriter/composer—released his first album of original classical chamber music and indie songs over the summer.

This fall he worked with Dr. Vu and Moisés Fernández Via, Director of **Arts|Lab**, a community-based music partnership with the Boston Medical Center, Boston University's affiliated teaching hospital. For years, CFA student musicians have flooded area hospitals to perform for patients. This bumper crop of artist support and outreach has manifested in a workshop performance collaboration between the School of Music and BMC patients who have been successfully treated by the Department of Neurology. “When Patients Heal You” was held in conjunction with Arts|Lab at CFA in early November, featuring CFA student-artists and BMC patient-artists working together to find their narratives in pieces ranging from Jazz

to Creole. “Maybe these performers are not musicians by training or trade,” remarked Quigley, “but they're bringing their voices, stories, hopes, and dreams. We are transforming these into bigger ideas by empowering individuals to make their music.”

Like many of his contemporaries, Quigley's interest in music-making and music appreciation transcends genre and medium. He has immersed himself in research with Assistant Professor Tawnya Smith, also from the Music Education department, on “DIY musicians” whose music-making process is entirely self-reliant (from production to performance and recording to release). This genre blurs the lines between the formal and informal, and relies on community engagement. Nicholas hopes to learn more about how the K-12 music education experience informed or inspired these musicians, in order to identify critical moments in the music-making process.

Avenues for teaching creative arts often intersect with new approaches to traditional learning environments, as **Yank'l García** found. Before arriving at BU, she was practicing as a music therapist and teaching artist for the Miami Music Project. In a nonprofit atmosphere, she helped serve students from some of the most underrepresented neighborhoods in Miami, establishing opportunities to engage with and

transform through music. Then she began to question “what and how music education should look and sound like.”

Reaching students who lack exposure to music education, García has found a vocation in instrumental orchestra programs, which “bring communities together...foster the developmental needs of students, and...provide an outlet for students who come from difficult circumstances to cope and overcome.” This passion led her to research in piloting orchestral workshops for students living in low socioeconomic households. By creating these connections in an orchestral class, she aims to understand how students respond to new creative environments, and hopes that this research “will continue to spark and support the benefits of a student-centered classroom specifically for students from underprivileged communities.”

Ben Icenogle's summer internship brought him to the front of the class at the New School of Music in Cambridge, teaching students ages 5-14 in courses from world music to instrument exploration, to one program in which the students got to write and perform their own musical. Icenogle stayed on as the school's resident ukulele teacher, and reflects on his favorite aspect of being a music educator – seeing students put on performances that they can be proud of. “I don't think that there is any other

feeling quite like that particular sense of pride in artistic engagement and progress. That continues to be one of the biggest motivators for me as a teacher.”

Music Education inherently highlights the overlap of classroom and performance space. For **Ben Colgan**, “there's nothing more satisfying than to share music with others, and theatre is a great way to do it!” By combining different kinds of music and sharing it with a variety of audiences, Colgan explores another way of bringing music to the masses through teaching. He studies Musical Theatre in addition to Music Education, and spends his time music directing and playing in shows, both at BU and on Cape Cod, where the theatre brings together people of all ages and levels of musicianship.

Colgan aspires to use theatre to help get people interested in music and more confident in their instruments/voices. “I treat rehearsals with actors like it's a class, and I do my best to teach basic vocal technique, proper vocal health, etc. I believe that my job isn't done well unless everyone has taken at least one thing away from each show! On the flipside, music directing is a learning experience. You have to get used to working with all different kinds of people, all with unique voices...”

Central to the goals of the College of Fine Arts, to access opportunities to engage with others and impact the world,

Lauren Casey-Clyde hopes to empower others to hone their talents and tell their stories, because “music allows people to express themselves, to learn how to use their voice, to make art with others, and teaches compassion.” Casey-Clyde is wrapping up her degree in Music Education and Euphonium Performance, and has spent her time working with BU's National Association for Music Education chapter. She hosts events that open students up to what music education can be, so that teaching can extend beyond the walls of the classroom. “We frequently have workshops regarding anything from talking about community music, to making samba music, to studying children's songs from Afghanistan, to hosting improvisation sessions where all BU students can come and simply make music with strangers.”

Echoing her peers' aspiration to share music and learn with students, García reflects that her goal “as an educator is not to create professional musicians. If that happens, then that is wonderful. I want all my students to have access to a positive music environment and to be curious learners, to ask questions.”

Posing new questions. Sharing skills. Creating music. Giving voices the chance to be heard... The passionate faculty and students of CFA's Music Education program are working to ensure that generations to come find their voices, in Boston and beyond.

‘Sitting Pretty’ in an Old Buick Dealership

With new theatre in production, the School of Theatre tenaciously approaches creative stage design around campus.

by Rebecca McDade

Armed with perseverance, fearlessness, and radical imagination, the students and faculty in the School of Theatre work diligently to transform ordinary spaces into new stages. It's their area of expertise and they execute it flawlessly. So when it came time to find creative solutions on where to host productions for this season, the School of Theatre rolled up their proverbial sleeves and rose to the occasion.

The new Joan & Edgar Booth Theatre is scheduled to open for productions starting in the spring semester. With this new 75,000 square foot complex at the heart of the Charles River campus still under construction, the School of Theatre seized the opportunity to re-imagine current work spaces. They quite literally grabbed the expression “the world is your stage” and transformed a worn-down car dealership showroom and the lawn of the George Sherman Union into new venues.

Once an old Buick dealership, the College of Fine Arts building still

holds traces of industrial glamour. It is a bit worn and ornate all at once. A perfect space for creatives to get their hands dirty and create works of art that shine through the grit. Studio 102 in the CFA building, located at 855 Commonwealth Avenue, has become a perfect backdrop for the gritty 1920s Berlin nightclub scene for the production of *Cabaret*. Producing a musical like *Cabaret* is much like a car engine—it takes a lot of moving parts—from the lighting, sound, set design, and costume design to keep the engine humming.

In *Cabaret*, a garish Master of Ceremonies, played by **Desiré Hinkson** (CFA'18) welcomes the audience and assures them they will forget all their troubles at the *Cabaret*. With the Emcee's bawdy songs as wry commentary, *Cabaret* explores the dark, heady, and tumultuous life of Berlin's natives and expatriates as Germany slowly yields to the emerging Third Reich. Cliff, a young American writer newly arrived in Berlin played by **Arden Lassalle** (CFA'18), is immediately taken by English singer Sally Bowles, played by **Sarah Hirsch** (CFA'19).

Meanwhile, Fräulein Schneider, proprietor of Cliff and Sally's boardinghouse played by **Shawna James** (CFA'18), tentatively begins a romance with Herr Schultz, a mild-mannered Jewish fruit seller played by **Hannah Antman** (CFA'18).

As senior Acting major Arden Lassalle shares his excitement for the show stems from multiple factors. “One is the wonderful set that is going to be built and the other for the story we get to tell.” Lassalle explains, “the set is going to heavily contribute to the audience's experience in taking in the show because of the unconventional seating. It will feel like actually being inside a cabaret. For the story, it feels especially poignant for the political climate right now and to do meaningful theatre is always a joy.”

“The students' intense response and enthusiasm for being a part of this project has been palpable,” shares **McCaela Donovan**, Assistant Director of the School of Theatre and director of this December's *Cabaret*. “I think they are keenly aware of the impact of this piece and how it relates to our political and social climate today. I'm thrilled to get in the room and dive deeply into this story, and by doing that, hopefully we can hold a mirror up to ourselves in

relationship to this moment in time,” explains Donovan.

The cast and crew of roughly 40 people spend hours every week in design and production meetings before performances begin. One of the items on their long agenda is how to re-imagine the space in Studio 102. “We already have such a great environment to play in with [Studio] 102, so the main focus of our conversations is how we just enhance the environment that's already there, rather than feel like we're dropping a stage into a random room,” shares Donovan. “The challenges come in the fact that it's not designed to be a theatre performance space. So we will have to bring in and create a lighting grid, figure out how to control the acoustics of the sound, where to put the band so they won't overwhelm the sound and space, how to figure out a floor that dampens sound but also is safe for the actors to dance on, etc. It's very complex, but knowing that we are doing site-specific work this semester, the University has been very supportive in helping us support this transition, as the Booth Theatre complex moves toward completion,” says Donovan.

Much like *Cabaret*, the School of Theatre produced site-specific work this season by transforming existing spaces into stages across campus. The production of *Agamemnon: Dawn To Dusk* took place outside at the George Sherman Union, Fox Fountain Courtyard at dawn, to an audience of 170 people. In order to prepare for this production, the cast rehearsed in the CFA



building most nights and then rehearsed on location outside most Saturdays.

“This helps makes the adjustment during tech week not so daunting,” explains Donovan. As with any site-specific work, complications surrounding sound also needed to be addressed prior to this performance.

Reflecting on the site-specific process of staging *Agamemnon*, Theatre Arts Major **Claudia Watanabe** (CFA'19) said, “working on *Agamemnon* forced me to be a lot more attuned to the space I was performing in. Unlike a black box, there were a lot of sounds and quirks that were out of our control. Embracing the space, rather than fighting it, was actually freeing and has made me more adaptable as an actor.”

The School of Theatre is looking forward to the opportunity to host more productions over the coming season that are both timely and relevant. “The programming of the SOT season was very thoughtful in this tumultuous time and the role of the artist is absolutely crucial. The programming of *Mother Courage*, *Cabaret*, *Rhinoceros* and *Antigone* was very specifically curated, as all three plays touch on very crucial issues and themes we are experiencing today,” says Donovan.

You can expect the School of Theatre to dive even deeper into their fields of creative research over the course of the upcoming semester. “With the Booth Theatre in the center of our campus, we know that the BU community will be joining us as an integral part of our season and we are thrilled for the conversations we know will emerge,” reflects Donovan.



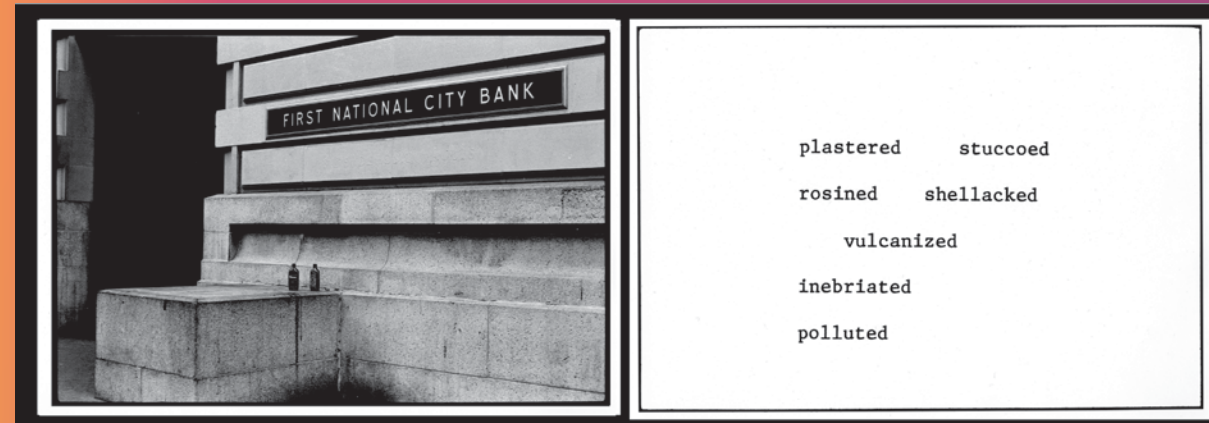
A dedicated audience arrived at GSU before sunrise for an outdoor dawn performance of *Agamemnon*.

Sponsored in part by the Stewart F. Lane and Bonnie Comley Musical Theatre Fund

Book by Joe Masteroff • Based on the play by John Van Druten and Stories by Christopher Isherwood • Music by John Kander • Lyrics by Fred Ebb • Directed by McCaela Donovan
Music Direction by Catherine Stornetta • Choreography by Olivia Tennison

College of Fine Arts, Studio 102 • \$15 General Admission • \$7.50 with CFA Membership
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Top Martha Rosler, *The Bowery in two inadequate descriptive systems* (detail), silver gelatin print, 1974-1975. Courtesy of rosler studio.

Bottom Martha Rosler, *Cargo Cult*, from the series *Body Beautiful, or Beauty Knows No Pain*, photomontage, c.1966-1972. Courtesy of rosler studio.

Right Martha Rosler, still from *Semiotics of the Kitchen*, video, 1975. Courtesy of rosler studio.

This fall's Contemporary Perspectives lecturer questions our very notions of perspective in her art. Martha Rosler's activism, realized through photography, performance art, and the manipulation of language, challenges the viewer/participant to face and engage with the systems through which we define and understand our world and identity.

Camera resting at her side for an informal discussion with Visual Arts faculty and students following the previous night's lecture, Rosler captured the attention of those around the table with an at once calmly observant and sharply commanding demeanor. Self-identifying as plain-spoken, which “often gets me in trouble” she claims, it is just that candid attitude which imbues into Rosler's work the challenge for her audience to strip away filters and lenses to reach the root of the themes she explores.

A major early voice for feminist art practice, Rosler's art and voice has been inextricably tied with her activism for over four decades. Her antiwar photomontages, video and performance pieces like “Semiotics of the Kitchen,” and public installations from the Martha Rosler Library to traveling Garage Sales invite us to question ideological frameworks that color our relationship to the visual. Much of her work relies on public space and explores the ways in which people exist in the world. Through conversation, and with word and image juxtaposed, her work is designed to attract attention to its subject. “It is what it is,” Rosler bluntly states.

Having been active and vocal on combating social injustice for decades, Rosler's incisive work challenges the viewer to face uncomfortable truths. Truths like recurrent and devastating wars. Endemic oppression which poisons marginalized groups generation after generation. Sisyphean cycles of homelessness and consumerism. Her work serves as a vehicle for conversation, and more so a mirror which draws us out of our comfortable perspectives and familiar bubbles.

“I realized that I could use the technique of interruption and recombination to draw attention to that invisible separation between ‘here and there’ and ‘us and them,’” says Rosler. Much of that interruption and reframing is found in language. In its many forms, language permeates Rosler's art, much like her characteristically biting humor infiltrates conversation. A lover of words, she draws on the “inescapable ambiguity of human utterance” because “language is ultimately ambiguous at a certain level” and yet we rely on it day-to-day, moment-to-moment, to convey information, understanding, caution, emotion, knowledge, and self-expression.

Exploration of space and language converge in *The Bowery in two inadequate descriptive systems* (1974-75). This piece composed of gelatin silver prints of text and image demonstrates the interplay of text and image by framing scenes of shuttered storefronts with typewritten words associated with drunkenness; descriptions juxtaposed with photographs lacking people. Turning the often-exploitative documentary photography genre inside out, Rosler addresses both a social injustice and the inadequacy of both descriptive systems—text and image—to convey the complete truth.

“I grew up with stories. I was a crazy avid reader always searching for ways to define experience.” Rosler's exploration of photography brought textuality into play in unique ways. “It's language that frames our relation to the world and our relation to images” and remains the primary mode of understanding and engaging with the world around us. A valuable lesson in today's image-saturated culture of filtered posts and ubiquitous tweets, Rosler repeated the mantra to never trust a single image. She set out to “demolish the notion of photography as a single frame,” and through the intentional combination of image and text presented a transgressive statement to the established order. “Adding language brings [the conversation] back out into the social and the shared.”

Contemporary Perspectives Challenge Existing Narratives

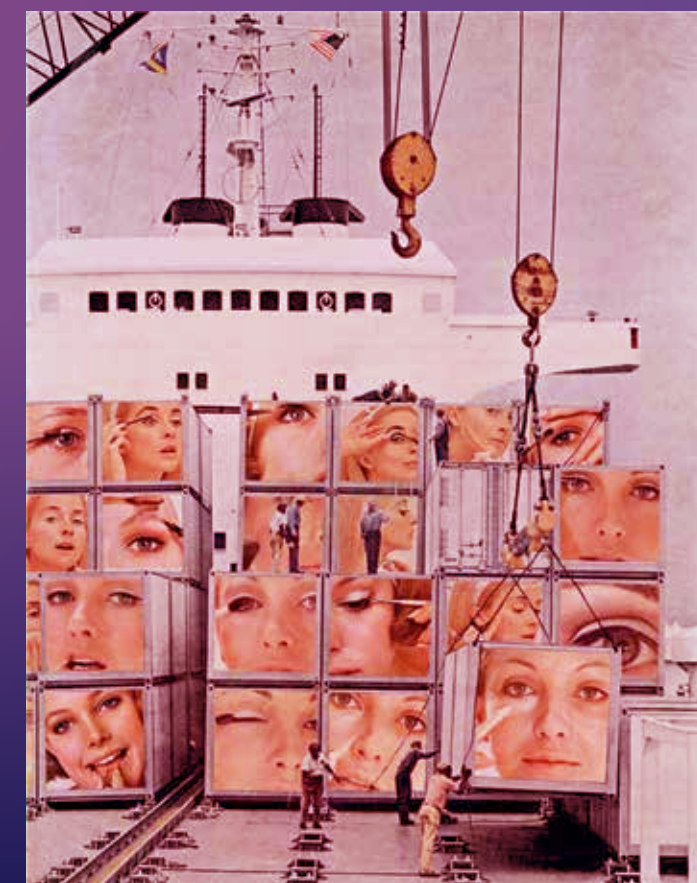
Genre-defying pioneer artist/writer/activist Martha Rosler candidly engages with the SVA community as part of Contemporary Perspectives lecture series.

by Emily White



Rosler uses humor and irony as a kind of disruption that has a power in the narratives she draws, but warns, especially in a social media-warped society, “the transmissions of language are tricky” and dangerous if misinterpreted. “Art does not change society social movements and people working in concert do,” says Rosler. In a distinct way, this Contemporary Perspectives visiting lecturer emphasized the importance of art in sparking conversation with the hope of changing the repetitive cycle of history before we forget the mistakes and injustices of our recent past.

One aspect of the magic of language, as expressed in Rosler's wide array of work, is that it has the power to exist in many ways simultaneously, imbued with meaning by speaker/listener, writer/reader, artist/audience. It is just that multiplicity that Rosler invites openly. “I never want to tell people what the answer is, only what the question is.”



Martha Rosler is an artist, writer, and activist based in Brooklyn, New York. A pioneer of American conceptual photography, video art, performance, installation and feminist art practice, she has had solo exhibitions at the Museum of Modern Art, the Whitney Museum of American Art, the Centre Pompidou in Paris, the Dia Art Foundation, and the New Museum, to name just a few. Since the 1970s, her widely influential work has consistently tackled the most urgent social, aesthetic, and political issues of the day. She is a noted writer with over fifteen published books. This lecture was co-sponsored by the FlashPoint, Boston's premier photography festival.

Contemporary Perspectives Lecture Series Each semester, the School of Visual Arts' Contemporary Perspectives Lecture Series invites renowned professional artists, designers, and critics to engage with the SVA community. Undergraduate and graduate students benefit from exposure to the lecturers' work, entering into dialogues about the art-making process, as well as benefiting from individual studio visits and critiques. Visiting artist lectures are free and open to the public.

Overdrive

Creative & Collaborative Discourse at Arts Common Ground

This fall, **Arts Common Ground** presented participatory arts experiences at a series of collaborative gatherings. **ACG** is a collective committed to the arts as a space for interrogating, consoling, protesting, and inspiring within and beyond the CFA community. ACG emphasizes the importance of explorative collaboration and its many forms. This includes attention to social justice and civic engagement, as well as working communally with other artists from seemingly disparate disciplines, and experts in non-arts fields.

This initiative is made possible by **Judy Braha** (Program Head of MFA Directing and Assistant Professor, Directing and Acting), **André de Quadros** (Professor of Music, Chair, Music Education Affiliate faculty, African Studies Center, Center for the Study of Asia, Global Health Initiative, and the Institute for the Study of Muslim Societies & Civilizations), and **Jen Guillemin** (Director ad interim, School of Visual Arts and Lecturer, Arts Administration).



Arts Common Ground united students, faculty, and staff from School of Music, School of Theatre, and School of Visual Arts in October on the theme "Why the caged bird sings"

Distinguished Alumni Awards

On September 15, 2017, the College of Fine Arts honored Distinguished Alumni **Missy Mazzoli** (CFA'02), **Brian McLean** (CFA'99), and **Kim Raver** (CFA'91) for their outstanding, innovative, and dedicated work in their fields. Missy, Brian, and Kim bring passion, ingenuity, determination, and imagination into their inspiring performance, invention, advocacy, and artistry. Pictured left to right: Emcee **Joel Christian Gill** (CFA'04), Kim Raver, Brian McLean, Missy Mazzoli, and Dean *ad interim* **Lynne Allen**. Photo by Natasha Moustache, BU Photography.



To hold, as 'twere, the mirror up to nature."

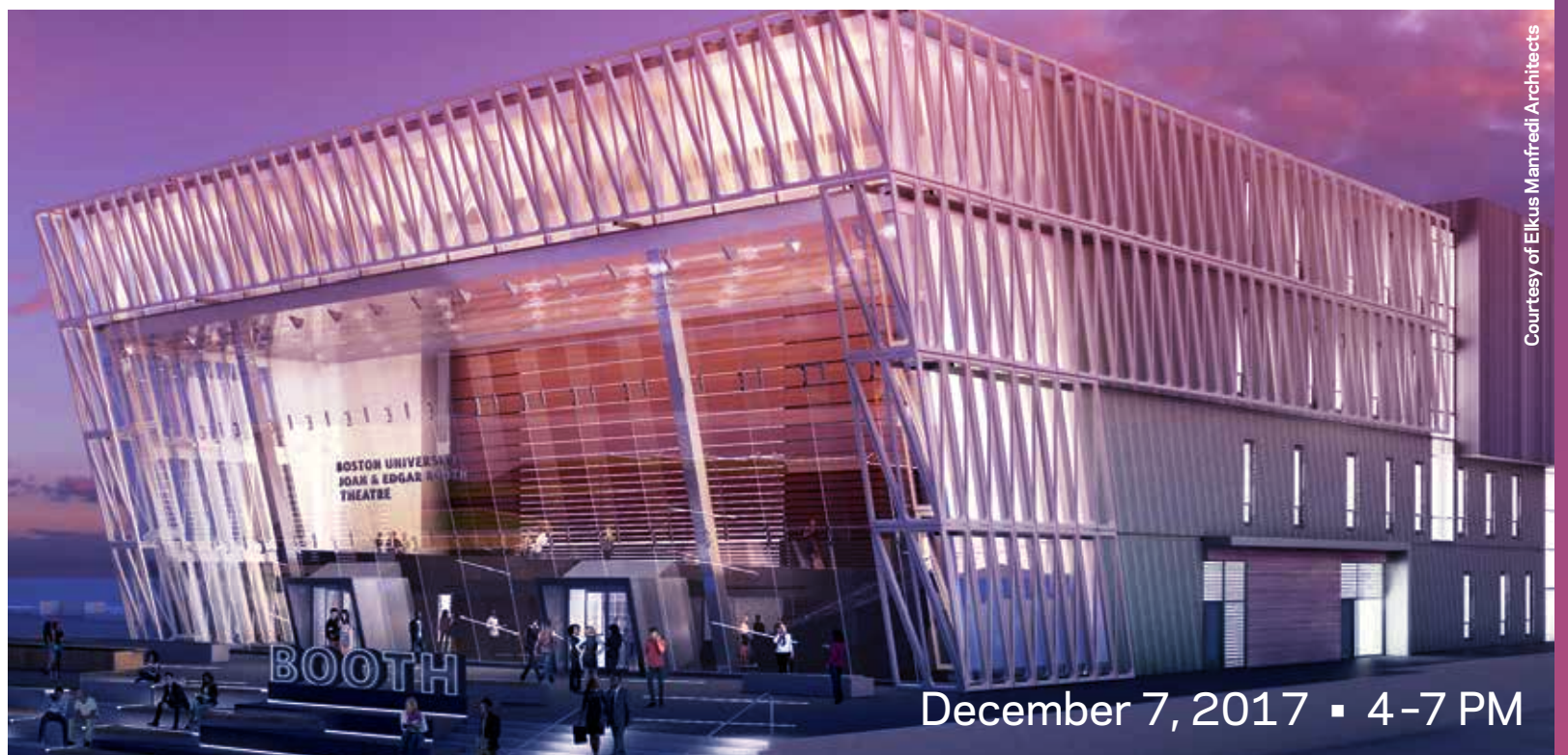
Hamlet: Act 3, Scene 2

College of Fine Arts Dean ad interim Lynne Allen and School of Theatre Director Jim Petosa invite you to preview and tour our newest spaces, the 250-seat Joan & Edgar Booth Theatre and the College of Fine Arts Production Center. Explore this modern structure located at the heart of the Charles River Campus and learn how its purposeful design engages audiences in an immersive experience and serves as a laboratory to educate the next generation of artists.

Join us as we open our doors to the public for the first time. No reservations are necessary for this free event, but RSVPs are encouraged. bu.edu/cfa/booth

Booth Theatre Housewarming

Thursday, December 7, 2017
Joan & Edgar Booth Theatre
820 Commonwealth Avenue



Courtesy of Elkus Manfredi Architects

December 7, 2017 ■ 4-7 PM

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

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volume three, issue two

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SPARK IS PROUDLY PRINTED THROUGH NOBLE FORD PRODUCTIONS.