



spark

Painting by Rebecca Ness (CFA'15)

Re-Engage, Re-Define, Re-Imagine

According to Rebecca Ness (CFA'15), painting fabrics, attire, and the people behind them is a way to explore the ways in which “people curate themselves and what they want to communicate to the world.” At the beginning of a year characterized by growth and evolution at the CFA, this issue of *Spark* dives right in with stories focused on themes of embracing transitions, taking risks, and defining identities, as individuals and as a community.

Read about artists, performers, and composers whose work is bursting at the seams of expression—both figuratively and literally—from the BU Art Gallery to the newly imagined Studio ONE. Join current students on their own journeys of self-exploration around the world, from stages of Berlin and Carnegie Hall to sketch-writing studios in LA and galleries in Chelsea. The CFA community is characterized by purposeful makers and passionate minds, and they're ready to share their stories.

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Snapshot of Summer

CFA students spend the summer playing, making, thinking, performing, and doing.

by Emily White

Whether they stay around campus or travel across the world, CFA students spend their time between semesters creating, learning, playing, conducting, and engaging in work that informs and broadens the scope of their studies.

The typical student at the College of Fine Arts is anything but typical, and students' summer breaks are just as unique as their interests. They fill their summers with creative internships, interdisciplinary work, and enriching jobs that enhance their studies. Several students from across the College sent Spark snapshots of their summers for a glimpse into their lives and work. See more work from our student artists throughout the year by following CFA on Instagram (@buarts) and Snapchat (myCFA).



Reilly Anspaugh (CFA'18)

Major: Acting
Minor: Arts Leadership Intern/Developmental Coordinator at HeadGum

"I study live theatre, so I've had little to no experience working with online entertainment. I learned more than I could've ever expected about what it takes to not only write, shoot, edit, and produce internet sketch comedy, but I also know much more about the podcasting world than I ever did before. I was able to sit in on writing sessions with the team and offer my ideas. Having never done any on-camera work until this summer, I can truly say that this job has given me a whole new set of skills. I can't wait to develop them further when I come back to BU for senior year!"

Anna Bortnick (CFA'18)

Major: Theatre Arts – Performance
Minor: History of Art & Architecture
Bard College Berlin Theater Intensive

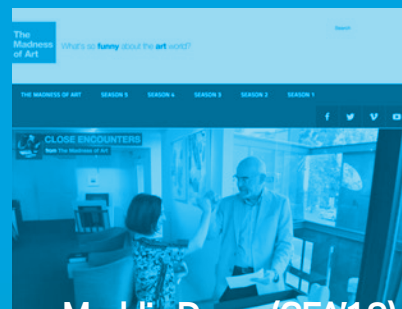
"My work in Berlin expanded my understanding of how theater can challenge its audience. Watching fifteen productions and studying from working Berlin artists enhanced my approach to generating material."



Madison Findling (CFA'19)

Major: Theatre Arts – Performance
Arts Administration Intern, SpeakEasy Stage Company

"I personally got a great deal of face time with Marketing and Literary at SpeakEasy with a dash of Development. I wanted that hands-on, comprehensive experience. My dream is to be an artistic director of a theatre company. So much goes into the final product that the audiences come to see on stage. In the School of Theatre, I have been learning about the process that comes before the product on stage as an actor. Running a theatre company is hard work, and it requires a lot of passion, awareness, and commitment to your community. This summer, I have learned what it takes on and off stage to keep the work fresh and to make an impact through the power of theatre."



Maddie Durso (CFA'19)

Major: Painting
Minor: Printmaking, History of Art & Architecture, Arts Leadership Intern at Jim Kempner Fine Art Gallery, Chelsea, NYC

"Since it is a contemporary art gallery, what I learn in my classes at BU literally comes to life around me. Working here greatly complements both my art history minor and my arts leadership minor because I get to see the business and marketing side of the art world. Walking through the gallery district each day to get to work, passing by new art in the windows of galleries or on the walls of Chelsea, is inspiring."



Jose Martínez (CFA'19)

DMA Performance (Tuba)
Boston Symphony Orchestra: Stravinsky's Funeral Song, and Ravel's Piano Concerto for the Left Hand as principal tuba; Berlioz's Te Deum as second tuba; and Walton's Belshazzar's Feast as off-stage tubist

"Performing with the Boston Symphony Orchestra in this summer of 2017 inspired me to keep pushing my limits in the quest of reaching new heights in this competitive world of classical music."

André Rabello Mestre (CFA'19)

DMA Composition
Sound Artist, Composit Festival, Rieti, Italy

"Working on the city's ancient undergrounds—la Rieti Sotterranea—I constructed an interactive sound installation within the ruins, a small shrine, where people could receive 'sonic blessings.' Participating in festivals like this is a big part of my music education, and it allows for hands-on professional experiences."



Sarah Whelan (CFA'19)

Major: Theatre Arts – Performance
Licensing Intern with Samuel French, Inc.—"the largest and oldest play publishing company in the world"

"This internship was extremely helpful and eye-opening for me as a theatre artist. In school, for the most part, it's all about perfecting artistic craft and finding your aesthetic. Sitting in an office space where I had to file box office reports, look through contracts, and see the approval/denial process for licensing plays was a sobering reminder that the world is not simply a free form studio space. Theatre is art, but it is also a huge business—the accountants were just as vital as those on the literary team."

Samantha Wong (CAS'19, CFA'19)

Major: Graphic Design & Economics
Artemus USA LLC (art finance company)/
Trading Stocks & Networking in the Art World

"At Artemus, I assisted renowned financier and art collector Asher Edelman in selling works by blue-chip artists (including Picassos, Warhols, and Basquiats) to individuals and corporations. With my graphic design degree, I will be able to present ideas to clients in a well-presented and branded manner, and with my economics degree, I will be able to gauge the art market using micro/macroeconomic analysis. I will learn more about how artworks stand in the current market, and which artists will sell best."

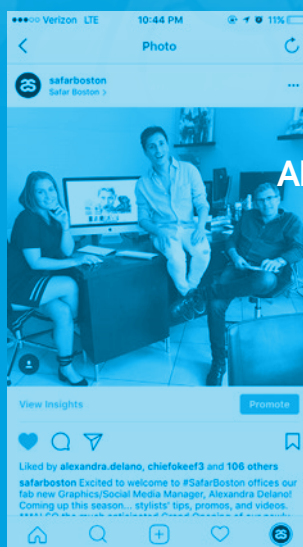




Emma Cuba (CFA'20)

Major: Theatre Arts – Performance
Intern, Miami New Drama at Colony Theatre, Miami Beach

“During this time I learned what it takes to start a theatre company and keep it running...From this experience, I feel more prepared to enter the theatre world post-graduation. After this summer, I am a firm believer that it takes a village to accomplish something great. As someone who wants to work on directing and writing, through my discussions and involvement with artistic projects I grew more aware of the kind of representation that needs to be seen right now. I grew as an artist because I have a new perspective on what is required and wanted of actors/writers/directors in the theatre world.”



Alexandra Delano (CFA'18)

Major: Graphic Design
Minor: Advertising, Communication
Graphic Design Intern at Boston ski company Parlor; **Graphic Design Manager** at High-End Hair Salon, SAFAR BOSTON; **Graphic Design Intern** at LA production company HGPR Inc.

These positions “allowed me to break into the fashion industry, taught me how to work with international businesspeople and self-direct my creative talents at a successful establishment... allowed me to tap into the entertainment industry, and have given me the opportunity to design a book cover for a best-selling author. As a member of the BU Ski Racing Team, a Ski Instructor for seven years, a life-long skier, and now as a Graphic Designer, designing skis has always been a dream of mine. Interning for Parlor has allowed me to work directly with clients helping them to achieve the ski graphics of their dreams, and fulfill my personal career goals.”



Dani Dinstman (CFA'18)

Major: Painting
Minor: Psychology
Arts & Crafts Counselor, Camp Laurel, Maine

“This summer, I’ve gotten the opportunity to interact with children of all ages and practice a lot of my teaching skills that I’ve been learning in my art education classes.”

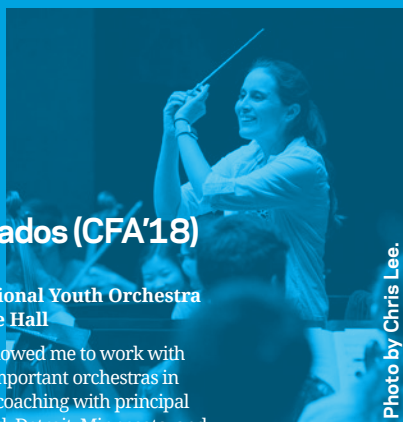


Photo by Chris Lee.

Lina Gonzalez Granados (CFA'18)

DMA Orchestral Conducting
Assistant Conductor of the National Youth Orchestra of the United States at Carnegie Hall

“The level of exposure in the job allowed me to work with members from some of the most important orchestras in the country, featuring side-by-side coaching with principal players from the Chicago, Cleveland, Detroit, Minnesota, and Philadelphia Orchestras, plus the New York Philharmonic. I was also able to work closely with several of my conducting idols in concerts at Latin-American venues and New York’s Carnegie Hall.”

Patricia Ho (CFA'19)

Major: Graphic Design
Graphic Designer, Pati Nuñez Agency
Global Experience

“This summer, I worked designing at a small public relations agency in Barcelona that focuses on global architectural projects. My internship gave me a good idea of what it is like working for a non-graphic design focused company, and I had a chance to learn more about the public relations viewpoints of a project. My agency was very small but global. The Pati Nuñez Agency works with clients from all over the globe. They have and had clients from London to Buenos Aires to New York.”

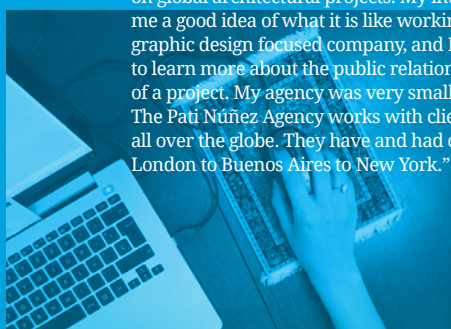


Photo by Jay Yamada.

Shawna M. James (CFA'18)

Major: Theater Arts – Performance
Minor: Arts Leadership
Performance and Hospitality Intern, San Francisco Shakespeare Festival; **Teaching Artist,** SF Shakes Summer Camp; **Understudy for Rosencrantz/Osric/Marcellus, Free Shakespeare in the Park’s Hamlet**

“This summer’s internship was really helpful for me understanding the inner workings of mid-sized theater—where all hands are usually on deck. This work has also shown me how far I have come in my training as a performer and an aspiring arts administrator. It shows me that I have grown as a student and the skills I have learned through BU’s programs are directly applicable to various types of jobs I hope to hold in the theater.”



Christie Molloy (CFA'18)

Major: Graphic Design
Minor: Computer Science
University Recruiting Intern, Twitter

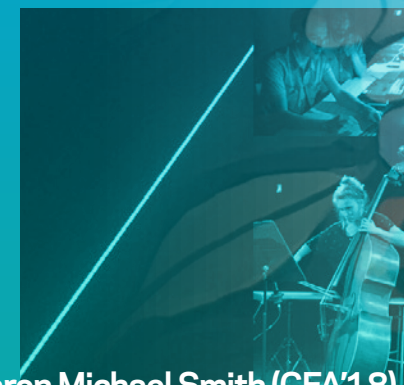
“My internship at Twitter has been hard work but incredibly rewarding. A notable highlight is the @TerningTheTable campaign that I created. It is an initiative to increase the percentage of female students interning in tech. It has full support from the entire executive team at Twitter and has spread company-wide!”



Aleena Qazi (CFA'18)

Major: Graphic Design
Intern, Editorialist Magazine

“I have gained real-world experience with designing in the context of fashion for both web and print, and working in a deadline-driven environment. I have also been able to work focusing on details such as in typography design and figuring out how to design based on content.”



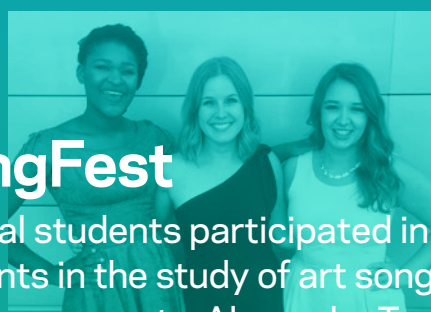
Aaron Michael Smith (CFA'18)

MA, Music Composition
Electroacoustic Workshop at IRCAM’s Manifeste

“Much of my work involves computers and electronics, either in the compositional process or in the work itself, so this program gave me the opportunity to work with performers and other electronic musicians from all over the world to put together a concert of a live electronic works at the Centre Pompidou in addition to participating in classes with IRCAM researchers and composers.”

SongFest

Several students participated in SongFest 2017 in Los Angeles, which immerses students in the study of art song and performance through master classes, coachings, lessons, concerts, Alexander Technique, dramatic coaching and lectures led by the most exciting artists of today. CFA students worked with lauded professionals, including many esteemed composers and teacher-performer pianists and singers.



Caroline Bourg (CFA'20)

Major: Vocal Performance

“SongFest showed me how much depth there is in art song. Within every master class, lesson, and coaching, the level of specificity was astounding. SongFest reminded me that, no matter what, the music is always bigger than us.”



Regan Siglin (CFA'18)

MM, Collaborative Piano

“I have taken classical piano lessons since I was four years old, but in the last few years I have developed a deep love for piano collaboration and making music with singers and instrumentalists. SongFest gave me the opportunity to perform for and coach with some of the most respected names in both collaborative piano and classical voice. In those four weeks, I developed lifelong friendships with young vocalists and pianists like me, learned from the masters in my field, and was challenged to grow not only as a musician, but also as a person. I left feeling extremely encouraged that I am pursuing the right course of life!”



Victoria Lawal (CFA'18)

Major: Vocal Performance

“The highlight of my time in LA was coaching privately with Libby Larsen, one of my favorite composers. The skills I learned at SongFest prepared me for a summer of solo musical endeavors including performing in concerts as a Soprano Soloist at L’Eglise St. Nicholas de Bruxelles in France and Belgium respectively, in addition to my independent study of the role of Despina in Mozart’s Cosi fan tutte. I am incredibly grateful to my teacher, Penelope Bitzas and the plethora of faculty members at BU that helped me make this summer a success.”

Stretching Perceptions

BUAG Exhibitions Play with Scale, Form, + Medium.

by Laurel Homer

Geoffrey Chadsey, Head (Avictors), 2014



Sculpture? Painting? Whimsy? Monstrous? Just try to explain or define Claire Ashley's work. It doesn't quite fit into a figurative box (or literal box for that matter). Her enormous

pieces of inflatable art stretch the confines of gallery space as well as the bounds of definition to meld painting, sculpture, installation, and performance.

With pieces that climb 25 feet in the air and extend up to 20 feet wide, Ashley's work challenges space as well as conceptions. It will be hard to miss the inflated, bouncy house-like structures streaked with color when they ascend in the 808 Gallery as part of **Claire Ashley: (((CRZ.F.4NRS.AAK)))**, September 15-December 3, 2017.

"The pieces almost explode out of the space," explains Lynne Cooney, Artistic Director of the Boston University Art Galleries (BUAG). "The work plays with the scale of the space and welcomes the constraints of a window or ceiling." The sprawling size of the 808 Gallery often makes it well-suited for group exhibitions so to host the Scottish-born Ashley's first solo show in Boston is quite exceptional. "Solo exhibitions in 808 are usually very challenging," says Joshua Buckno, Managing Director of the BUAG. "It can be tricky to find artists that can work with the restraints and assets of the space. We liked the idea of the inflatables. There's a sense of humor with the large scale. We wanted to try something new in the space, so we have been experimenting with installations without walls."

Constructed of painted, hand-sewn plasticized tarps that are then inflated, Ashley's pieces create a multi-sensory experience. "They're not subtle pieces and they don't allow for definition. There's an ambiguity in medium, an oscillation between picture playing and a 3-D sense of sculpture," explains Cooney.

The bulbous, exaggerated, taut forms seem to morph beyond the silly into a funhouse that explores the grotesque and uncomfortable. According to Ashley's artist statement, she uses "humor, acidic color, obnoxious scale, and absurd pop-culture references to challenge art historical precedence and current art world power dynamics" and is "interested in how objects 'look' as opposed to 'how' they are created."

This "look" can conjure humor and mischief while striking some serious tones as well. As Cooney explains, "Ashley uses bright colors so there's a playfulness of form that undermines the simplicity of pop art through complex, feminist perspective." This aspect is central to Ashley's approach and is reflected in her artist statement: "My work is particularly invested in exploding the structural possibilities of abstract painting, expanding the kinetic possibilities for monumental sculpture, and enlivening the dialogue around contemporary art across class, gender, age, and education."



Claire Ashley, *Loathsome Beauty Loaded Body* • Photo credit: University at Buffalo, 2017

The installation in 808 Gallery invites visitors to explore the art up-close both in form and function. Ashley finds "the inflatable form compelling, as it exists in two states: both as flaccid skin and taut volume" and uses the "polarities of form within these objects as metaphors for our bodies: inhaling/exhaling; taut/wrinkled skin; flaccid/erect organs." She is interested in how "a body can activate sculpture, and how the [sculpture] abstracts and extends that body."

Across the street at the Faye G., Jo, and James Stone Gallery, the BUAG will feature **Geoffrey Chadsey: Heroes and Secondaries**. Opening in October, the solo exhibition explores visual sensibility, perception, and reality through depictions of the human body.

"Geoff has an amazing ability to layer the relationship of different images to create, what I call a very 'particular whatever,'" explains Cooney. "He inserts elements that don't make sense, that make you question what you're seeing." With a background in photography and drawing, Chadsey sources images from the internet to create sketches on paper that are rendered on large sheets of Mylar. Playing with spatial reasoning, Chadsey also uses exaggerated scale in his work often producing figures that are larger than human proportions.

"The work really mixes enigmatic subjects so he's able to reference a lot of ideas in one figure," says Cooney. "He's able to manipulate and manifest the body with humor as well as intrigue so the work is really confronting the viewer." Chadsey's first solo show since 2007, Cooney remarks that the exhibit promises surprise as well. "Geoff has been making a lot of new work and exploring new ideas so that integration will be on display in this exhibition."

A companion to the Stone Gallery show is **Private Screening: A Selection of Experimental Film** running in The Annex beginning October 10. The first open call exhibition of video presented by the BUAG will feature ten experimental videos by New England artists. While the BUAG has featured video pieces in shows, this exhibition is the first show to exclusively run digital.

"We decided to approach the Annex space in a different way," says Buckno. "We're excited to connect with people that maybe we don't know about already. The student shows at CFA are featuring more and more video and there's a desire to engage with media so it's interesting to explore that space."



Geoffrey Chadsey, *Cut-off*, 2014

- 09.15—12.03 **Claire Ashley: (((CRZ.F.4NRS.AAK)))**
Reception & Performance:
October 14, 3-5pm, 808 Gallery
- 10.20—12.10 **Geoffrey Chadsey: Heroes and Secondaries**
Opening Reception: October 19, 6-8pm
Faye G., Jo, and James Stone Gallery
- 10.10—12.10 **Private Screening:
A Selection of Experimental Film**
The Annex

Claire Ashley's *Lumpy Morsels, Hot Rocks* at Carney Gallery, College of Dupage. Photo credit: Claire Britt

Bands of the Beanpot Arrive at BU

Annual Concert unites Boston's collegiate music-makers in pride and community.

by Emily White

Above photo by Emily Wade.

Fervently fueling school pride and rousing crowds of dedicated fans, the Boston University Bands are well-practiced in building a sense of community excitement.



Photo by Natasha Moustache.

The Beanpot concert is always a special date on our calendar...Bringing the four schools of the Beanpot together to show the unifying power of music is a wonderful experience for the students from every school.

Dr. Jennifer Bill, Director of the Concert Band

In conjunction with the annual Beanpot hockey tournament, another yearly Boston tradition unites the bands of the four participating colleges and universities with the ultimate goal of making music together. "The Beanpot concert is always a special date on our calendar," says Dr. Jennifer Bill, Director of the Concert Band. "Bringing the four schools of the Beanpot together to show the unifying power of music is a wonderful experience for the students from every school."

At the end of October, Boston University Concert Band will have the honor of hosting ensembles from Boston College, Harvard, and Northeastern in a special concert called *Bands of the Beanpot*. Since the concert began nearly 15 years ago, Boston University has hosted twice, most recently in 2013. The first *Bands of the Beanpot* concert was held at Northeastern in February 2003, and in the spirit of uniting Boston's schools, each band director programmed works by Boston composers. *Bands of the Beanpot* has continued as an annual fall event preceding the men's and women's hockey games in the winter.

This unique festival is both a chance showcase the host school's ensemble and facilities as well as an opportunity to strengthen community ties among musicians across the city.

The BU Concert Band is a large concert ensemble that performs a wide range of wind band works from the traditional to contemporary throughout the year. The ensemble puts on two formal concerts each semester in addition to the Beanpot. "The BU Concert Band is a place for BU students from all colleges and majors to come together to make music," says Dr. Bill, and it "is a unique experience for the BU students involved. It brings students together from every college and major within the University. Because they all have a passion for music, the students instantly have a connection with every single person in the concert band. It gives students a sense of stability and community during their time at BU."

Mike Barsano, Director of University Ensembles, echoes the fun and familial characteristic of BU Bands. "There is a great community aspect of the program. It's based around music but it's also based around building a community of musicians that all have studies elsewhere." The fifty or so students in the BU Concert Band, and the more than 300 students who participate in one of the BU Bands, represent all colleges across the university. From engineers to artists, BU Bands unite a wide spectrum of students with a shared passion for music making.

The *Bands of the Beanpot* creates that sentiment of community on an even greater level for musicians around Boston, in reaching out to similar programs at other schools and bringing them together to put on a massive show for a packed audience. Hosting the concert this fall affords BU students a chance to show the entire community their musical skills as well as showcasing the music-making that takes place in other schools.

"The rivalry between the four schools is put aside once a year to experience the connection of music," says Dr. Bill. Of course, once the Beanpot actually takes place in February, the bands will be prepared to loudly ignite the crowd's scarlet pride and all the "Go BU!" cheers they can muster.

Find more information about BU Bands at bu.edu/bands.

About the 2017 Bands of the Beanpot

October 29, 2017, 3pm

BU Concert Band, Harvard Wind Ensemble, Northeastern Wind Ensemble, and Wind Ensemble at Boston College

Tsai Performance Center, 685 Commonwealth Ave.

This event is open to BU Bands Alumni, students, friends, and family.

spark

September

9/2 — 9/24

Ideation

By Aaron Loeb • Directed by Jim Petosa In this darkly comic psychological thriller, a group of top-tier consultants are tasked with solving a hypothetical and morally ambiguous project for an unnamed client. Co-produced by New Repertory Theatre and Boston Center for American Performance, the professional extension of the Boston University School of Theatre. Tickets: bu.edu/cfa/bcap. Mosesian Center for the Arts 321 Arsenal Street, Watertown

9/5 — 10/1

2017 Fall Student Showcase

Featuring work by undergraduate students in painting, sculpture, graphic design, and printmaking. [Stone Gallery](#)

9/15 — 12/3

Claire Ashley: (((CRZ.F.4NRS.AAK)))

Opening Reception & Performance: October 14, 3-5pm A solo exhibition of inflatable objects by artist Claire Ashley. Opens at noon on Friday, September 15. Claire Ashley's exhibition defies categorization as she uses gigantic pieces of inflatable art to stretch the confines of the gallery space while redefining media, melding painting, sculpture, installation, and performance. [808 Gallery](#)

9/15

Distinguished Alumni Awards

September 15, 5pm Honoring Brian McLean (SVA'99), Missy Mazzoli (BUTI'98, SOM'02), and Kim Raver (SOT'91), and featuring Emcee Joel Christian Gill (SVA'04). [808 Gallery](#)

9/25

Boston University Chamber Orchestra

September 25, 8pm Performing Symphony No. 3 by Philip Glass, and Beethoven's *Egmont* Overture, op. 84 and Symphony No. 7 in A major, op. 92. Neal Hampton, conductor. [CFA Concert Hall](#)

9/27

Boston University Symphony Orchestra

September 27, 8pm Featuring the debut of Maestro Bramwell Tovey as the new Director of Orchestral Activities, the BU Symphony Orchestra performs a program inspired by Shakespeare's *Romeo and Juliet*. [Tsai Performance Center](#)

9/28

Gila Goldstein Faculty Recital

September 28, 8pm Gila Goldstein and Tal Zilber will perform works for two pianos and piano four hands by Bach, Arensky, Poulenc, and Zilber's original compositions *Out of Order* and *5 Arrangements on Popular Themes*. [CFA Concert Hall](#)

October

10/05

Boston University Wind Ensemble

October 5, 8 pm Performing the Overture to *Candide* by Bernstein; Serenade No. 12 in C minor, K. 388 by Mozart; *Watchmen, Tell Us of the Night* by Camphouse, and *Dance Movements* by Sparke. David Martins, conductor. [Tsai Performance Center](#)

10/6 — 10/29

21st Annual Fringe Festival

Presented by CFA School of Music: Opera Institute and School of Theatre • Now in its 21st season, Fringe is a collaborative festival with a mission to produce new or rarely performed significant works in the opera and theatre repertoire, bringing performers and audiences together in unique theatrical settings. Please refer to the [Ticket Information](#) section for ticket purchasing information.

Sweets by Kate October 6 — 8

Friday, Oct. 6, 7:30pm (BU Visitor's Day)

Saturday, Oct. 7, 2pm & 7:30pm • Sunday, Oct. 8, 2pm

Music Direction by Allison Voth • Stage Direction by Emily Ranii • Composed by Griffin Candey on a libretto and original story by Thom K. Miller • Chosen as part of Fort Worth Opera's 2017 Frontiers program • Commissioned and premiered by the Midwest Institute of Opera, premiered July 2015 A dark comedy in two short acts. When Elizabeth Briggmann's father dies suddenly, she decides to return to the small town that shunned her twelve years earlier. Amid the outwardly-cheery glow of 1950s rural America, Elizabeth and her partner, Kate, must square with the lurking disapproval of the town, the teetering success of the family business, and her family's (quite literal) deals with the Devil.

BU New Play Initiative: DOWNTOWN * Oct 14 — 15

Friday, Oct. 13, 7:30pm (Talk-Back) • Saturday, Oct. 14, 2pm & 7:30pm • Sunday, Oct. 15, 2pm

By Kyle Chua (CFA'18) • Directed by Michael Hammond Al's debut novel, about his unrequited affections for a man named Ben, was shaped to provoke and sell. But when Ben turns up at one of Al's literary events bearing threats of a lawsuit, both men are forced to examine the reasons that brought them together, and the circumstances that pulled them apart. Alternating between past and present, *Downtown* is a puzzle of fact and fiction, an exploration of the intersections of race, nationality, and queerness. A BU New Play Initiative production.

The War Reporter October 22 — 22

Friday, Oct. 20, 7:30pm • Saturday, Oct. 21, 2pm & 7:30pm
Sunday, Oct. 22, 2pm

Music Direction by William Lumpkin • Stage Direction by Jim Petosa • Composed by Jonathan Berger on a libretto by Dan O'Brien • Premiered as part of the 2013 "Prototype Festival" (Beth Morrison Productions) The true story of Pulitzer Prize-winning combat journalist Paul Watson as he seeks to stifle the haunting voice of an American soldier whose corpse he photographed in the streets of Mogadishu.

Mother Courage and Her Children October 27 — 29

Friday, Oct. 27, 7:30pm (CFA Visitor's Day and Talk-Back)
Saturday, Oct. 28, 2pm & 7:30pm • Sunday, Oct. 29, 2pm

By Bertolt Brecht • Translated by David Hare • Directed by Jeremy Ohringer • Widely regarded as Brecht's best work, *Mother Courage and Her Children* is a theatrical landmark and one of the most powerful anti-war plays in history.

Free with BU ID, subject to availability. Please refer to the Ticket Information section to the right of this calendar for ticket purchasing information.

10/10 — 12/10

Private Screening: A Selection of Experimental Film

Opening Reception: October 19th, 6 to 8pm The first open call exhibition of video presented by the BUAG will feature experimental videos by New England artists. Presented in the intimate setting of the BUAG Annex, Private Screening will feature a selection of video and new media works by artists mining a range of themes, styles and techniques. [The Annex](#)

10/12

Visiting Artist: Martha Rosler

October 12, 6:30pm Martha Rosler is a pioneer of American conceptual performance, installation, and video. In the 1970s, her widely influential work addressed the most urgent social, aesthetic, and political issues of her time. Rosler's talk is co-sponsored by the Boston Center for Art and Architecture at Boston University. [Festival. Jacob Sleeper Auditorium](#)

10/12

Big Band II & Jazz

October 12, 8pm Big Band II and the Jazz Ensemble will lead the weekend festivities with their performance.

10/13

Fall Arts Concert

October 13, 8pm All Campus Organizations will come together for this annual concert.

10/14

James Demler and Rodney Lister Face

October 14, 8pm Featuring the two vocalists who were active in the musical and performance worlds and beyond. James Demler (baritone) joined by guests Julia Cavallaro (soprano) and Felipe and Jacob Wittkopp, conductor. [CFA Concert Hall](#)

10/17

BU Singers

October 17, 8 pm Performing *Justorum animæ* by Byrd, *Warrior's Song* by Prendergast, and *Kūmā Pua* by Felipe and Jacob Wittkopp, conductor.

10/17

Boston University

October 16, 8pm Performing *Agony and Ecstasy* by Jennifer Higdon, and *Concerto for Trumpet* by Neal Hampton, conductor. [Tsai Performance Center](#)

10/18

Boston University

October 18, 8pm Performing *Blonde on a Theme* by Haydn, op. 56a by Neal Hampton, conductor. [Tsai Performance Center](#)

10/20 — 12/10

Geoffrey Chadsey Heroes and Secor

Opening Reception: October 19th of visual sensibility, perception, and the human body. [Stone Gallery](#)

10/21

Cairn Residency

October 21, 8pm The Cairn Ensemble will come to the BU Center for the Arts for a tour. They will play in the concert hall around their microtonal accordions. [information at ensemble-cairn.org](#)

Repertoire for the concert will include: Bedrossian, *Just as much entangled*; Fineberg, *Professor bad trip*; Faerber, *Combier*; Tañer, *el viento*; Daniel A.

10/21 — 10/22

Classic Repertory

Othello Saturday, October 21
To Kill a Mockingbird Sunday, October 22

Please refer to the Ticket Information section to the right of this calendar for ticket purchasing information.

Presented by BU CFA and New Repertory Theatre by Clay Hopper Performed by the

Martha Rosler

Rosler is an artist, writer, and activist. Her work includes conceptual photography, video art, and feminist art practice since the 1960s. Her work has consistently tackled the social and political issues of the day. She is currently an Adjunct Professor at the Department of the History of Art and Architecture at Boston University and the FlashPoint Performance Center.

Jazz Combo *

Five Jazz Combo ensembles kick off the concert. [CFA Concert Hall](#)

Orchestra and Concert Band concert. [CFA Concert Hall](#)

Faculty Recital *

Music of several composers who lived during the political life of New York in the 1930s (Miguel Ángel Felipe) and Rodney Lister (piano) are featured. (mezzo-soprano) and Charles Blandy

Advance Democracy by Britten, *Music for the Young People* by Jennefelt, *Kaulana* by Ha'heo by Wong-Kalu. Miguel Ángel Felipe, conductor. [CFA Concert Hall](#)

Symphony Orchestra

Appalachian Spring by Copland, *Blue Rhapsody* by Elgar, and the "Enigma" Variations by Elgar. [Tsai Performance Center](#)

Chamber Orchestra

Adagio by Mahler, *Variations on a Theme by Brahms*, and *Symphony No. 4* by Mahler. [Tsai Performance Center](#)

Boundaries

6-8pm This exhibit is an exploration of art, and reality through depictions of

Ensemble from France's Loire Valley performs at the New Music on its first ever American concert hall and host pedagogical events on earlier in the day. [Find more](#)

include: *Innersonic*: Franck *Angled with other matter*: Joshua Rostrom Romitelli, *KikaPou*: Jérôme Alvarado Bonilla. [CFA Concert Hall](#)

Company:

21st, 8pm
ay, October 22nd, 2pm

formation section to the
ket purchasing information.

Repertory Theatre • Directed
e Classic Repertory Company,

New Rep's flagship educational outreach program. CRC is produced in collaboration with the School of Theatre. [Tsai Performance Center](#)

10/22 — 10/23

Arditti Residency/ ICA Boston Collaboration

The world-renowned Arditti Quartet will return to the BU Center for New Music on Oct. 22 for a concert, and on Oct. 23, the Arditti will be at BU CFA for pedagogical events and readings of student works.

Sunday, October 22, 2017, 3pm The Arditti Quartet will perform a concert of prominent 21st female composers co-produced and hosted by ICA/Boston and featuring a piece by this spring's BU CNM guest composer Liza Lim. Founded in 1974 by Irvine Arditti, the quartet's concerts and albums of 20th and 21st century music have been praised for their technical expertise and spirited interpretations.

Program: Liza Lim *Hell*, Clara Iannotta *Dead wasps in the jam jar*, Rebecca Saunders *Fletch interval*, Hilda Paredes *Bitacora Capilar*, Olga Neuwirth *In the realms of the unreal*. Institute of Contemporary Art • Tickets: \$20; \$10 ICA members + students.

10/29

Bands of the Beanpot

October 29, 3pm BU Concert Band hosts the Wind Ensembles from Boston College, Harvard, and Northeastern in a concert celebrating the music-making community across the city of Boston. [Tsai Performance Center](#)

November

11/9 — 11/12

Our Town

Thursday, Nov 9, 7:30pm • Friday, Nov 10, 8pm (Talk-Back)
Saturday, November 11, 2pm and 8pm • Sunday, November 12, 2pm

Please refer to the Ticket Information section to the right of this calendar for ticket purchasing information.

By Thornton Wilder • Directed by Stephen Pick The story follows a small town in three acts: "Daily Life," "Love and Marriage," and "Death and Eternity." • \$15 General Admission • \$10 BU Alumni • \$7.50 with CFA Membership • Free with BU ID, at the door, day of performance, subject to availability • [bu.edu/cfa/season](#); 617.353.3380 • Studio ONE

11/13

Boston University Symphony Orchestra

November 13, 8pm Performing Lili Boulanger's *D'un matin de printemps*, Stravinsky's *Pulcinella Suite*, and *Le Sacre du printemps (The Rite of Spring)*. Bramwell Tovey, Conductor
[Symphony Hall](#)

11/16

Boston University Wind Ensemble

November 16, 8 pm Performing *New England Triptych* by Schuman, *Prospect Hill – Flourish for Brass* by Salfelder, *From a Dark Millennium* by Schwanter, and *A Child's Garden of Dreams* by Maslanka. [Tsai Performance Center](#)

11/18

Lynn Eustis and Javier Arrebola Faculty Recital

November 18, 4 pm "On Aging and the Passing of Time" Lynn Eustis (soprano) and Javier Arrebola (piano) perform songs about aging selected from classical, popular, and musical theater repertoire. [CFA Concert Hall](#)

11/20

Boston University Symphonic Chorus

November 20, 8 pm Performing *Cantus in Memory of Benjamin Britten* by Pärt, *Dona nobis pacem* by Vasks, and *Passion and Resurrection* by Ešenvalds. Miguel Ángel Felipe, conductor.
[All Saints Parish, 1773 Beacon Street, Brookline](#)

Ticket Information

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

New Rep/BCAP \$25-59 with discounts available to CFA Members and BU Community. • [newrep.org](#) • 617.923.8487

Fringe \$7 general admission; \$3.50 CFA Membership; free with BU ID at the door, day of performance, subject to availability. [bu.edu/cfa/season](#) • 617.353.3380

New Rep/CRC \$20 general public • \$15 BU Alumni, Groups of 10+ • \$10 CFA Membership, New Repertory Theatre Subscribers, and Student Matinee Students • Free with BU ID, at the door, day of performance, subject to availability • [Tsai Performance Center](#) is this host venue for CRC. • [bu.edu/cfa/season](#) • 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

CFA Concert Hall

855 Commonwealth Avenue

Institute of Contemporary Arts, Boston

25 Harbor Drive

Jacob Sleeper Auditorium

871 Commonwealth Avenue

Mosesian Center for the Arts

321 Arsenal Street, Watertown

Studio ONE

855 Commonwealth Avenue

Symphony Hall

301 Massachusetts Avenue

Tsai Performance Center

685 Commonwealth Avenue

* Friends & Family Weekend event

Reimagining Fringe

A reconstructed space invites the community to embrace the unknown with the annual opera & theatre festival.

by Emily White

In a year of growth and evolution at the College of Fine Arts, the artistic directors of the annual Fringe Festival are seizing the opportunity to explore the edges of this experimental and collaborative program. With the renovation of the former TheatreLab@855, renamed Studio ONE, Jim Petosa, William Lumpkin, and Oshin Gregorian are using the space's reimagining to the festival's advantage, re-conceptualizing the program in its twenty-first year.

All performances are to be held in an intentionally fluctuating space, as the seating and stage space in the reconstructed **Studio ONE** will be reconfigured as imagined by each show's creative minds. Redesigned in summer 2017, Studio ONE will be arranged for two operas and two plays during the festival's October weekends.

Studio ONE is centralized on the BU Campus, a change from the Fringe's previous venues, and as Artistic Director of Opera Institute and Opera Programs William Lumpkin reflects, it's "an exciting time to claim a new space and claim a home in the context of this new theatre" across the street, while still maintaining the connection to the city with other productions throughout the year.

According to Lumpkin, the gutted form of the Studio ONE space presents an exciting opportunity with its unique nooks and crannies, which is in many ways structurally different than past iterations of Fringe. "What could be perceived as challenges with the space we see as interesting architectural elements that help tell the story and define the space for the performers and audience."

The challenge that the directors embrace is maintaining successful and affecting sensibilities of the festival in a completely new context, taking advantage of unknown elements, and presenting a new layer of the festival.

Fringe began two decades ago in CFA classrooms at 855 Commonwealth, and has come full circle in this year of evolution. As a program, Fringe has been progressive in its themes and approach, and aims to highlight a repertoire that is contemporary, cutting edge, and relevant. In that sense, performing in a nontraditional space is seamless with Fringe Festival's identity, melding the current and the classic in a fresh way for audience and artist alike to learn something new in dialogue.

Jim Petosa, Director of the School of Theatre, is ready to reach for the unknown. "We're figuring out things in a new way. There's a tendency to rely on how we used to do it, to mold our present into the past. We're not doing that. Instead we're saying, 'Let's start over. Let's embrace this.' And what we find is the unknown is so exciting. We're enjoying this moment; we don't exactly know how we'll get there from here, but we welcome the journey, and that's invigorating."

This Fall in Fringe

Performed over the course of four weekends, the two plays and two operas chosen for the 2017 Fringe Festival reveal thematic connections that are both significant and timely. Much like the way the directors, actors, and musicians are engaged with the new performance space, this year's repertoire selections are in dialogue with each other. Ultimately, that is a core mission of Fringe—to unite performers and audiences in unique theatrical settings and to begin conversations. When it comes to determining the repertoire, Managing Director of Opera Institute and Opera Programs Oshin Gregorian explains that the process is organic. "Every year we ask 'who do we have?' and 'how can we best serve our population and community?'" This year in particular, the performance selections speak to themes that are undeniably linked and relevant to the

wider cultural context. "In the Opera program at BU, we're open to all types of stories. So many people think opera is relegated to old stories, but we pride ourselves on going for the full range of experience with the pieces we pick. We've tended to gravitate towards the more edgy and progressive material."

Sweets by Kate, a dark comedic opera in two acts composed by Griffin Candey on a libretto and original story by Thom K. Miller, brings together themes of family, history, and acceptance when Elizabeth returns with her partner Kate to the small town that shunned her. Echoing themes of memory and identity, the next performance and first play of Fringe, *Downtown* tells a story exploring the intersections of race, nationality, and queerness. In it, Al's debut novel about his unrequited affections for a man named Ben forces both to examine what brought them together and the circumstances that pulled them apart. *Downtown* is a BU New Play Initiative production conceived by current student Kyle Chua (CFA'19).

In the second half of Fringe Festival 2017, coming to Studio ONE is *The War Reporter* by Jonathan Berger on a libretto by Dan O'Brien, the true story of Pulitzer Prize-winning combat journalist Paul Watson as he seeks to stifle the haunting voice of an American soldier whose corpse he photographed in the streets of Mogadishu. In a parallel commentary on the damaging effects of war, Bertolt Brecht's *Mother Courage and Her Children*, the final selection of Fringe as translated by David Hare, is widely regarded as one of history's most powerful anti-war plays.

In addition to the accessibility of Studio ONE's location, Fringe's artistic directors hope the content of the plays and operas, as well as the artists behind them, can be equally accessible to students. Operas *Sweets by Kate* and *The War Reporter* are the works of contemporary literary composers and librettists telling



Photo by Emily White.

Fringe Festival performances will be held at Studio ONE at the College of Fine Arts, 855 Commonwealth Avenue, Boston.

Sweets by Kate • October 6-8

Friday, Oct 6, 7:30pm (BU Visitor's Day)
Saturday, Oct 7, 2pm and 7:30pm
Sunday, Oct 8, 2pm

BU New Play Initiative: Downtown October 13-15 (Family & Friends Weekend)

Friday, Oct 13, 7:30pm (Talk-Back)
Saturday, Oct 14, 2pm and 7:30pm
Sunday, Oct 15, 2pm

The War Reporter • October 20-22

Friday, Oct 20, 7:30pm
Saturday, Oct 21, 2pm and 7:30pm
Sunday, Oct 22, 2pm

Mother Courage and her Children • October 27-29

Friday, Oct 27, 7:30pm (CFA Visitor Day and Talk-Back)
Saturday, Oct 28, 2pm and 7:30pm
Sunday, Oct 29, 2pm

Tickets are \$7 General Admission and free with BU ID, at the door, day of performance, subject to availability. bu.edu/cfa/fringe. Ticketing Code: Fringe

stories that are directly relevant to today's conversations. "I believe young people care about these stories," remarks Lumpkin. "It's important to see these stories told in a formal setting, in opera, and in a language the audience understands."

Watching an opera, according to Gregorian, is much more than simply absorbing entertainment. "Seeing the humanity right in front of you is so different than being inundated by news or absently scrolling through social media. It opens up engagement in an entirely new approach. And then it raises the stakes to participate in a new way."

The space in which Fringe Festival is arranged and the experimental experiences it provides instills in students a sense of freedom and confidence. Fringe is built on a level of intimacy which opens the door for that freedom of exploration that translates to the larger stage experience. Bill Lumpkin is hopeful that the new space will carry on that intimacy. Through Fringe, he says, "we are uniting these areas of study in the direction of one common goal."

Fringe Festival performances will be held at Studio ONE at the College of Fine Arts, 855 Commonwealth Avenue, Boston. See the calendar for more performance and ticketing information.

Minimalism Made Monumental

Reflection on an immersive CFA trip to Marfa.

by Logen Zimmerman

Hollywood is a metonym for the film industry, and the art installation/town of Marfa, Texas could well be for minimalist art. While the reputation of the former exceeds that of the latter, both contain elements of fiction that extend beyond the places themselves.



Take for example the Prada Marfa, an installation by Elmgreen & Dragset in a faux storefront facing the two-lane blacktop of Highway 90 and framed by West Texas desert expanses. Its display is set in 2005 and nothing behind the windows is actually for sale. It is also not located in Marfa, but rather more than thirty miles away. Or consider the Marfa Lights, which have their own viewing station on the other side of town. No one has ever definitively seen them, or at least offered a decisive explanation for what they are. Located within the approximately mile and half square of Marfa is a rich history of minimalist art, supposedly fixed in time, yet like the phoenix, constantly renewing itself—through visitors seeking a personal minimalist experience. From March 8-11, this included a group from BU School of Visual Arts.

During Spring Recess, graduate students from the MFA Painting and Sculpture programs experienced Marfa and its environs on an extracurricular trip organized by Assistant Professor Won Ju Lim and Lecturer Marc Schepens. I joined them. We prepared for the trip by reading and discussing articles on minimalism, including foundational texts by Donald Judd and Michael Fried. We learned that opinions have differed on what exactly constitutes minimalism, and that the term was often eschewed by high profile sculptors whose work had been classified as such. Professor Lim also asked us to consider the trip from Boston to Marfa as part of a journey. For many of us this began with a flight to Dallas followed by a visit to Louis Kahn's architectural masterpiece, the Kimbell Art Museum, in Fort Worth. The next day we ventured some eight hours by car across the plains and through the plateaus to the enigmatic Marfa.

From the outset Marfa was a literal desert oasis with a penchant for metaphor. Marfa is located within sixty miles of the Rio Grande, is the seat of the primarily ranch-landed Presidio County, and has been defined historically as a borderland. Its year-round population is under 2,000, yet this fluctuates like many other seasonal tourist destinations, such as with our visit during the Marfa Myths Festival. Marfa was founded in 1883 as a railroad water stop, and train tracks and a water tower are still dominant features of the town. Legend holds that the town was named by the wife of a railroad engineer after a character in a Dostoevsky novel, but the town's namesake is most likely a Jules Verne character. The opening of Fort D.A. Russell



Footnotes:

- 1) As seen in an old mural in a former bank building now part of the Judd Foundation. 2) For histories of Marfa, see Louise S. O'Connor and Cecilia Thompson, Ph.D., *Images of America: Marfa* (Charleston, SC: Arcadia Publishing, 2009) and https://en.wikipedia.org/wiki/Marfa,_Texas.
- 3) A detailed account of Judd's concepts for Marfa and the history of the Chinati Foundation can be found with, Marianne Stockebrand, "The Journey to Marfa and the Pathway to Chinati," in Marianne Stockebrand, ed., *Chinati: The Vision of Donald Judd* (Marfa, TX and New Haven: The Chinati Foundation with Yale University Press, 2010), 12-47.
- 4) Donald Judd, "Specific Objects," in *Donald Judd: Complete Writings 1959-1975* (New York and Marfa, TX: Judd Foundation, 2015), 184.

All article images courtesy of Logen Zimmerman. Top left: Sign of Marfa. Middle top: Prada Marfa. Middle middle: Chinati landscape. Middle bottom: Irwin Building. Bottom right: CFA students in Marfa.

(originally Camp Albert) in 1911 increased the population, and notoriety also derived from the local Highland Hereford cattle breed¹. Prospects dwindled following the closing of the fort after the Second World War.

Then entered Donald Judd in the early 1970s². Judd, by then a prominent New York artist, maintained several private residences in and around Marfa and worked with the Dia Art Foundation to establish what would eventually become the Chinati Foundation. On the grounds of the former fort, Chinati became a permanent setting for Judd's work and that of other artists he championed, ranging from Dan Flavin to Roni Horn³. The separate Judd Foundation also preserves his legacy, with several buildings in town adorned with his sculptures, paintings, furniture, books, and the numerous objects he collected, in many cases left as they were when he died in 1994. We had the privilege to attend guided tours of both foundations, which involved a rigorous process of looking and reflecting.

A particular standout for all was certainly the 100 untitled mill aluminum works that Judd spaced between two former artillery sheds at D.A. Russell/Chinati. It was a humbling experience to be in the presence of such objects and among travel companions. Judd's installation maintains its relative position, but we ourselves were changed by the moment, and would be different upon repeat visits. As the recent 2016 Robert Irwin building installation at Chinati – (untitled, or *dawn to dusk*) – also reminded us, the landscape of Marfa might give the appearance of gradualness, yet the light is ever shifting.

I posited at a group meeting after our foundation visits that whether Judd had intended to or not, by making Marfa a magnet for minimalism, he had also created a performative place. Marfa as a cultural center is rooted in minimalist art of mid-late twentieth century, yet it also has elements of a "happening." In this sense, Judd could be viewed as an impresario of the Marfa stage. As he claimed in 1965, "A work needs only to be interesting."⁴ In Marfa, interest in minimalism has expanded to the monumental.



Catalyst for Common Ground

BU Orientation shares the stage with Theatre to tackle tough topics.

by Laurel Homer



“Art crosses boundaries,” says Dean of Students Kenneth Elmore, a key producer of Boston University summer orientations. “Everyone can connect with art and find a way to engage with moral issues around race and other subjects. It gives us a chance to be on the same page.”

The partnership was forged a few years ago when Dean Elmore approached Jim Petosa, Director of CFA’s School of Theatre, about performing excerpts of *Baltimore*. Written by Theatre faculty member Kirsten Greenidge, the play examines the limits of racial language and conflict among a group of college students.

“Dean Elmore is a visionary,” says Petosa. “The inclusion of performance in orientations for the entire incoming population of students is recognition that theatre is an excellent platform to explore human conflict and to respond to that tension as a community in dialogue.”

For Elmore, the use of human expression and art to dig into difficult subject matter seemed natural. “There was some pushback initially, not from me but from others, that maybe it was too much,” explains Elmore. “But I said, ‘Yes, we can do this, they’ve seen and felt art before, this is exactly what we need.’ And I knew we needed to capture the moment right at the start of their BU experience, when the students are not inhibited.”



The response to *Baltimore* and the subsequent talk-back was beyond expectation for both student and parent alike. “The conversation was really rich, much richer than had we just had a lecture or panel,” says Elmore. He considered bringing the play back for summer 2017’s sessions until he attended the New Repertory Theatre/BCAP production of *Good* last fall. The 1981 drama by C.P. Taylor is a study of a sufficiently respectable man in 1930s Germany and the compromises and allowances he is willing to make in the name of Nazi allegiance.

“The play opens the door to a whole new avenue of conversation,” explains Petosa, who serves as Artistic Director for New Rep and directed the fall production. “It’s the story of how a society is willing to change its moral stripes even when it means becoming morally bankrupt.” Mounted in advance of the November presidential election, the New Rep/BCAP production was a direct response to the political landscape in the United States, a cautionary tale of where concessions can ultimately lead, and a chilling inquiry of the capacity and culpability within every individual.

The subject matter is heavy, but contemporary, and sets the stage for conversation around issues that are top of mind, but perhaps hard to articulate and address. “After Charlottesville the relevance of this play really came into focus,” says Elmore.

“It’s jarring and scary, but I want students and parents to know

Terrier I.D. cards, student advising, and registration are hallmarks of student orientation. But, for the last two years, University Orientation at BU has included an unexpected component: a theatre performance.



that it’s okay to be jarred, it’s okay to be scared. We can’t ignore this. We have to engage with it. It’s a starting point because there will be more moments when we’re jarred or scared and we can go back to this common experience, this dialogue, and take something from it.”

Tim Spears (CFA’06,’11,’16) appeared in the New Rep production and serves as director of the summer orientation performances featuring Connor Paradis (CFA’19), Leo Blais (CFA’17), Stephanie Castillo (CFA’19), and Devon Stokes (CFA’19). Spears opted for simplicity in the staging to bring greater focus to the dialogue of the play. “The questions that these plays ask of their characters are complex and do not really contain binary answers,” says Spears. “By watching stories, not necessarily our own, we are given insight into who we might be as individuals and as a community and to answer questions of our own selves in ways that we may not have realized before.”

For Elmore, art is the perfect conduit to examine these struggles, to reflect as individuals, and to come together in conversation as a community. “This is what society needs: to be able to go into a room, share a performance, and then have the permission to critique the subject,” he says.

Elmore is already looking forward to taking in School of Theatre’s upcoming season of performances in consideration of next summer’s orientation program. He is also eager to expand inspiration to include a



piece of music or visual art, and hopes this model encourages other academic institutions to tackle tough subjects and foster conversation through the arts.

“This partnership has been a really wonderful way of bringing academics and student services together in a big collaboration,” says Elmore. “To spark conversation about the human condition, to provide a construct for social incubation and innovation, and to do this all through art is just amazing.”

A full-scale production of *Good* returns to Boston University in the fall with three performances planned on campus so all students have the opportunity to explore the themes and “get on the common page.” Petosa looks forward to providing a fertile ground for activating more conversation around tense topics through performances on the Charles River Campus including the new Studio ONE space in 855 Commonwealth as well as the Booth Theatre set to open in early 2018.

“Theatre creates an opening for complicated conversations,” explains Petosa. “The Joan and Edgar Booth and other venues on campus provide immediate access to these explorations and we are poised to push the conversation in our neighborhood and in our community.”

For Elmore, it is more than simply exposing students to art; it is about allowing art to create a common experience, activate thought, and fuel discussion. “There’s no doubt that art is a gift,” says Elmore. “But, art is also a catalyst. It has a real relevance in our times to push us back to history to see how we have progressed and to see how we haven’t.”

From One Dream School to Another

CFA alum Rebecca Ness discusses the foundations of painting, witnessing history as sketch artist for a high-profile Boston trial, and a future at Yale.

by Mark Krone



Elonzo, Gouache on panel, 12"x12", 2017

On the evening of March 10, 2017, Rebecca Ness (CFA '15) took an anxiety nap. "When I'm anxious, I go to sleep for a little while and I wake up feeling better." When she awoke, Rebecca checked her phone. There it was. The message she'd been waiting for from Yale University: A decision was posted to your admissions account. "When I saw that message, I got up and walked around my room thinking, 'this is it.' She clicked and read: We are pleased..."

After hugging her roommates and calling her mother, the news began to sink in that she'd been accepted to the MFA-Painting program at Yale. It was a new beginning and to get this moment, Ness, 24, had worked hard at painting and drawing for most of her life, including four years in the BFA-Painting program at CFA. "BU was my dream school for undergraduate and Yale for graduate." For young artists, these goals are not unusual. Achieving them is a different story.

As a child, Ness attended the Acorn Gallery School of Art in Marblehead, Massachusetts. "It was great, I started figure painting with oil at 10 years old. Jack Highberger ran it, and he had studied painting at CFA." Like BU, Acorn pushed a foundational approach to drawing and painting. Ness explains it this way: "You can't do calculus unless you've done algebra. You can't make a really good painting unless you know why the object looks that way."



Kelley, Gouache on panel, 12"x12", 2017

When it came time for college, BU seemed like a natural progression. "We visited CFA every year, I felt comfortable there. If you were an Acorn kid, it made sense to go to BU."

In her senior year, Ness was hired by the BU student newspaper, the Daily Free Press, as a sketch artist at one of the biggest trials in Boston history, the marathon bombing. "The court did not allow photographers, so the Daily Free Press wanted a drawing student from CFA to attend the trial. I submitted a few drawings and they hired me and gave me press credentials." The trial hit close to home as one of her friends was injured. "I actually saw my friend on the security footage they showed at the trial. She had gone to the Apple store that day and was a few feet away from one of the explosions. It was hard to see her on the video." (Her friend has since recovered.)

Tension in the courtroom was already high, but when the accused bomber entered to take his seat, everything stopped. "Everyone was talking and then when he entered, the room went silent. My adrenaline shot up when I saw him. He had injuries on his face and walked slowly. When he sat down, he mostly looked forward." Though the trial was at times, painful, Ness is grateful for the experience. "It was interesting being a witness to history."



Jack, Gouache on panel, 9"x12", 2017

In 2015, BU Professor Dana Clancy chose Rebecca to show alongside her at the New York Studio School for an exhibition of teachers with students called Common Threads. "I appreciate how Rebecca's eye is on the political and social world, on the humorously-harrowing human, and the vulnerable self." Though Ness graduated a couple of years ago, Clancy continues to watch her work. "I love following Rebecca's work since graduation, both the paintings and the way that painting seems for her to be so embedded in relationship." Ness credits her former professor with changing how she feels about painting. "I wasn't painting about anything, I was just painting things. "One day, Dana (Professor Clancy) said to me, 'You're not having enough fun!' She was right. I realized I could be myself and have fun with painting."

Another mentor, BU Professor Richard Ryan, also pushed Ness to allow her work to express all of her sides. Ryan notes wryly: "Rebecca is a very kind and warm human being but she also has a wicked wit. As a painter, this is a serious conflict. Her work really sings when she goes for the jugular and doesn't use the nice filter." Since last fall, Rebecca has worked full-time in the CFA dean's office working on ways to improve the student experience. "I always wanted to be a teacher and BU helped me to realize I wanted to remain in higher education." When asked if she planned to stay connected to CFA after she leaves for Yale, Ness is emphatic. "CFA is my family. Why would I not be active as an alum?"

Overdrive

CFA Distinguished Alumni Awards

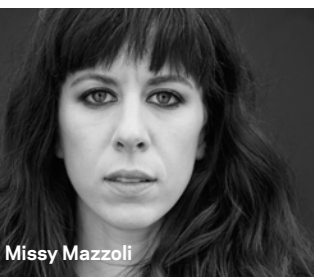
Join the College of Fine Arts community in celebration of alumni who have distinguished themselves professionally through outstanding achievements and contributions to the arts.

College of Fine Arts Distinguished Alumni Awards will honor **Missy Mazzoli** (BUTI'98, SOM'02), Composer, **Brian McLean** (SVA'99), Director of Rapid Prototype, LAIKA, and **Kim Raver** (SOT'91), Actor. **Joel Christian Gill** (SVA'04) will be the emcee for the event.

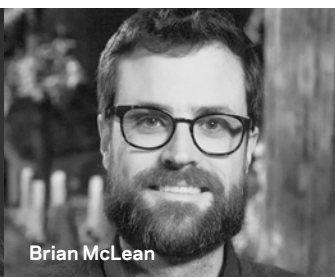


Joel Christian Gill

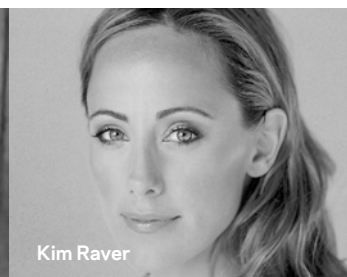
September 15 • 808 Gallery • 5pm Reception, 6pm Awards Ceremony • Learn more at bu.edu/alumniweekend. • Can't make it? Follow myCFA on Snapchat and @buarts on Instagram for live updates!



Missy Mazzoli



Brian McLean



Kim Raver

BUTI Young Artists Perform at the Hatch Shell

Members of the Boston University Tanglewood Institute (BUTI) Young Artists Wind Ensemble performed the prelude music for Opening Night of the Boston Landmarks Orchestra at the Hatch Memorial Shell on July 19, 2017. Christopher Wilkins (BUTI '72,'73,'74) was the music director and conductor.

BUTI is a premier summer training program that offers aspiring young musicians the opportunity to work under the guidance of distinguished professionals and in the presence of the Boston Symphony Orchestra.

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



BUTI musicians at the Hatch Shell this summer

FlashPoint Festival partners with the School of Visual Arts



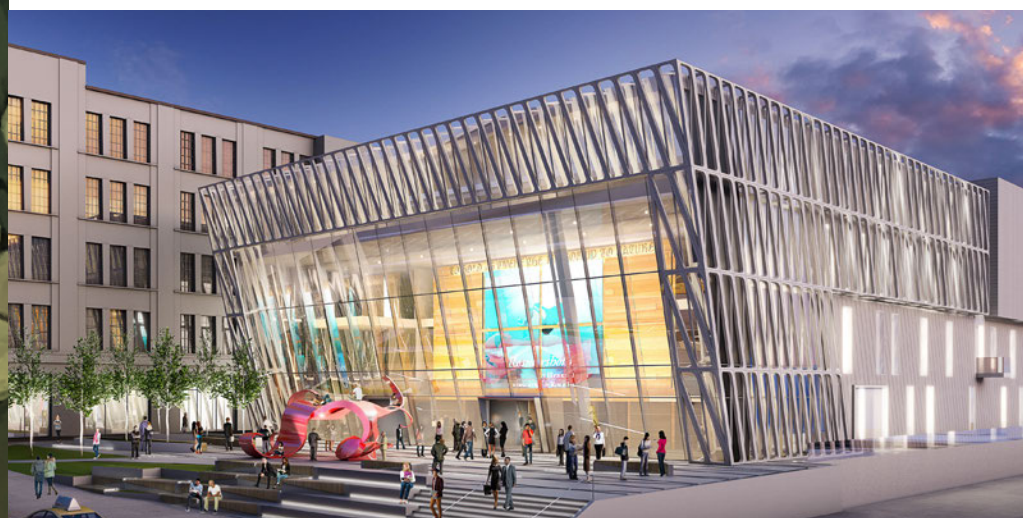
FlashPoint Festival, Boston's Premier Photographic Event, is partnering with the School of Visual Arts in collaboration with the Contemporary Perspectives Artist lecture series. With the mission of bringing institutions together around community, art and photography, FlashPoint Festival connects the photographic community of greater Boston and beyond.

The fall 2017 visiting Contemporary Perspectives Artist is influential artist/writer/activist Martha Rosler, a pioneer of conceptual photography, video art, and feminist art practice. **Lecture: Thursday, October 12, 6:30pm, Sleeper Auditorium.**

FlashPoint will also host the Boston Portfolio Walk and Portfolio Reviews on October 21st at the College of Fine Arts. This event will provide an opportunity for emerging and established photographers to meet with curators, teachers, gallerists, collectors, and other industry professionals. **Saturday, October 21, 2017 • Learn more at flashpointboston.org and bu.edu/cfa/arts-lab.**

The Joan & Edgar Booth Theatre

Boston University trustee Steve Zide (LAW'86) has named the Joan and Edgar Booth Theatre with a generous gift of \$10 million. Zide believes the gift is a fitting tribute to his theatre-loving wife, Janet Zide, and his in-laws, for whom the theatre is named and who brought the joy of stage performance into his life and the lives of the Zides' four children. The 250-seat Joan and Edgar Booth Theatre will be a centerpiece of the 75,000-square-foot theater complex designed by the Boston architectural firm Elkus Manfredi. The theatre is located next to the 808 Gallery, across the street from the College of Fine Arts at 855 Commonwealth Ave.



Elkus Manfredi designed the new theatre complex, which contains the Joan & Edgar Booth Theatre. Its impressive reflective façade will act as a mirror to passersby on Commonwealth Ave.

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\$25 per household entitles membership holders to unlimited half-price tickets to all CFA events held at the College of Fine Arts, Boston University Joan & Edgar Booth Theatre, and Symphony Hall. Events include those produced by CFA School of Theatre, School of Music, Opera Institute, and Boston Center for American Performance. CFA Members are also eligible for half-price tickets to productions at New Repertory Theatre and Boston Playwrights' Theatre. Become a CFA Member today at bu.edu/cfa/season • 617.353.3390.

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INTERVIEWS • ARTICLES Laurel Homer, Mark Krone, Emily White, Logen Zimmerman

COMMUNICATIONS Laurel Homer, Rebecca McDade, and Emily White

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