



**A Jazz Great Goes
Back to School**

Alums Talk
Hollywood Fashion—
Past and Present

The Man Who
Helped Bring Disney
to Broadway





ON THE COVER: Portrait of Victor Goines ('27) by Maki Yamaguchi

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Joining the Class of 2026 @guggfellows is CFA's Harvey Young, dean emeritus and interim vice president for the arts at BU!

 @buarts Photo by Tom Tranfaglia



A NOTE FROM HARVEY

He swam fast. Really fast. Gold-medal-at-the-Olympics fast. Ian Thorpe was the face of swimming a quarter of a century ago. The Thorpedo excelled in individual events. He touched the wall before Michael Phelps. A quote attributed to him about his passion for relays reveals his preference for team events: "You can find more inside you for someone else than you could ever find for yourself."

Ian probably didn't say these exact words. However, he offered strikingly similar thoughts in interviews. Like baseball great Yogi Berra, Ian may not have said what he said...but he meant it.

The Australian swimmer understood that he was better—faster—when given the opportunity to collaborate. If allowed to contribute toward the success of others, you can access the best version of yourself.

The College of Fine Arts was established as an experiment in teamwork. Each academic unit—music, theatre, and visual arts—is older than the college that houses them. In 1954, the rallying of the fine and applied arts enabled Boston University to accelerate in its pursuit of eminence.

Collaboration enables excellence. This is a philosophy that endures. In our required course for all first-year undergraduates, students create projects within interdisciplinary teams. They develop an appreciation for how the excellence of community can catalyze one's own potential.

Within this issue, the importance of teamwork is evident. It appears metaphorically in the interlocking sculptures of Cathy Della Lucia. It can be heard in Victor Goines' reflections on the power of dialogue within a CFA classroom or a Jazz at Lincoln Center performance.

I have had the honor of swimming the anchor leg as dean for nearly nine years. As I touch the wall, I am grateful for my immediate predecessors Walt Meissner, Benjamín Juárez, and Lynne Allen. They gifted our college an incredible lead.

Lynne Allen returns as interim dean. She's already in the water. She swims fast.

Harvey Young
Dean Emeritus
Interim Vice President for the Arts

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INSIDE

CFA
Magazine
Fall
2026

2 SHOWCASE

THE SUM OF THEIR PARTS

Cathy Della Lucia ('17) tells complicated stories with her fantastical mixed-media sculptures

8 COLLAGE

The World of CFA

10 Q+A

FROM HOGWARTS, WITH GRATITUDE

Aidan Close ('23) feels lucky to be making Broadway magic as Scorpius Malfoy in *Harry Potter and the Cursed Child*

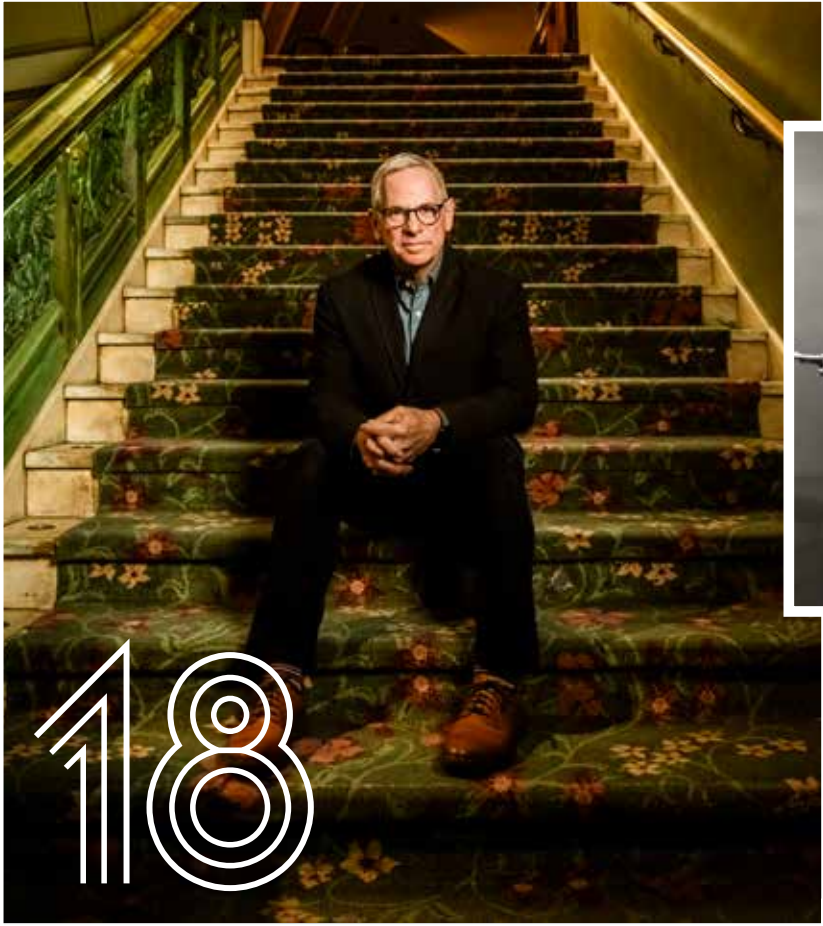
32 CLASS NOTES

You're directing, producing, performing, painting, writing, teaching, sculpting, sketching, composing—creating a whole world of art

37 MUSE

NATURE REMEMBERS

Paula Mans ('22) makes collages that connect the African diaspora and the natural world



A DISNEY VETERAN'S CURTAIN CALL

As Broadway marketer Jack Eldon ('81) prepared for his retirement, he returned to the Disney production that helped launch his career

28 RENAISSANCE MAN

After decades as a touring jazz musician, community leader, and world-class educator, Victor Goines ('27) is back in school



CONVERSATION

Fashion historians Raissa Bretaña ('13) and Coleen Scott ('04) on the Golden Age of Hollywood and their passion for costume design



PROCESS

LUMINOUS DETAILS

Katherine Vetne ('09) uses the Renaissance art of metalpoint to render unsettling still lifes

*Grocery Conveyor: 6
HMart Reliefs (2025)
Baltic birch plywood,
hardwood, aluminum,
3D-printed polylactic
acid, flocking, vinyl,
epoxy clay, aqua resin,
paint, stain, dye, varnish,
hardware; 96 x 4 in.*



THE SUM OF THEIR PARTS

Cathy Della Lucia's fantastical mixed-media sculptures tell complicated stories

By Marc Chalufour

Mel Tait

Opposite: *Pump-King Keeper* (2023) Wood, plywood, ceramic, glaze, paint, stain, dye, magnets, varnish; 63 x 21 in.

Below: *Yellow Light Brawl* (2024) Wood, plywood, 3D-printed PLA, acrylic, motorcycle jack, silicone, paint, stain, dye, magnets, vinyl, varnish; 63 x 21 in.



CATHY DELLA LUCIA'S BOSTON STUDIO looks like a furniture maker's shop. Table saws fill the center of the room. Vises dangle from a rack, and routers and sanders hang on a wall. Boards and wood scraps sit on shelves and jut from plastic bins. Black letters scrawled on their end grain hint at their varieties: WAL, ASH, MAHOG.

Della Lucia ('17) mixes wood with ceramic, plastic, and metal to create intricate modular sculptures that can resemble artisanal building toys or abstract medical models. The wood faces a long journey before it's added to a sculpture, which she says can take 2,000 hours to complete. Two recent examples

stand in a corner of the studio: *Yellow Light Brawl* and *Pump-King Keeper*. They're both about five feet tall, slender, and composed of carefully sculpted pieces of wood, vinyl, and ceramic and cheap consumer products. They could be three-dimensional renderings of Dr. Seuss' creations.

Each piece of a Della Lucia sculpture is clearly differentiated from the next by color and textures. They're joined using a range of techniques, including pegs, joints, and magnets. But what, exactly, each piece is made of requires scrutiny.

"I'm hoping you'll ask, 'Is it plastic? Is that ceramic?'" I think it brings you in closer," she says. "It makes you really think about the importance of the material. If you think it's plastic, does that change the value of it?"

By leaning in, Della Lucia hopes, the viewer will begin to appreciate each component. "They're fragments of statements," she says. Her pieces also invite touch, even though that's typically forbidden at an exhibit. The smooth finishes and curvy shapes could be hand-holds at a rock gym. "It's supposed to be a lure," she says. "I want the tease of that."

She calls her sculptures vessels because they hold so many ideas. She finds inspiration everywhere and mixes the personal and the pop cultural, the lowbrow and the highbrow. Each sculpture is a time capsule.

LIFE EMBEDS ITSELF

Della Lucia was born in Korea and adopted by a family in the United States. She traces her interest in disguising one material as another to "a lot of confusion about my identity—what it meant to be Asian while thinking I was white." But not all of the references in her work are so personal. Gambling, sports, fishing, stock markets, inexpensive IKEA furniture, toys, and weapons have all provided inspiration. Everyday encounters and experiences are also fodder for her work.

The color scheme and name of *Pump-King Keeper* come from the green and orange outfits of US soccer goalie Alyssa Naehar and a monthlong pumpkin diet Della Lucia once went on. "My skin looked so good," she says, "but I can't eat pumpkin anymore."

Bruce R. Wahl

Gregor Hazel





Zero Days to Expiration (2020)
Plywood, various hardwoods, porcelain, Hydrocal, milk paint; 31 x 40 in. (with base)

A series of capsules on *Yellow Light Brawl* resembles the magazine on a gun. The sculpture rests on a red motorcycle jack, a token of cheap consumer products that Della Lucia had to shim to hold steady.

She never begins a piece with a single overarching idea. Rather, she collects inspiration over the course of the months it takes to complete a sculpture. “There’s so much process in them—breaking them down, putting them back together, and the move from digital to physical, back and forth—that, through that time, everyday life embeds itself.”

WORKING IN WOOD

Della Lucia used to work at a smaller scale, combining materials like plywood, porcelain, and clay to create abstract reliefs. But she wanted to go bigger and needed a material more suited

to her iterative style of creation. In 2020, she cleared her schedule of shows and took a year off from making new work. She launched into a self-guided study of woodworking. “It was a lot of YouTube, a lot of trial and error,” she says.

One of her first new pieces was *Zero Days to Expiration*. She had recently discovered that her IKEA table was made from honey-combed cardboard and particle board—not real wood. She wanted to create something intended for a long life and multiple uses, to counter the impermanence and waste of our consumer culture. “It was a fascination with how much stuff we surround ourselves with that you can’t even reuse,” she says. The sculpture uses her trademark structure—with pieces of wood, plywood, porcelain, and Hydrocal (a type of plaster)—and has elements that look like human joints and resemble a

Bruce R. Wahl

“There’s so much process in them—breaking them down, putting them back together, and the move from digital to physical, back and forth—that, through that time, everyday life embeds itself.”

rock formation. Playing with the modularity of cheap furniture, she designed a base that the sculpture can sit on or be stored in.

With *Grocery Conveyor: 6 HMart Reliefs*, Della Lucia returned to reliefs, but on a grander scale. Based on drawings she had done in grocery stores, the piece is composed of what she calls her “HMart” reliefs. They feature the greens, yellows, and browns of a produce aisle and the textures of seeds, grains, and fleshy fruit. She used a variety of woods and other materials, including epoxy, vinyl, aluminum, and 3D-printed plastic. They connect with jagged teeth at some joints and organic curves that dovetail at others.

HMart represented an evolution of Della Lucia’s woodwork as well as her use of technology. To design it, she used Rhino, a three-dimensional modeling software, for the first time. Digital rendering allowed her to experiment with scale and to test joints before she picked up a tool in her studio.

Della Lucia hopes that the complexity of her pieces elicit layered emotions.

“I hope people think about those little parts that make up the whole and that it reminds them of something that brings them grief and something that brings them joy and something they hate and something they love—how those things come together and coexist as one,” she says. ●

Mel Tiang (*Fridge Landscape*); Courtesy of the Artist (*Give Me Gravy*)



Above: **Give Me Gravy Tonight** (2022)
Plywood, hardwood, stoneware, earthenware, stain, underglaze, Hydrocal; 34 x 18 in.



Left: **Fridge Landscape 1** (2024)
Wood, plywood, paint, dye, ceramic, hardware, varnish; 33 x 25 x 3.5 in.

RISING STAR

Musical Ability

Donna Scott's passion for special education in music led to a shared GRAMMY nomination

By Sophie Yarin

DONNA SCOTT KNOWS A LOT about leaps of faith. She took one in the mid-2000s, when, as an advertising, film, and television executive, she accepted a position as a part-time music teacher in Mount Clemens, Mich. Two decades later, Scott is a multi-instrumentalist and music educator with four studio albums and one precious Teacher of the Year award to her name.

In 2024, Scott ('27) enrolled in CFA's online program in music education. She credits one of her courses, Supporting Students with dis/Abilities in Music, for her newfound passion for reaching neurodivergent students through music.

"If I had taken this class years ago, I would have majored in special education," says Scott. "It was so profound."

Her second leap of faith came a year later, when she was asked

by Chris Redding, a new-age R&B artist and neurodiversity advocate, to provide backing vocals on a track for his upcoming album *The Colors in My Mind*.

"If it had been any other album, I'd have said no, because I was hoping to take a break from the music industry," Scott says. "But because of the neurodiversity connection, I said yes."

In November, the album was nominated for a GRAMMY in the category of Best New Age, Ambient, Or Chant Album. Scott's track, "Love Cure" (also featuring Lachi, a blind singer/songwriter), is its most listened-to song on streaming services.

CFA spoke to Scott in February, shortly before the 2026 GRAMMY Awards.

When did you start playing music professionally?

I'd been playing trombone for a

year and a half, and I remember watching this jazz pianist, Joe Semple, and thinking, "Man, I wish I could be onstage with him." Years later, he decided to start a community band and needed a bass trombonist. It was so wonderful; for three years, I sat under my idol and we just played everything.

Tell me about the course that changed everything.

It changed how I saw everything. After taking the class, I realized the ways that the [room] was setting these kids off—like, I had kids sitting near brightly colored displays that threw their senses off. It identified [how to] create the least restrictive learning environment. Most teachers aren't doing that because they're not being *taught* to do that.

How did that lead you to a collaboration with Chris Redding?

Chris has done so much work around autism advocacy, speaking across the world. One day on Instagram, he sent me a video of his son, who is autistic and non-verbal, speaking for the first time. I mentioned the class to him, and he said he was doing this album and wondered if I'd be a guest on it. I was also introduced to Lachi, who is also one of the producers, and it just opened me up to a whole deeper world of creativity in neurodiversity.

Did the GRAMMY nomination surprise you?

I told my husband, "I ain't getting no nomination." And then I saw on Instagram that people were celebrating, and I started jumping up and down for joy. I will be at the ceremony, and I'm going to give a big shout-out to BU, because if I hadn't taken that class, this wouldn't have happened.

P/n Lim

SOUND BITES

"I can't even begin to comprehend the journey of the last two years from the low lows to the high highs. I'm so grateful. And I'm so grateful that musical theatre, which I love, has been intertwined with this entire journey. It's just poetic."

Speaking to *Playbill*, **SARA CHASE ('05)** reacts to her first Tony nomination for Best Performance by an Actress in a Leading Role in a Musical for the Broadway adaptation of *Schmigadoon!* Behind the scenes, **Walter Trarbach ('02)** received a nomination for Best Sound Design of a Musical. Other nominations include **David I. Reynoso ('03)** for Best Costume Design in a Musical for *The Rocky Horror Show*, and producers **Stewart Lane ('73)**, **Jay Marcus (COM'07)**, and **Deanna (Cirino) Knudsen ('10)** for *The Lost Boys*; **Sue Wagner ('97)** for *Oedipus*, and **James L. Nederlander (CGS'80)** for five of his productions.



APPOINTMENT

LYNNE ALLEN NAMED INTERIM DEAN OF BU COLLEGE OF FINE ARTS

When **Harvey Young** stepped down at the end of June after nearly nine years as the dean of the College of Fine Arts, **Lynne Allen** stepped up as interim dean—for the second time. Allen, chair of print media and photography, former director of the School of Visual Arts, and a CFA professor of art, printmaking, also served as interim dean from 2015 to 2017, when she was Young's immediate predecessor. "Serving as interim dean nearly 10 years ago was a responsibility I took very seriously, and I approach this opportunity with the same commitment," says Allen.



CONVOCATION

"Tell Your Story"

CFA convocation speaker Roy Conli addresses the Class of 2026

ACADEMY AWARD-WINNING

Walt Disney Animation Studios and Disney nature producer Roy Conli ('87) delivered the address at the Boston University College of Fine Arts Convocation on May 16, 2026.

Conli has worked with Walt Disney Animation Studios for three decades. In 2010 he served as producer of its 50th animated film, *Tangled*, and, in 2015, won the Academy Award for Best Animated Feature for *Big Hero 6*. Most recently, he served as producer of the studios' 2022 release *Strange World* and the 2026 production of *Hexed*, starring Hailee Steinfeld and Rashida Jones.

"You have a world," Conli told the CFA graduates. "Make it a better world. Make it a world worth living."

FOR MORE NEWS
AND EVENTS VISIT
[BU.EDU/CFA](https://bu.edu/cfa).



Aidan Close (right), as Scorpius Malfoy, and Emmet Smith, as Albus Potter, in *Harry Potter and the Cursed Child* on Broadway.

FROM HOGWARTS, WITH GRATITUDE

Aidan Close ('23) feels lucky to be making Broadway magic as Scorpius Malfoy in *Harry Potter and the Cursed Child*

By Steve Holt

In the first act of *Harry Potter and the Cursed Child*, lead characters Albus Severus Potter and Scorpius Malfoy are standing alone at the edge of a forest. As amber house lights rise over the audience at New York's Lyric Theatre, Hogwarts—the wizarding school where their dads, Harry and Draco, met a generation before—comes into view for the first time. Scorpius, played on Broadway by Aidan Close ('23), then delivers one of the hit play's most memorable lines: "All I ever wanted to do was go to Hogwarts and have a mate to get up to mayhem with. Just like Harry Potter. And I got his son."

For Close, Scorpius' sentiment in that moment mirrors his own gratitude. Two years after graduating from BU, he has the opportunity to reinvent a key role in the top-grossing production currently on Broadway.

Matthew Murphy

"What a gift Jack Thorne, who wrote the play, gave me, to be able to say those words. And they're never empty. Those words always mean something," says Close, who joined the *Cursed Child* on Broadway in November 2025 following a run with the inaugural touring cast. "*Harry Potter* is a sacred mythos that so many people ascribe to, and [this show] combines that with the sacredness of theater. Man, that moment encapsulates it all."

CFA spoke with Close about his time at CFA's School of Theatre, getting stabbed onstage, and the backstory of Scorpius Malfoy, a character who first appeared onstage in London's West End for *Cursed Child*'s world premiere in 2016.

When did you fall in love with the theater?

When I was seven, I started doing this youth Shakespeare group. As a kid doing Shakespeare, that basically means you're playing during rehearsal, and for the performances we'd have a couple lines.

I really liked stage combat. When I was nine, I was given an actual part as Prince Edward in *Henry VI*. It was really cool, because I got to do quarterstaff fights and get stabbed onstage three times, by three different people. You can see it on YouTube, and in the clip I am very clearly enjoying it.

During my first week in college, theater became an intoxicating, fiery obsession. The students were as intoxicated as I was in the work. That spark burned me out, however, and then COVID hit. I had to go back home to Maine, and the next three years were lessons in letting it be easy and joyous and less pressurized.

Describe the process of becoming Scorpius, from auditions for the tour to the Broadway stage.

The audition arc [for the tour] was long: I was in callbacks for Albus through six or seven rounds, doing everything from devising movement to scene work. [Director] John Tiffany then asked why I was being seen for Albus rather than Scorpius, and that questioning changed the trajectory. Two days after a last-minute Scorpius audition, I got a call in the back of a café and a voice I couldn't place asked me to "guess which of the two boys I got." That's how I landed the part that changed my life.

On the tour we had an intense rehearsal process: months learning character, making choices, and being incubated by the creative team. We were creating something new and allowed to invent *our* Scorpius rather than replicate an earlier take. I didn't watch the established production before or during rehearsal; I went on instinct and built the role from the text and the books.

Later, when a Broadway opportunity arose, there was an emotional complexity—joy mixed with grief for the family I'd made on tour that I was now leaving. Finding out I was joining the Broadway company felt casual on the surface—an email in my inbox—so it took a while to understand its profundity. A single email represented the closure of one chapter and a beginning of another, a chance to carry the hard-won lessons and meaningful relationships I had on tour to Broadway, which was so unknown and terrifying to me.

"Two days after a last-minute Scorpius audition, I got a call in the back of a café and a voice I couldn't place asked me to 'guess which of the two boys I got.' That's how I landed the part that changed my life."

Who is Scorpius Malfoy?

Scorpius is the humor of the show, the heart and the moral compass all wrapped into one. He hides pain with humor and hides sweetness with insecurity. There's a richness to him: he's an incredibly lonely kid because of a rumor that surrounds him. I imagine his childhood as largely secluded with nobody but his books and his mom, who is sick and requires constant care.

I also imagine him having read the literary *Harry Potter* series front to back—devouring, color-coding, annotating—and so I did the same, a thoroughness that helped me feel him. He's a mirror for a lot of people in the audience who need to see a figure who is kind, complicated, and striving toward connection.

What is your routine the day of a show?

My body and voice need rest, [so] I usually

see a friend or work on a project earlier in the day. I make dinner, catch the train, listen to music—that last bit of Aidan-specific time. I arrive at the theater around 5:30, then we have warm-up for 10 to 15 minutes, safety calls, and then I get into my wig and costume. I have a ritual: play Vivaldi, write a memory of Scorpius's childhood on a sticky note for the show, and put it on the wall. On tour, by the end of an engagement in a city, it's a wall of notes. Then final warm-ups (which fittingly take place under a staircase) and mic check, Emmet and I share an intention for the show, and then we board our train for the journey.

You and Emmet Smith, who plays Albus, started out together on the touring production, and now you're both playing opposite megastar Tom Felton, who played Draco Malfoy in the *Harry Potter* films and plays him as an adult in *Cursed Child*.

I want to reiterate how wonderful the group I'm surrounded by is. Last night's show was tough, and around 1 am Tom called me. We chatted for 40 minutes, and he wanted to make sure I was okay. *Harry Potter* wasn't my bible as it is for many people, so Tom gets to just be a person, a mentor to me, instead of the icon.

Emmet has held me down through this process; he has kept me balanced, focused, and laughing. The company on tour and on Broadway really feels like lightning striking twice, which is a gift in this industry. I feel so lucky. ●



Raissa Breña

Chris Sorensen



**FASHION
HISTORIANS
RAISSA BREÑA
AND COLEEN
SCOTT ON THE
GOLDEN AGE
OF HOLLYWOOD
AND THEIR
LIFELONG
PASSION FOR
COSTUME
DESIGN**

By John O'Rourke

Coleen Scott

Ben Trivett



Joan Crawford in a publicity still for *Mildred Pierce* (1945).

“Joan Crawford is my main girl—she epitomized glamour and movie stardom. But from a historian’s perspective, I love that she was able to adapt to each decade of her career.”

RAISSA BRETANÑA (’13)

PictureLux/The Hollywood Archive/Alamy

Greta Garbo and Ramon Novarro wearing costumes designed by Gilbert Adrian in *Mata Hari* (1931).



THE GOLDEN AGE OF HOLLYWOOD may call to mind the biggest stars of the era—Katharine Hepburn, Greta Garbo, Clark Gable—or towering directors like Frank Capra and Cecil B. DeMille. But much of the glamour and allure was the result of the men and women who designed the unforgettable costumes the actors wore. Think Marlene Dietrich’s androgynous tuxedo and Marilyn Monroe’s billowing white halter dress.

Many of those costume designers—people like Gilbert Adrian, Edith Head, Irene Sharaff, and Orry-Kelly—were nearly as famous as the stars they dressed. At one time, their costumes were so popular, they were often copied and sold in department stores around the world.

Today, fashion historians Coleen Scott (’04) and Raissa Bretaña (’13) are working to keep the legacy of Hollywood’s costume designers alive. Scott, who earned an MFA in costume design at the School of Theatre, is a costume designer, head of costume technology and makeup at Santa Rosa Junior College, and the coauthor of *The Costumes of Hollywood: Highlights from the Collection of Motion Picture Costume Design* (Routledge, 2025). Bretaña, who earned her undergraduate degree in costume design at the School of



Theatre, is a staff member at the Museum at the Fashion Institute of Technology and has lectured widely on historical fashion and costume design. She is the coauthor of *Moxie: The Daring Women of Classic Hollywood* (Abbeville Press, 2024) and the forthcoming *Fashion of the Gilded Age* (Abbeville Press, 2026).

The two met for the first time when *CFA* magazine brought them together to discuss how the school helped them hone their craft and perspective and their favorite designers, stars, and outfits from Hollywood’s Golden Age.

Coleen Scott: Raissa, how did you become interested in fashion and costume design?

Raissa Bretaña: I’ve always had an ardent love for classic film and did a lot of theater in high school [where] I designed a lot of the costumes for those productions. I grew up

Marlene Dietrich wearing her iconic tuxedo in *Morocco* (1930).

in Los Angeles idolizing the work of Colleen Atwood (*Little Women*, *Memoirs of a Geisha*) and Sandy Powell (*Shakespeare in Love*, *The Aviator*). I used to get my parents to drop me off at the Fashion Institute of Design and Merchandising when they would have costume exhibits, and I would stand in front of the costumes and just marvel at them. What about you, what sparked your interest?

CS: I was also involved in theater as a young person, and I also always liked dressing up, and the idea of playing a character with the clothes. I went to UC Santa Cruz for undergrad, and I was recruited into their costume department when they saw I could draw. I also worked as a costume studio and design assistant with their professional theater company, Shakespeare Santa Cruz. Then I worked as an assistant costume director at a theater company in the Bay Area before coming to grad school at BU for my MFA. What was your experience like at BU?

RB: It was the costume history class I took

that woke me up to this discipline of fashion history. So many of our classes took frequent field trips to the Museum of Fine Arts, and seeing the fashion exhibits there steered me into the path I'm on now. My favorite class at BU was the millinery course taught by Denise Wallace-Spriggs ('16). That class kept me employed when I moved to New York. I survived by working at a theatrical millinery shop, making hats for musicals like *Wicked* and *Aladdin*.

CS: I'm teaching millinery right now, and Denise's hats are always a part of my presentations. I loved the fabric dyeing class too. The program is really special in that way. We've both written about Hollywood's Golden Age. Who do you think were the most iconic stars from the period?

RB: Joan Crawford is my main girl—she epitomized glamour and movie stardom. But from a historian's perspective, I love that she was able to adapt to each decade of her career. You think of her as Joan Crawford with the broad shoulders from the 1940s, but she also really codified what the cinematic flappers looked like in the 1920s. What about you?

CS: Dietrich is a really big one for me. But Marilyn Monroe has to be in there as well and then, a little bit later, Natalie Wood. What about designers from that period?

RB: As a fashion historian, I love Adrian because he went on to have a career as a couturier after he left MGM. I love that he really exists in both spaces. I love watching the fashion show sequence from *The Women* and recognizing elements that were present in the latest collections from Elsa Schiaparelli.

CS: You can't mention that period without bringing up Edith Head, because she was so prolific, but I have a real affinity for Irene Sharaff because she crossed over from doing Broadway musicals to doing the film version

of the musical. I love the idea of being able to design for the live performance of a show and then translate it again for screen.

RB: Edith Head is her own greatest work. I find her particularly fascinating because she was one of the few designers who wasn't interested in pursuing a career in fashion. She just wanted to tell a good story onscreen, and I have to respect her for that.

“Ruth Carter is at the tippy top right now. She's made such a mark on culture, for her Afrofuturism [designs].”

COLEEN SCOTT ('04)



The Afrofuturistic costumes for *Black Panther* (2018) designed by Ruth Carter.

CS: What about current designers?

RB: Right now, I've got to say, Paul Tazewell (*Wicked*) is my absolute favorite.

CS: Paul's really leading the costume design parade right now.

RB: He's so meticulous. He does really detailed research, and I marvel at the breadth of his career. I feel lucky to be on this earth at the same time that he's working. How about you?

CS: Colleen Atwood was a huge influence. Sandy Powell has done brilliant things. And Ruth Carter (*Black Panther*, *Sinners*) is at the tippy top right now. She's made such a mark on culture, for her Afrofuturism. I love her.

What about designers working in television right now?

RB: I've had the great honor of working with Lou Eyrich (*Glee*, *American Horror Story*) on quite a few shows. She's brilliant. To my knowledge, she's the only costume designer who's been elevated to the rank of producer. In addition to being so kind, she's so prolific and invested in research. Whenever



she does a period show, I usually get a call. She's one of my favorite people to work with.

CS: She's a force in Hollywood with the work she's doing with Ryan Murphy. And, thinking about Paul Tazewell—the refinement and detail in his work and the depth of his research—he's amazing. Even the tailoring in the uniforms in *Wicked* was impeccable. I couldn't stop looking at all the details.

RB: When you think about current fashion icons, who comes to mind?

CS: I think Colman Domingo is killing it everywhere he goes. I adore all of his looks.

RB: I don't think anybody would fight me when I say Zendaya is the fashion icon of our moment, but what I think has made her such a fashion icon on the red carpet is the work of her stylist, Law Roach. He tells stories on the red carpet; what he does overlaps a lot with the work costume designers do.

CS: What are your thoughts about designers

Paul Tazewell, who designed the costumes for John M. Chu's screen adaptation of *Wicked*, is one of Scott and Breña's favorite contemporary Hollywood designers.

taking liberties when creating costumes for period pieces?

RB: People think that I am a huge stickler for accuracy because I hosted a video series for *Glamour* in which I fact-checked period costumes, but I actually love historical anachronisms! I find that deviation from accuracy can be more interesting than accuracy itself.

CS: The point is that it has to be a choice, not an accident because you didn't do your research, right? It has to be “I know as much as I possibly can about this and now I'm choosing to put a spin on it.”

RB: That's why I love the costumes on HBO's *The Gilded Age* so much. Even though some of the costumes are really wild, you can tell the designers did their research. I can look at one of the show's costumes and I know that they are reinterpreting a real historical artifact.

CS: If there was one Hollywood costume you could have in your closet, what would it be?

RB: My gut answer is the eyeball blouse that Rosalind Russell wears at the beginning of *The Women*. That whole ensemble is one of my favorite cinematic looks.

CS: I'd probably pick something that's head-to-toe sparkly. The red gown that Julia Roberts wears in *Pretty Woman* is so beautiful. And there's the gold gown Barbra Streisand wears in *Hello, Dolly!* That's a pretty great one. ●



A DISNEY VETERAN'S CURTAIN CALL

PROFILE

As Broadway marketer Jack Eldon ('81) prepared for his retirement, he returned to the Disney production that helped launch his career

By Steve Holt
Photo by Chris Sorensen

BY

the time Jack Eldon came to work at Disney Theatrical Productions in 1996, the company's adaptation of *Beauty and the Beast* had already set numerous single-day Broadway sales records. After premiering in 1994, the show was the fourth-highest-grossing production in 1995, hauling in nearly \$36 million. *Beauty and the Beast* was, by almost any measure, an unmitigated Broadway success.

"As the first Broadway endeavor of Disney Theatrical Group, *Beauty and the Beast* was the perfect launch vehicle," Eldon says. "It's amazing to think that *Beauty and the Beast* is [still] the 11th longest-running Broadway musical in history at more than 5,400 performances."

Success in its first touring run in 1995, however, was no guarantee. Enter Eldon ('81), who was hired by Disney to market *Beauty and the Beast* near the start of its national tour—the entertainment conglomerate's first. Having just promoted the national tour of *The Phantom of the Opera*, Eldon had forged deep relationships with many North American venues. He promoted *Beauty and the Beast* to those theaters, approved and placed advertisements for the musical, and handled press relations for the tour. At the end of *Beauty and the Beast*'s first eight-year US tour, which brought in nearly \$268 million for Disney, more than four million Americans had seen the Tony-nominated production.

When a revamped *Beauty and the Beast* returned to stages across America in 2025, Eldon—Disney Theatrical Productions' vice president of domestic touring and regional engagements—again planned and marketed the tour. It's the final act in a career that has helped Disney become a major theatrical force around the world. After nearly three decades with the company, Eldon retired at the end of January 2026.

"There are people who work in my industry who will be carried out of the building, and I didn't want that," Eldon says. "I wanted to finish my career at Disney by relaunching *Beauty and the Beast* for another generation. I'm so proud of it, and the audiences have embraced it. We deliver on every aspect."

DREAMS OF THE STAGE

Before he found success in Disney Theatrical's front office, Eldon sought a life on the stage himself.

"I always wanted to be a performer," he says. "My treat every Sunday was reading the *New York Times Sunday Edition* about what was going on in New York and in professional theater."

He found an outlet in community and summer stock theater programs before auditioning for conservatory theater programs for college. Eldon chose CFA over New York University and Carnegie Mellon, calling it "a terrific experience for people who wanted to be in the arts."

Eager to start his professional acting career, Eldon moved to New York City after graduating with a Bachelor of Fine Arts and began working in regional and off-off-Broadway theaters. His big break never came. "I did some singing-waiter stuff, I performed on some cruise ships," he says. "I got to see the world, and I got paid for it, and that was a lot of fun—but it wasn't enough for me."

One of Eldon's survival jobs while acting was with a public relations firm. "I decided I wanted to make that transition from the performing world to the business world," he says. "I enjoyed the creativity of it and the challenge of promoting products."

A few years in, Eldon met someone who worked for Alan Wasser, the legendary Broadway general manager and promoter. Every six months for three years, he mailed the company a letter asking if they had any jobs. His persistence paid off when he received a call offering him a job promoting *The Phantom of the Opera*'s US tour.

"I've never had regrets, and it was never bittersweet," Eldon says of the transition from performing to promoting. "My passion for the theater really supplanted my desire to be onstage."

A CAREER AT DISNEY

As a marketer and publicist for musicals and plays, Eldon's star was rising. Enough so that in 1996 he caught the attention of Disney, which had launched its theatrical division with *Beauty and the Beast* on

"I've never had regrets, and it was never bittersweet. My passion for the theater really supplanted my desire to be onstage."

Broadway two years earlier. "I was at a press conference representing *Phantom*, and the Disney folks were there," Eldon recalls. "Six months later, I was working on *Beauty and the Beast*."

Eldon says his previous life as a New York-based actor, albeit short, was an asset. "I was working on shows where I knew the people who were either backstage or onstage," he says. "I could talk to actors, because I knew what they were going through."

Following the success of *Beauty and the Beast*, Disney Theatrical mounted a musical production that would cement its reputation as a major Broadway force for decades to come: *The Lion King*. Writer and director Julie Taymor pitched Disney Theatrical executives on her vision for adapting the beloved screenplay into a theatrical feast for the eyes and the ears, and Eldon planned and helped oversee the



Susan Egan, as Belle, and Terrence Mann, as the Beast, in the original 1994 Broadway production of *Beauty and the Beast*.

Right: A scene from a 2019 touring production of Disney's *The Lion King*.



pre-Broadway run in Minneapolis, Minn. The production has since become the top-earning show in Broadway history. But ahead of its first national tour in 2002, Eldon says, Disney Theatrical never took for granted that American audiences would buy tickets to see a stage adaptation of such a well-known story. It became Eldon's job to travel to cities across North America to educate media, civic leaders, and potential group buyers on Taymor's vision.

The Lion King is "Disney Theatrical's crown jewel," as Eldon calls it, and he has touched every business aspect of touring and productions outside New York City. In 2025, BU's Wheelock Family Theatre honored Eldon with its WHEEL Award—which recognizes individuals "who share the organization's commitment to children and families and whose work embodies its belief that the arts can transform lives"—and the Broadway League, the industry's trade group, presented him with its Lifetime Achievement Award.

THE FULL-CIRCLE MOMENT

Eldon's process for promoting a touring show 30 years ago feels almost prehistoric today. For the 1990s touring shows, like *Phantom* and *Beauty and the Beast*, Eldon would gauge interest within a particular market by placing a full-page ad and coupon in the local newspaper. Readers who wanted to buy tickets would have to clip the coupon, fill it out, and mail it in with a check or money order. "We would be waiting for the box offices to add up all those checks," Eldon says. "You'd be waiting months and months to find out where you were with the

prospect of selling a show. When you think about [the changes], it's almost overwhelming."

The internet has allowed Eldon and his team to target their marketing more precisely using social media and streaming service ads. "I've seen it all," he says.

Before Eldon's final curtain call in January 2026, he was able to see *Beauty and the Beast*—the show that launched his Disney career—reach droves of new theater fans on its new tour, which launched in 2025. The relaunched *Beauty and the Beast* features a revised script from writer Linda Woolverton; the show's original choreographer, Matt West, who directed the 1993 Broadway production, is back to direct the touring show. Wrapping his career with the production is a storybook ending for the Broadway veteran.

"I couldn't have written it better myself," he says. ●

PROCESS

**KATHERINE
VETNE
USES THE
RENAISSANCE
ART OF
METALPOINT
TO RENDER
UNSETTLING
STILL LIFES**

LUMINOUS DETAILS

By Marc Chalufour
Photos by Chris Sorensen

By Marc Chalufour
Photos by Chris Sorensen

Katherine Vetne remembers the moment she learned about the medium that has come to define her career. She was taking a painting techniques course, and Richard Raiselis, a longtime School of Visual Arts professor who retired in summer 2025, was guiding the class through the steps of preparing chalk gesso—a traditional mixture of glue, chalk or marble dust, and pigment. Toward the end of class, Raiselis said, “By the way, this is a nice surface for metalpoint,” and handed out pieces of silver wire so the students could experiment with the materials.

“We just made some little marks,” says Vetne (’09). “And I fell in love.”

Metalpoint predates the invention of pencils. Medieval artists sketched with metal on parchment, and the practice thrived during the Renaissance. Leonardo da Vinci’s *Bust of a Warrior*, which he drew with silver on prepared paper, remains a classic of the art form.

Those few minutes in class were formative for Vetne, who has been creating metalpoint still life drawings for more than a decade. “Everyone was making really colorful, gestural paintings—that’s the legacy that BU is known for—but there was something I didn’t relate to,” she says. “Metalpoint cut out all of that extra noise. Limiting your choices so much, with these delicate lines, was exactly the place I wanted to start from.”

STILL LIFE WITH BACKSTORY

Vetne is drawn to objects tied to social customs, celebrations, and wealth. She used to search strangers’ wedding registries for inspiration. Once, she bought a \$200 butter dish, made of heavy cut crystal, from the registry of a bride-to-be who shared her first name and last initial. It became the focus of a gold and silverpoint drawing, *The Comforting Weight and Clarity of Waterford’s Fine Crystal*.



“The people behind the registry [were] a kind of alter ego,” she says.

Her drawings have evolved from solitary items to more complex compositions. “I’ve been thinking about being a guest at a dinner party where something has gone a little wrong. It’s this in-between moment where you’re waiting for the fallout.”

Her imagined dinner parties eschew traditional place settings for unlikely combinations of items, which she arranges to suggest chaos. Objects are strewn, details distorted. Her shadows create an unsettling mood, heightening the drama.

Vetne often has politics on her mind, and those themes emerge in her art as well. In *The*

[Vetne sets up a still life scene in her Brooklyn, N.Y., studio. Before she begins a piece, she prepares by taking meticulous photos of her subject and projecting them on a wall before glueing, gessoing, and sanding down her panel.](#)



Hunt, a cologne bottle in the shape of a Julius Caesar bust, a silver meat tenderizer, porcelain flowers, and a sharp seafood fork surround the toppled figure of a soldier on horseback.

The Hunt tells the story of a fallen empire through a chaotic composition that suggests an ending. The flowers could be those thrown onstage after a performance—or left atop a grave. “My work is very metaphorical for current ideologies and their failures,” Vetne says.

TRADITIONAL METHODS

Each of Vetne’s pieces has two beginnings: there is the collection of objects—which can take years to amass—and then the creation art from them. She seeks items with a certain provenance, like Capodimonte porcelain and Fenton Art Glass. Other objects, like the Caesar bottle, catch her eye as she browses. “I spend a lot of time plugging random things into eBay and seeing what pops up,” she says.



Her acquisitions sit on a studio shelf until she decides how to incorporate them into her work. Two years ago, Vetne purchased a glass cologne bottle shaped like a gun. “I don’t know what to do with this, but I love it,” she says. “It speaks to so many interesting parts of our social conditioning and culture.”

Vetne stages her scenes on a fold-up table in her Brooklyn, N.Y., studio. She takes photographs, adjusts lighting, shifts objects, and photographs again until she’s happy. Then she projects the final photo onto a wall to determine scale. She tends to work slightly larger than life.

Next, Vetne prepares her surface. She adheres a layer of cotton muslin to a wood panel and then, after prepping a premixed chalk gesso—similar to the one she learned to make at CFA—she brushes up to a dozen layers onto the panel and sands it smooth. She likes creating her surface in a traditional



Once Vetne starts the metalpointing process, a piece can take up to four months to finish.

Opposite: A detail from a work in progress. Vetne is inspired by opulence laced with a thread of unease, like “a dinner party where something has gone wrong.”

way, rather than working with a store-bought ground. “It feels like a piece of marble and has almost a luminescence to it,” she says of the finished panel.

After projecting her source image on the panel to trace an outline, Vetne is ready to draw. She uses a stylus that holds a short piece of gold wire. The metal is so hard, she can work for several months without filing the tip. She prefers gold because it creates cold gray lines that don’t oxidize or tarnish to a warm hue the way silverpoint does.

Her drawings, rendered in minute detail with thousands of thin lines, have a distinct look. “You have a very limited value range, so no matter how hard you press, your marks are never going to get really dark,” Vetne says. To add shading, she uses a homemade brush—a wad of aluminum wool stuffed into the end of a metal tube. Sometimes, to create heavier lines and darker shadows, she uses graphite.

“METAL MAKES A DELICATE, LUMINOUS LINE QUALITY LIKE NO OTHER. METALPOINT DRAWINGS HAVE A LITTLE BIT OF A GLOW TO THEM.”

“Metal makes a delicate, luminous line quality like no other,” she says. “Metalpoint drawings have a little bit of a glow to them.”

A MYSTERIOUS PROCESS

Despite metalpoint’s centuries-long history, few artists continue to practice the form. “There’s a very small community, there’s a few books,” Vetne says.

A couple of years ago, she lost two weeks of work when a drawing just vanished. “I rendered the whole object, then I left the drawing for a couple of weeks to work on a different one,” she says. When she returned to it, she found a ghost of her original drawing on the chalk gesso ground. It took a year to solve the mystery. Eventually, she tracked down a former conservator at the British Museum who cracked the case: Vetne had drawn with a nickel-silver blend that included copper. “Copper can oxidize to a few different colors. It can turn green, as on the Statue of Liberty,” she says. “Or it can turn translucent white.” She hasn’t made that mistake again.

“There’s not a ton of information out there to help you figure out why this wild, unpredictable thing happened to your drawing,” she says.

Vetne’s process is painstaking and time-consuming. She estimates she spends one to four months on each piece. “I joke that I have a toxic relationship with my artwork, but I keep coming back to this way of working,” she says. “I love the way images look when they’re built up slowly over time.” ●



PROFILE

THE

RENEWAL ALISSANCE MAN

After decades
as a touring
jazz musician,
community
leader, and world-
class educator,
Victor Goines is
back in school

By **Sophie Yarin**
Illustration by
Maki Yamaguchi



YOU COULD EASILY REFER TO **VICTOR GOINES** BY ANY OF HIS PURSUITS.

He's a jazz saxophonist and clarinetist, a composer, a community leader, and an educator. A blazing solo performer and a collaborator with the likes of Wynton Marsalis (Hon.'92), Diana Ross, and Ken Burns. He was mentored by jazz greats and has mentored others in turn. But the man is loath to be defined by any one thing.

"I'm trying to be a specialist at everything," says Goines ('27). "I'm trying to resurrect the term 'Renaissance man'—someone who knows a lot about a lot."

The closest Goines might get to a permanent label is the one he now wears: student. Education is of tantamount importance in his life, and it speaks to a major tenet of his: that a person never stops learning.

"It's better to have a worldview than a view of the world," he says. "Everything I do is a compilation of everything I've experienced, and every person I've met has educated me."

It has been nearly 40 years since Goines received his master's degree in 1988. Since then, he's been on the music faculty at Loyola University and the University of New Orleans. He helmed the jazz studies program at Northwestern University and the Juilliard School. But he got the bug again, and decided to enroll in CFA's online graduate program in music education.

"I've occupied some of the key positions in the country," he says, "but it didn't mean that I couldn't learn more."

GIANT STEPS

Goines led the nonprofit music center Jazz St. Louis from 2022 until February 2026. Before that, he toured extensively with Jazz at Lincoln Center (JALC), playing for 30 years under Marsalis, the orchestra's founder and managing and artistic director.

He describes Marsalis, whom he met in kindergarten in New Orleans, as an innovator: "He is a man who has been able to figure out how the universe comes together."

While touring solo and with Marsalis, it's necessary to balance a strenuous show schedule with his studies. "[I'm] touring all over the world and teaching full time, so being able to make class at a specific time every week does not meet my needs," he says. "I had to demonstrate to my teachers that I could attend the lectures online and continue to study."

Goines appreciates the CFA program's emphasis on equal exchange between teacher and student, bolstered by a reading of Paulo Freire's *Pedagogy of the Oppressed*. He had already been thinking about power imbalances and overlooked perspectives in music, especially in the wake of criticism and protests against JALC in 2016.

"The orchestra had been all-male since its origin," says Goines. "We did have women coming in along the way to sub, but it was a predominantly male orchestra. It's not that Jazz at Lincoln Center was not sensitive to it; they just didn't have any guidelines in place to be able to address [the issue]."

The uproar settled following systemic changes at JALC—such as blind auditions, expanded outreach, and transparent hiring practices. And the experience gave Goines a vision for his doctoral project: to highlight the inequalities faced by women musicians. While at CFA, he compiled interviews with women discussing their experiences in the orchestra pit, the bandstand, the concert hall, and the music classroom.

"It has been revelatory," he says of his work so far. "Orchestras are evolving and changing, but they're not all the way there."

In his interviews, Goines found that female musicians often face pressure at an early age to play more "feminine" instruments: flute and violin, as opposed to drums or trombone. Bandleaders often won't hire a woman because they,



Victor Goines ('27) (right) performs with longtime collaborator Wynton Marsalis (Hon.'92) at Lincoln Center in 2018.

"It's better to have a worldview than a view of the world. Everything I do is a compilation of everything I've experienced, and every person I've met has educated me."

Slaven Vlasic / Getty Images

in turn, may solely be looking for drummers and trombonists. Classical music is similarly seen as more feminine, and jazz more masculine. These rigid gender associations are very real, he says, but often hiding in plain sight.

"Things are starting to change, but it is far from what many would call equitable, whether it be in classical music, in jazz, in rock, or in education," says Goines. "Female [music] teachers tend to teach middle school, but high school band directors tend to be men. It's right in front of our face, but we haven't really recognized it."

A LOVE SUPREME

Since stepping down from Jazz St. Louis, Goines has re-committed to life as a full-time jazz musician and composer. It's a career that has taken him all over the world, from Cuba to New Zealand, France to South Africa, Australia to Spain. Throughout the decades, he has notched expertise in traditional New Orleans music, big band, bebop, and Latin jazz styles, as well as classical, soul, and rock and roll. What remains constant in an ever-evolving menu of specialties, he says, is the bond shared by the international jazz community.

"We have a standing rule that you should never play on the bandstand with anyone that you don't know, so when I walk on a bandstand and sit in with musicians I don't know, the first thing I do is introduce myself," he says. "The music has allowed us to come together and be part of the same community for generations and generations. I still know people I have met since 1993, who live in Europe, and I talk with them regularly. I have former students in Japan who call me every time someone [we both know] comes to play at the club."

Goines' career has also introduced him to a wealth of collaborators—in a wealth of musical genres. In addition to his long-standing relationship with Marsalis and JALC, he's performed with Diana Ross, Bob Dylan, Ray Charles, Dizzy Gillespie, and B.B. King, among other giants. He has performed on scores for Ken Burns' *Jazz* with Marsalis and mentored Jon Batiste, the Grammy-winning former bandleader for *The Late Show with Stephen Colbert*, when he was teaching at Juilliard. It was Batiste who may have taught Goines the most important lesson of all: every student needs room to improvise, experiment, and grow.

"Most people would think that when they came to Juilliard, they would leave playing only a certain type of 'straight-ahead' jazz, but Jon Batiste was very eclectic in his music," he says. "When I look at him, he becomes a very good example of what I learned as a teacher: people have to be themselves. Thelonious Monk said, 'A genius is the one most like himself.'" ●

CLASS NOTES

1960s

Susan Surman ('60) had her play *A Greek Tragedy* selected for performance in the Naples Players' Annual New Play Festival, an evening of one-act plays.

Vern Miller ('69) and college friends founded the band the Remains in 1964, with Miller serving as bassist. A new abridged documentary, *America's Lost Band*, chronicles the band's travels, including their appearance on *The Ed Sullivan Show* and their stint opening for the Beatles in 1966. The film is now streaming on YouTube and can also be seen on PBS.

1970s

David Kneuss ('70) celebrated the 25th anniversary of the founding of the Seiji Ozawa Music Academy in 2025. Kneuss, the academy's artistic director since its opening, has directed 18 productions featuring students from Japan, the United States, China, and Korea, as well as top international opera soloists from around the world.

Kate Katcher ('73) published a debut novel, *36* (Vine Leaves Press, 2026), based on the Talmudic legend of 36 hidden righteous people upon whom the world depends.

Stewart F. Lane ('73) was honored along with his wife and partner, Bonnie Comley, at the New York Landmarks Conservancy's 2025 Living Landmarks Celebration, joining fellow honorees Aerin

Lauder, Kenneth Lonergan, Mark Ruffalo, Cynthia Wainwright, Stephen Berger, and Darren Walker. The annual celebration recognizes New Yorkers who helped preserve the city through their cultural and civic contributions. Conservancy President Peg Breen praised the couple for bringing "wonderful productions to the stage" and allowing audiences to enjoy the best of Broadway. Lane also participated in the Broadway production of *Celebrity Autobiography*, which featured celebrities reading and acting out excerpts from other celebrities' autobiographies.

James A. Walker ('73) is among a selection of composers whose work was adopted by the Insight Timer platform, a free and highly rated app for meditation, sleep, anxiety, and mindfulness. Walker is the former director of Humanitas, an online platform dedicated to offering resources for enhancing spiritual presence, and is co-founder of Oasis of the Heart, an interspiritual ministry.

Tony Beadle ('74) retired after a career in symphony orchestra management. After receiving a fellowship from the League of American Orchestras, he held positions in several American orchestras, including the Oregon Symphony, the Atlanta Symphony, and the Boston Symphony. In 2010, he became the president and CEO of the Shalin Liu Performance Center in Rockport, Mass. Beadle's 2025 memoir, *My Father, the Father: A Memoir of Love and Double Lives* (Archway Publishing), chronicled his secretive upbringing by Ralph Gallagher, a well-known parish priest, and his mother.

Lesley Cohen ('74) participated in *Draw a Line*, a December group exhibition at Storefront Art Projects in Watertown, Mass., with artists Sand T. Kalloch and Christine Kyle. Cohen's practice uses charcoal and pastels to make layered marks that join together to form "a fragmented whole."

Alfre Woodard ('74, Hon.'04) and **Geena Davis ('79, Hon.'99)** costarred in *The Boroughs*, a supernatural series from the Duffer Brothers Productions that premiered on Netflix in May 2026. The show was set in a picturesque New Mexico retirement community, where paradise quickly turned into something far more sinister. Woodard played Judy, a sharp-witted former journalist, while Davis played Renee; the two appeared alongside an ensemble cast that included Clarke Peters, Denis O'Hare, and Bill Pullman.

David Copeland ('75), an actor and a stunt double, was featured in a Canadian publication celebrating the 47th anniversary of Walter Hill's 1979 film *The Warriors*. Copeland played Pelly, a foot soldier in the Electric Eliminators gang.

Tracy Burtz ('78) presented her solo show *What She Knows* at The Painting Center in New York, N.Y., in March of 2026.

Howard Kolins ('78) was production supervisor for the 79th Annual Tony Awards. In addition, Kolins produced Brooklyn's oldest and largest street festival, the Atlantic Antic Festival, for the fifth time. Kolins' other roles include show-calling business productions for corporate meetings and special events.

SHARE YOUR STORY!

We want to hear what you've been up to. Send us your news and photos at bu.edu/cfa/share-your-story, and we'll share the highlights here.

David Lebow ('78) unveiled *Supernatural*, a new series of oil paintings that blur the line between classical realism and the uncanny. Rooted in academic tradition, Lebow conjures images that feel timeless yet dreamlike, weaving narratives where beauty collides with strangeness and the everyday world slips into the otherworldly.

Marsha Goldberg ('79) was featured in *Gesture and Grid*, a two-person exhibition with artist Jill Scipione, which ran from February to March 2026 at the Fine Arts Gallery at Saint Peter's University in Jersey City, N.J.

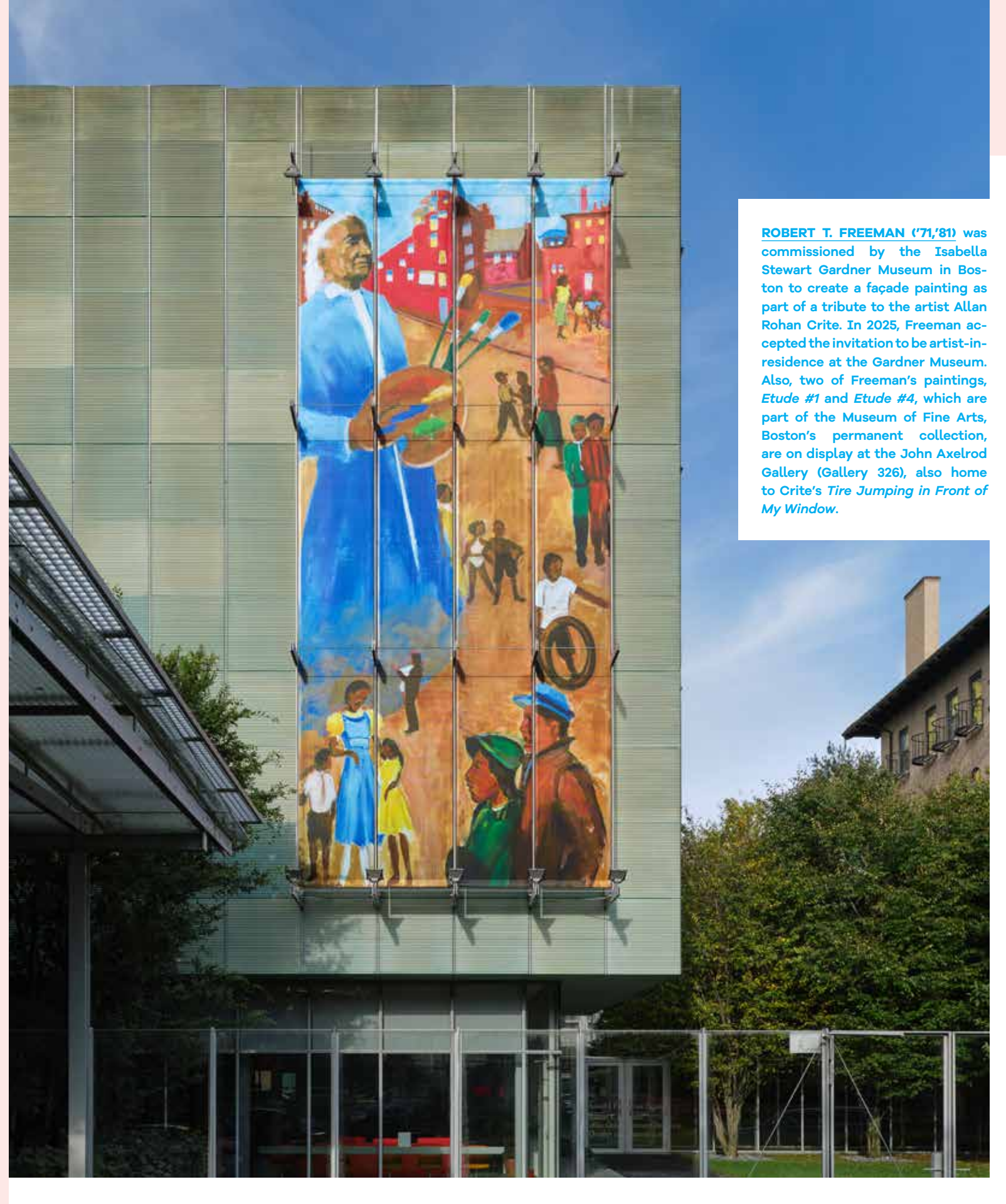
Edward Wierzbicki ('79, COM'90) was the producer of *Healing Powers*, a 2025 film that captured the collaborative efforts of mental health professionals and creative artists to advance life-changing therapy while deepening our understanding of trauma's impact on youth.

1980s

Julia Shepley ('80) presented her artworks in three recent exhibitions, *The Long View: Women Artists in the Studio* at the Suffolk University Gallery; *Traces and Transitions: Henry Ferreira/Julia Shepley* at the Wheeler School's Chazan Gallery; and *Return*, a Boston Sculptors Gallery alumni exhibition. Shepley's photographic works use sculptural shadow boxes and feature traces of representative imagery to reference shifting layers of sensory experience, struggle, and resilience.

Thomas Vegh ('80) published his play *Elision Or An Unrequited*

Robert T. Freeman, *Allan Crite—American Griot*, 2025. Courtesy of the Isabella Stewart Gardner Museum



ROBERT T. FREEMAN ('71,'81) was commissioned by the Isabella Stewart Gardner Museum in Boston to create a façade painting as part of a tribute to the artist Allan Crite. In 2025, Freeman accepted the invitation to be artist-in-residence at the Gardner Museum. Also, two of Freeman's paintings, *Etude #1* and *Etude #4*, which are part of the Museum of Fine Arts, Boston's permanent collection, are on display at the John Axelrod Gallery (Gallery 326), also home to Crite's *Tire Jumping in Front of My Window*.

Survivor, which follows the story of Ardy, an actor whose downward spiral is marked by the threat of homelessness, alcoholism, drugs, and sexual addiction. Set in San Francisco in the 1990s, the story features a lot of laughs along the way of Ardy’s unraveling.

Jason Alexander (‘81, Hon.‘95) directed a production of Stephen Sondheim’s *Sweeney Todd: The Demon Barber of Fleet Street* starring Will Swenson and Lesli Margherita. The show ran from January through February 2026 at La Mirada Theatre for the Performing Arts. In April, he directed *Fault* at the Chicago Shakespeare Theater, which ran through May 2026. Also in May, he joined David Hyde Pierce, Lucie Arnaz, and Dan Bucatinsky in a script-in-hand production of Larry Gelbart’s *Better Late*, directed by five-time Tony Award winner Susan Stroman, as part of the Plaza Theatre’s rePLAY series in Palm Springs.

George Hagerty (‘82,‘84) started a new position as director of museum operations at the Rhode Island School of Art & Design Museum. In this role, Hagerty oversees the facilities and security departments.

Julianne Moore (‘83) narrated *The New Yorker at 100*, a documentary exploring how the magazine’s definitive features—its investigative journalism, distinctive literary fiction, critical essays, and wry cartoons—shaped cultural discourse over the last century. Moore also received Kering’s Women in Motion Award at the Cannes Film Festival in May of 2026. The award honors her body of work and long-standing commitment to advancing meaningful representation on- and off-screen. Previous recipients of the award included Nicole Kidman, Jane Fonda, Viola Davis, Michelle Yeoh, and Salma Hayek Pinault.

Michael Chiklis (‘85) headlined The Creative Coalition’s annual

Night Before Dinner gala in April of 2026 and chaired its 2026 Capitol Hill delegation. He was joined by fellow performers, including Tim Daly, Wendie Malick, Pamela Adlon, Zachary Levi, Iain Armitage, William Stanford Davis, Asher Grodman, Rob Morrow, Rebecca Wisocky, and Jazz Raycole. The evening featured a live performance by The Creative Coalition’s Jam Band and was supported by a bipartisan US congressional host committee, reflecting the nonprofit organization’s ongoing advocacy work around federal arts funding, journalism, and free expression through initiatives such as its #RightToBearArts campaign.

1990s

Stasi Schaeffer (‘92) directed the world premiere of *Flora*, a new musical based on the life of Scottish Jacobite heroine Flora MacDonald. The show premiered at

Eden Court Theatre in Inverness, Scotland, before moving to the pavilion theatre in Glasgow.

Eric Peterson (‘95) is cocreator of *Skillsville*, an animated television series for kids ages four through eight, developed with funding from the US Department of Education’s Ready to Learn program. Since its debut, *Skillsville* has earned more than 63 million streams across PBS KIDS platforms. The series was also honored with four 2025 Telly Awards, recognizing excellence in television and gaming, and was named a finalist for the 2025 Anthem Awards.

Dana Clancy (‘99), a CFA associate professor of art, painting, had her work featured in *Passages*, a solo exhibition on view at Alpha Gallery in Boston in May of 2026. The show, composed of Clancy’s paintings and works on paper, examined the passage of time, cycles of nature, and the daily rhythms of our lives, and was crafted in response to her recent artist residency at the Blue Hill Observatory.

Melanie Muradian (‘99) is artistic administrator for the Seattle Symphony, where she focuses on artistic planning for symphonic and classical music programming that spans three performance venues. In addition, she was the curator, commissioner, and host of its new and experimental music series in the state-of-the-art immersive venue known as Octave 9 Raibeck Music Center. Muradian was thrilled to partner with the Seattle Symphony’s new music director, conductor Xian Zhang, who in 2025 made history as the first woman to become the music director of a major West Coast orchestra.

2000s

Liliane Klein (‘02) was cast in the role of Frankie in *Frankie & Johnny in the Clair de Lune* at The Gamm Theatre in Warwick, R.I., in November of 2025. She was also cast as Kate in *The Cripple of Inishmaan*, also at the Gamm Theatre, in spring of 2026. In 2027, she will appear—and do her own



GINNIFER GOODWIN (‘01) (CENTER LEFT) reprised her role as Judy Hopps in *Zootopia 2*, released in theaters in November 2025. Fellow Terrier **PETER DEL VECCHIO (‘80)** served in studio leadership for the film’s production.

stunts—in *F.A.S.T.*, a Warner Bros. action thriller directed by Ben Richardson and written by Taylor Sheridan.

Kayla Mohammadi (‘02) participated in *Home*, a group exhibition at the Barry Whistler Gallery in Dallas, Tex.

Bonnie Discepolo (‘03) directed *Neo-Dome*, a short film starring Anna Camp. The 15-minute sci-fi adventure premiered at the 2024 SXSW Film & TV Festival, where it won the Independent TV Pilot Audience Award. It also qualified for Academy Award consideration in the Best Live Action Short Film category.

Rose Drucker (‘04), Daniel Doña (‘05,‘09), Heather Braun (BUTI‘01,‘02, CFA‘08,‘13), and Agnes Kim (‘10), members of the Arneis Quartet and faculty at the CFA School of Music, presented their 2025–2026 season finale featuring music by Joseph Haydn, Caroline Shaw, and Ludwig van Beethoven. Braun is a lecturer in string literature and performance, Drucker and Kim are lecturers in performance, and Doña is a senior lecturer in performance.

Lisa Flanagan (‘04,‘09) had her opera libretto, *Threshold of Brightness*, performed by West Edge Opera and reviewed in the *San Francisco Chronicle*.

Coleen Scott (‘04) received tenure at Santa Rosa Junior College, where she heads the costume design, technology, and makeup programs for its departments of theater and fashion.

David Rufino (‘05) was elected president of the Boston Musicians Association, Local 9-535, of the American Federation of Musicians.

Vasily Medved (‘08,‘09) was one of the finalists in Ablaze Records’ International Call for Scores, winning the opportunity to record his triptych for strings, *The Three Graces*, among the works of his colleagues, with the Brno Philharmonic Orchestra in Czechia. The recording of *The Three Graces* took place in May of 2026, with Mikel Toms as conductor, and appears on Ablaze Records’ *Orchestral Masters Volume 12*.

Chaerin Kim (‘09) performed with the National Philharmonic Orchestra of Venezuela in May of 2025,

where she played Rachmaninoff’s Piano Concerto No. 2 and her own harp concerto, *Rendezvous*. The performance marked the first time in music history that a soloist had performed two concertos on two different instruments—harp and piano—with an orchestra on the same stage. Kim was also named a Recording Academy voting member in 2025.

2010s

Brian August (‘10) is celebrating his seventh season as stage manager for the Houston Grand Opera, where he assisted with Francesca Zambello’s production of *Porgy and Bess*. August continues to serve on the American Guild of Musical Artists as one of its national vice presidents.

Paul Tate dePoo III (‘10) was nominated for a 2026 Olivier Award for Best Set Design for the Tony Award-winning musical *The Great Gatsby*, in its London run. The Broadway production launched a US tour in January of 2026.

Kate Bancroft (‘11) had her contemporary still lifes and sculptures

featured in *Crying in the Mirror*, a solo exhibition at Tappeto Volante in New York, N.Y., from March through May 2026.

Nikki DiLoreto (‘12) directed *The Last Podcast on Earth*, which held a staged reading in March of 2026 at the Elysian Theater in Los Angeles, Calif. A dark comedy written by and starring **Kaley Ronayne (‘12)** alongside **Will Madden (‘14)**, the production is an exploration of late-stage capitalism, influencer culture, and messy female friendship. The reading also served as a fundraiser for CHIRLA, one of California’s largest immigrant rights organizations. DiLoreto is a theatrical director, producer, mentor, and performance coach. Her previous projects include the Tony Award-winning musical *SEX*, for which she was associate director.

Sydney Lemmon (‘12) appeared as Lauren Bessette, sister of Carolyn Bessette Kennedy, in the highly anticipated FX series *Love Story: John F. Kennedy Jr. & Carolyn Bessette*.

Brian Stanton (‘12) was appointed to Bakersfield College’s full-time faculty as an associate professor of art.

Laurel (Weatherby) Larivee (‘13) had her design selected as the winner of the inaugural Heirloom Marriage Certificate Design contest for the state of New Hampshire. Couples married in New Hampshire now have the option to purchase a keepsake item featuring Larivee’s watercolor painting of Mount Washington. Larivee teaches art, with a focus in painting, at Winnacunnet High School.

Juan Carlos Vega (‘13) was appointed a member of the Fideicomiso Pablo Casals (Pablo Casals Trust) by Puerto Rico Governor Jennifer González-Colón. In his new role, Vega contributes to initiatives that safeguard Casals’ legacy while inspiring future generations of musicians and cultural leaders. Vega also contributes to Make Music Happen, a nonprofit organization in Puerto Rico that nurtures young musical talent.

Finnish National Opera/Iikka Saastamoinen

PA Images/Alamy

Martin Wittenberg ('13) is director of Intermusica New York, the American office of one of the world's foremost artist management companies. In his role, Wittenberg manages a roster of established and emerging conductors and soloists; oversees the company's North American touring; and works with institutions such as Carnegie Hall, the Metropolitan Opera, and all major North American orchestras.

Matisse Haddad ('15) earned the top spot on the 2025 Black List, an influential annual list of Hollywood's top unproduced screenplays, for her screenplay *Best Seller*.

Evan Morse ('15) and **Taylor Apostol ('15)** had their work featured in *Here and Gone*, a two-person exhibition of their recent plaster and stone sculptures, at ArtsWorcester from January to March 2026.

Matthew Corcoran ('16), a tenor, appeared in the Academy Award-winning film *The Singers*, which tied with *Two People Exchanging Saliva* for Best Live Action Short Film at the 2026 ceremony.

Chengcheng Ma ('17,'25) made his New York solo piano debut in January of 2026 with a sold-out recital at the Kaufman Music Center's Merkin Hall. The performance drew an audience of approximately 500 and received critical coverage from *New York Classical Review* and *Blogcritics*, including a concert review and an artist interview.

Erin Price-Hamilton ('17,'23) published "Music Teacher Experiences of Trauma Sequelae in the Elementary General Music Classroom: A Case Study" in *Music Education Research*. The article was based on her dissertation.

Kaitlyn Leahy ('18,'24) published "The Effect of Music Familiarity on Preschoolers' Heart Rate during Musical Engagement: Preliminary Report" in *Frontiers in Psychology: Auditory Cognitive Neuroscience*. The article was coauthored by Jack Carbaugh (GRS'23) and Diana



JACOB SCHNITZER ('20) was named music director of the Gateway Chamber Orchestra for its 2025–2026 season. Schnitzer shapes GCO's artistic vision by leading programming, performances, and community initiatives. The orchestra is composed of leading symphony players, recording musicians, and college faculty from throughout Nashville and Clarksville, Tenn., where Schnitzer is also director of orchestral activities at Austin Peay State University. He also continued working in Austin, Tex., for his ninth season as artistic director of Density512, the city's leading chamber orchestra and new-music collective.

Dansereau, CFA associate professor and chair of music education.

Hannah Beebe ('19) and **Rosalind Bevan ('19)** formed a producing collective, The Rebel & The Warrior, which is now in an artistic residence at Sanguine Theatre Company, a New York-based theater company led by **Sarah Boess ('19)** and cofounded by **Jillian Robertson ('19)**. The Rebel & The Warrior kicked off its inaugural production in Los Angeles with the premiere of Louis Reyes McWilliams' chaotic and heartfelt romantic comedy *How to Have Sex Again*. Other alums involved in the production included Boess, **Hannah Solomon ('19)**,

Ben Swimmer ('19), and **Ken Yotsukura ('22)**.

2020s

Camryn Connolly ('21) hosted *Lonely Table*, a group exhibition, also featuring Annika Earley and Julia Cheng, at Gallery 263 in Cambridge, Mass., from November to December 2025.

Zhen Wang ('22,'25) joined the faculty of Tarrant County College as an instructor in piano and clarinet performance in spring 2026.

Bryan Ping ('23), a cellist, won a position with Miami's New World Symphony.

Johnny Mok (BUTI'10, CFA'24) won the principal cello seat in the Boston Festival Orchestra in February of 2026.

Tommy Vines ('24) founded Breaking Motion LLC, a film, television, and theater production company, in 2025. Under Breaking Motion, Vines wrote, starred in, created, and produced the scripted series *Interloper*, which has a tentative release date in late 2026. Breaking Motion is also producing an off-off-Broadway play, *How to Put Down the Weight of Your Past*. Vines wrote and starred in the production, which ran at the American Mime Theatre in summer of 2026. Vines also appears in *It's Always Almost Over*, a feature film that premiered at the New York CineFest in April of 2026.

Kevin A. Virgilio ('24) continues to share his research on early 20th-century Danish solo trombone repertoire. Developed as a lecture recital at BU, his work has since appeared in the July 2025 issue of the *International Trombone Association Journal* and has been presented at the Scandinavian Cultural Center and Library, at Keene State University, and at the 2026 Society for the Advancement of Scandinavian Studies conference.

Jonathan Legere ('25,'27) won first place and the Best Performance of a Contemporary Composition award at the James Pappoutsakis Memorial Flute Competition. His prizes included \$3,000, free studio recording time, and a recital performance.

Cassandra McDonald ('25) teaches a cohort of 21 students in trumpet lessons and ensembles at Tennessee Technological University. She also serves as faculty advisor for Mariachi Los Dorados de TN Tech.

Rodolfo Mireles-Manzano ('25) won the principal clarinet seat in the Sarasota Opera Orchestra.

Siqing Shen ('25) won an associate principal cello seat in the Ningbo Symphony Orchestra in Zhejiang, China.

Marshall Tidrick

NATURE REMEMBERS
Paula Mans' collages connect the African diaspora and the natural world

By Alene Bouranova

OUR NATURAL ENVIRONMENTS bear witness to the breadth of human experience: joy, passion, cruelty, grief, and all. For visual artist Paula Mans, that tenet—that nature remembers what we forget—is central to her work.

Mans' mixed-media collages are portraits of the Black experience. In her series *See Me*, inspired by the gentrification of Black communities in her native Washington, D.C., she explored the tension between erasure and hypervisibility through stark figures that stare defiantly out at the viewer. In her newest series, *Cotton Flower*, Mans incorporates cotton plants and other natural materials into depictions of enslaved women.

The series grew out of Mans' visits to plantations in Louisiana.

"Initially, I was thinking about enslaved women and the iconography of cotton blooms [set against] what humans did to each other," says Mans ('22), who earned her Master of Arts in art education at CFA. "But I realized that the strength and the power of the nature that surrounds these places was its own narrative—that these tall Virginia oak trees and cotton crops were spectators of history."

The works contain scraps of tree branches, roots, soil, and cotton that Mans collected on her visits. Cotton is a key element. Historically, enslaved women were sexually exploited to ensure a continuing labor force, and, according to Mans' research, would ingest cotton root as a method of preventing or terminating pregnancies. For a population without agency, the herbal remedy was an act of resistance.

With her works, Mans wanted to create "my own folktale of a reimagined relationship between the enslaved woman and the land,

Vivian Marie Photography



Root (2025)
Mixed media
on wood panel;
48 x 24 in.

specifically the crops that she was responsible for nurturing—to her detriment," she says. "When the enslaved woman ingests this cotton plant, there's a metamorphosis that happens, where she becomes part plant, and the plant becomes part woman as well."

That transformation is apparent in mixed-media pieces like *Root*. Cotton buds and branches intermingle with a woman's hair, as if her head itself is erupting in bloom. In *Harvest*, another mixed-media work, hands burst from a bed of real soil, framing the cotton plant growing between them. For her next series, Mans plans to explore other plantation crops: tobacco, indigo, and rice.

All of Mans' art is informed by her relationship to the African diaspora. A current Washington, D.C., resident, Mans has lived all over the world, from Brazil to Tanzania to Mozambique. In collage, she finds a reflection of her African ancestry—built fragment by fragment across cultures and continents.

"I'm only Black American because my ancestors were dropped here instead of in Cuba or Venezuela," Mans says. "Shards of the original identities fused together to create what we know as Black American culture. Collage is emblematic of this historical pattern of Black identity formation, where parts come together to create something whole." ●





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