Practice Rooms: From Dungeon to High-Tech Haven

PLUS

Artists Surviving in a Down Economy

Fashion Diva Jenny Yuen ('02)
Each fall, as a new academic year begins, I’m reminded of the vision that the faculty and staff of the College of Fine Arts share for nurturing the next generation of artists as they find their unique voices and their places in the world. We’re very proud of every generation of CFA artists, our vibrant community of more than 10,000 alumni whose reach as artists, arts educators, arts administrators, and arts advocates extends across the U.S. and around the globe. You offer us so much good news to share, and we capture as much of it as we can in this issue of Esprit.

In our cover article “Artists Unite!” we highlight National Symphony Orchestra Executive Director Rita Shapiro (’76, ’78), painter Brad Slaugh (’95), and other CFA alumni and faculty members and their shared passion for the critical challenge of advocating for the arts. In our “Big Dreams, Small Budgets” feature, we bring you the real-world experiences of alumni violinist Yevgeny Kutik (’07) and painter Michelle Dennis (’08), who find inventive ways to pursue their artistic careers while making ends meet. We also offer an “artist’s toolbox,” a list of foundations and organizations offering help with finding jobs, grant money, health insurance, and more.

Happily, the good news continues when you visit Esprit online at www.bu.edu/cfa/esprit. There you’ll see our new state-of-the-art music practice studios, meet horn player Kevin Owen (’83) in a performance with the Boston Pops, and hear from CFA students and alumni cast together in the Huntington Theatre Company production of The Corn Is Green.

As always, our hope is that Esprit inspires you to continue or renew your connection with your College and with BU.

“From the Dean
Walt Meissner | Dean ad interim

Our hope is that Esprit inspires you to continue or renew your connection with your College and with BU.

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The Luxury Suite
Watch a demonstration of CFA’s new high-tech music practice studios.

From Comm Ave. to the Boston Pops
Listen as Kevin Owen (’83) practices The 1812 Overture.

where is BU?
From the biodiversity labs of Ecuador to the music halls of London, BU is everywhere. Watch videos of our work worldwide and read about our successes in 2009 on BU’s online Annual Report at www.bu.edu/ar.

write to us
We welcome your feedback on this issue of Esprit—or anything else related to CFA. Send us your comments at cfaalum@bu.edu.
Visual Arts

Contemporary Perspectives Lecture: Alyson Shotz
Sculptor and mixed media artist Alyson Shotz is known for her ethereal sculptures and installations that address space, light, and perception. Her work also reflects her interests in the environment and topology—a branch of mathematics related to the properties of geometric forms, reflected in repeated patterns and structures.

Free and open to the public
Sleeper Auditorium
871 Commonwealth Avenue, Boston

Dance

Aurora Borealis II: Festival of Light & Dance
BU’s School of Theatre and Dance Program collaborate once again to produce a dynamic program of experimentation with dance, movement, performance, and light.

Tickets: $15 general public; $10 BU alumni, students, senior citizens, Huntington subscribers, and WGBH members
Box Office: www.bostontheatrescene.com or 617-933-8600
Boston University Theatre, Mainstage
264 Huntington Avenue, Boston

Opera

Cosi Fan Tutte
February 18–21, 2010
Mozart’s beloved comic opera, loosely translated “that’s the way it is,” challenges the faithfulness of women, using disguises, seduction, trickery, and surprise in a reckless game of fiancé swapping. Like all Mozart operas, it offers an ideal training ground for the young classical singing actors of the BU Opera Institute, as they integrate character, honest acting, comic timing, beautiful singing, and stylish musicianship.

Tickets: $20 general public; $15 BU alumni, students, senior citizens, Huntington subscribers, and WGBH members
Box Office: www.bostontheatrescene.com or 617-933-8600
Boston University Theatre, Mainstage
264 Huntington Avenue, Boston

Visual Arts

Alloyed
AlysonShotz, The Structure of Light, stainless steel, glass, copper, 2008

Campus Exhibits

Phantom
This multimedia installation by artists Alan Dunning and Paul Woodrow is part of The Einstein’s Brain Project, a collaboration between artists and scientists who examine human consciousness and constructions of the body.

808 Gallery, 808 Commonwealth Avenue
January 19–February 26, 2010

Alumni Exhibition:
Sachiko Akiyama and Jill Grimes
Sculptor Sachiko Akiyama (’02) carves elegant and expressionist figures from wood; painter Jill Grimes (’03) explores line and contour through intricately rendered patterns against monochromatic planes of color.

Sherman Gallery, 775 Commonwealth Avenue
For gallery hours and other details, visit www.bu.edu/cfa.

Casual Males
By Corinne Steinbrenner
The index of the art history classic The Story of Art includes 86 entries for “portraits,” referring to everything from ancient Egyptian funerary statues to the Mona Lisa. “And the portrait still figures very prominently in contemporary art,” says Lynne Cooney, exhibitions director for the School of Visual Arts. To help SVA students explore contemporary portraits and the various ways today’s artists express themselves through portraiture, Cooney organized an exhibition at BU’s Sherman Gallery this fall titled Casual Males, which featured male portraits by living male artists.

The exhibit was designed, says Cooney, to explore contemporary notions of masculinity. “It’s male portraiture from a male perspective,” she says, “men painting men.” The exhibit included portraits of the artists’ friends, lovers, and family members. Perhaps the least conventional member. Perhaps the least conventional painting of the imagined likeness of hockey great Bobby Orr, by Kurt Kauper (’88). Kauper came to campus in September to attend the exhibit’s opening reception and to spend time speaking with students and critiquing their work. Later in the semester, students attended a panel discussion, “Persistent Portraiture,” with a panel composed of several other artists who participated in the show.
New Director Brings Depth of Experience to SOM

An educator with over 30 years’ experience at some of North America’s most prestigious music schools joined CFA this fall as director of the School of Music.

Robert K. Dodson comes to BU from Southern Methodist University in Dallas, where he was director of the Division of Music in the Meadows School of the Arts. Over the past two decades, he has served as provost of the New England Conservatory in Boston, dean of Oberlin College Conservatory in Ohio, dean of Lawrence University Conservatory in Wisconsin, and principal of the Royal Conservatory of Music in Toronto.

Trained as a cellist, Dodson began his career with the Vaghy String Quartet, which he founded. When Dodson returned to the States, he served as professor of music at the music department of New England Conservatory in Boston, where he was director of the Division of String Studies. He has also been the dean of Lawrence University Conservatory in Wisconsin, and principal of the Royal Conservatory of Music in Toronto.

Dodson taught at Bergen Community College in New Jersey for 14 years and recently started teaching at Molloy College on Long Island. He also gives private Ruta lessons at his home in New Jersey. He chose to study online because the program was a good fit for his life and her schedule. “What most impresses me is that the program has a lot of integrity,” he says. “It’s really rigorous, very intensive and demanding. And they have great, well-established scholars on the faculty.”

When Dodson was delighted when the professor that he was working with, Robert K. Dodson, who joined us.

Earning a Doctorate from a Distance

When Carol Shansky (’87, ’09) received her diploma at Commencement last spring, it was one of the few times she’d been on campus these past few years. That’s because Shansky is the first doctoral student to graduate from CFA’s online music education program.

Shansky taught at Bergen Community College in New Jersey for 14 years and recently started teaching at Molloy College on Long Island. She also gives private Ruta lessons at her home in New Jersey. She chose to study online because the program was a good fit for her life and her schedule. “What most impresses me is that the program has a lot of integrity,” she says. “It’s really rigorous, very intensive and demanding. And they have great, well-established scholars on the faculty.”

Shansky was so delighted with the program that she decided to enroll in March, 2009, she became a facilitator. She manages a number of students, assigns their questions, grades papers, and helps guide their projects. Students are required to participate in discussions, and for Shansky that is a crucial aspect of the program. “The College recognizes that in an online program, it would be too easy to just be a hermit,” she says. “By requiring students to participate in the discussions, it means that they are actively engaged in the program and interacting with classmates.”

And those classmates are from around the country and around the world. “It’s very interesting and enlightening to interact with international students and people from other states. It introduces you to different perspectives in a world that is growing progressively smaller.”

Aaron Parker Fouhey (’10)

Hometown: Salem, Mass.

PTI project: The Central Square Theater’s production of The Wild Place, Fall 2008.

His role: “The Wild Place” is centered around the dreams of a particular woman, and I played her husband, Stephen. As a prominent person in her life, I was fortunate to have a recurring role in her dreams.

Biggest challenge: Playing a real person who would likely be attending the show. “There was this little thought in the back of my mind, I hope Stephen doesn’t mind my portrayal of Stephen.”

Most valuable experience: Creating the play right along with playwright Jon Lipsky. “It was especially challenging when anything I’ve been a part of before, and I don’t mean that as a negative.”

Lesson learned: Take risks. “I was happily surprised by how successful I could be outside of my comfort zone.”

Brian Vaughan (’11)

Hometown: Oldtown, Conn.

PTI project: The Huntington Theatre Company’s production of The Corn is Green, Spring 2009.

His role: A newly married coal miner.

Most valuable experience: “Watching and learning from professional actors who’ve been doing this longer than I have.”

Pleasant surprise: “The professional actors were really, really nice and actually took a lot of time to talk to us.”

Best memory: Playing Scab and Risk backstage during long technical rehearsals.

Biggest challenge: Keeping up her stamina through the rehearsal and performance schedule. “There were eight shows a week for five weeks. I get really sick about half-way through the run.”

Lesson learned: “I was a slow look at what the life of a successful actor is, and it was clear that’s hard. It made me wonder whether that’s what I really want.”

Elizabeth Bassett (’11)

Hometown: Richmond, Va.

PTI project: The Huntington Theatre Company’s production of The Corn is Green, Spring 2009.

Her role: Ensemble member.

Pleasant surprise: “The professional actors were really, really nice and actually took a lot of time to talk to us.”

Best memory: Playing Scab and Risk backstage during long technical rehearsals.

Biggest challenge: Keeping up her stamina through the rehearsal and performance schedule. “There were eight shows a week for five weeks. I get really sick about half-way through the run.”

Lesson learned: “I was a slow look at what the life of a successful actor is, and it was clear that’s hard. It made me wonder whether that’s what I really want.”

Gail Shalan (’12)

Hometown: Stonebridge, Mass.

PTI project: Williamsburg Theatre Festival, Summer 2009.

Hers/апротичность: Taking classes, building sets, working costumes, working on the wardrobe crew, and pitch in wherever else she was needed.

Pleasant surprise: “Being cast in choreographer Phil Soltanoff’s performance art piece, Painting Williamsburg with Ides.”

Best memory: Working with some of the greatest actors such as Judith Light and Tony Award winner Katie Finneran. “I get really good acting advice while changing their costumes for them.”

Lesson learned: “How to manage herself in the professional business, ‘then what a headshot should look like, to what should go on my resume, how to socialize, and move in this world.”
Grow up and mystifying. For Jenny Yuen, the puzzle of adulthood lived in one object—her mother’s handbag.

“There’s always something mysterious about mom’s purse when you’re growing up,” says New York-based fashion designer Yuen. “You’re not allowed to touch it; you can’t go inside it.”

She thinks this early fascination might explain why handbags keep popping up in her story, from wriggling into her final show at CFA to standing at the center of her eponymous fashion line.

It was a 13th birthday gift that helped Yuen to skip ahead a few years and demystify mom’s purse. Newly armed with a sewing machine, Yuen started turning out bags of her own. Her early attempts—made with the “coolest, weirdest fabric…so other girls in school would be so jealous”—even won her a couple of teenage commissions.

She admits handbags “were the easiest thing to sew,” but they also allowed her to imagine a life outside of the usual classroom pursuits—Yuen remembers her first-grade teacher saying she was “very creative; she can be creative with her math and spelling too.”

Yuen came to BU with intentions of pursuing fine art, but handbags and fashion kept edging back into her life: “I graduated as a painting major and we had a final show; I don’t know how they let me do this, but I made a whole wall of hot pink handbags,” says Yuen. “I just had this idea: I really like sewing, I’m going to try to convince them that this is my way of painting.”

If you were savvy enough to snap up that barrage of bags, now might be the time to cash in—a Jenny Yuen near-pink Gatsby Carry weekender bag retails at $745; multiply that by a wall for a tidy sum.

A New Philosophy

A turn at design school added commercial skills to Yuen’s newly trained eye for fine arts, but it was an internship with influential Japanese artist Takashi Murakami that taught her “that it’s not always about the final product, it’s about the process too.” For Murakami that means whether you’re painting or cleaning brushes, “everything you do in his studio becomes a work of art.” Yuen remembers being warned that “if you come in here grumpy, you pass that grumpiness onto the painting, we don’t want people to feel grumpy when they’re looking at our artwork, we want them to feel good and happy.”

It was while she was bouncing between internships and freelance gigs and making the odd custom bag for friends that Yuen plucked up the courage to establish her own business. Tired of hauling her materials around from interview to interview, she made a bag for herself: “And then I thought, ‘Wait, I’ve been doing this for everyone else and I’ve just done it for myself, let’s do a few more and see if I can really do this for myself.’”

After starting with a handful of prototype bags pushed out to retail stores in the United States and Japan, Yuen has slowly moved to limited lines that are beloved by label-hungry celebs, including Confessions of a Shopaholic star Krys-ten Ritter and the Gilmore Girls’ Alexis Bledel, and available on her website, jennywashere.com.

This fall brings an even bigger leap: Yuen recently cut the ribbon on Miss Lonelyhearts, a store selling her own clothing line in New York’s Lower East Side.

Murakami would be proud as Yuen describes her designs as clothes that make you “feel cute, feel awesome.” They could also give you an air of mystery: just pack some clothes in your Jenny Yuen handbag and bewilder 13-year-olds everywhere. Grownups are so mystifying.

For Jenny Yuen, the puzzle of adulthood lived in one object—her mother’s handbag.

Each artist has a different reason for pursuing a life in the arts. Jenny Yuen (’02) suspects the humble handbag might be responsible for her career in fashion design.

By Andrew Thurston
You’ll have to hear with flutist Caitlyn Perry (’06, ’10); she hasn’t had a chance to warm up. As we sit in one of the 120 new practice studios in the basement of CFA, she tests a couple of notes anyway.

The music soon disappears, soaked up by the room's sound-isolating walls. Even the hum of the nearby highway doesn’t penetrate our silent haven. The room—one is armed with two ready-to-die pianos—was installed in the summer of 2009 as part of a major revamp of the College’s facilities that also included a new student lounge, piano lab, and electronic music studio (see page 21 of a major revamp of the College's facilities that also included a new student lounge, piano lab, and electronic music studio (see page 21 for more on the renovations).

Perry tests the room’s technical wizardry: Built into one of the pristine off-white walls is a postcard-sized electronic panel. From it, students can record and play back their practice sessions, plug in MP3 players for accompaniment of their choice, and change the room’s acoustics to mimic cathedrals, concert halls, and seven other kinds of venue.

Stepping to the wall, Perry taps “record,” takes a breath, and the concerto darts out a series of shimmering phrases from Mozart’s Concerto in C Major. She stops the recording, pushes “play,” and the music isn’t happy.

“In these new rooms, you hear what you sound like; you can hear all the tiny nuances.”

Caitlyn Perry (’06, ’10)

For now though, Perry isn’t happy.

“I'm hearing several intonation problems that I wasn’t paying attention to,” she admits, as she listens to the playback, “so some of my intervals were a little bit out of tune. I also notice that I’m cracking some middle notes that are easy to crack and, to be honest, I really only noticed it a little bit when I was playing.”

To an untrained ear, it seemed to soar, whether live or recorded: “Somebody who is not musically trained probably wouldn’t catch all that stuff, but my teacher sure would,” she says.

Perry has sympathy for those of you whose memory is being assaulted by the cacophony of CFA’s old practice rooms, which were cramped, dingy, harshly-lit, and distinctly un-soundproofed. During her undergraduate years, she’d only head into the erstwhile dungeon with earplugs.

“For first of all, I would do my best to find a practice room that wasn’t 90 degrees, they were not temperature controlled at all, so there was usually a section that was really, really hot and a section that was cold,” says Perry. “Not only was all your sound bouncing off the walls, you could hear everyone else’s sound, too.”

“In these new rooms, you hear what you sound like; you can hear all the tiny nuances.”

Alums are helping to consign the dungeon to memory by joining CFAs “For the Love of Music” campaign. Early contributions (the campaign is still welcoming gifts) have honored favorite teachers and mentors—one practice room is now named the Theodore Antoniou Studio after the prominent Greek composer and CFA professor emeritus—or commemorated much-loved student organizations. Among the first rooms to be named was the “Be You” Studio, named and donated by Mary Ann Milano (’66). The plaque in the studio also carries an uplifting message from Milano—“Being you is a role that only you can play. No one can do it better.”

Music majors spend many of their waking hours practicing—four to seven hours every day for most—and Assistant Professor of Music Linda Jorfe-Nagy is confident the revamped facilities, including their inspirational names and messages, will help produce more accomplished players.

“The physical beauty, the physical capabilities of the room really do play a psychological role in the students’ development,” says Jorfe-Nagy. “Students will practice harder or hear a little better because they’re in an environment that is more conducive to practice.”

She also believes the new rooms will help the School of Music attract even better students in future.

“We'd like to elevate a student's impression of this School, not just for the extraordinarily gifted faculty that we have, but also for the facilities that we're presenting to them;” says Jorfe-Nagy. “If you walk into the College and think, ‘Oh, my goodness, this looks beautiful,’ then it has to elevate you.”

While the new rooms were being installed, they also attracted the attention of students from other conservatories in Boston and even as far away as New York—word was apparently out that Boston University now had the best practice spaces in town, and lots of them. But it’s just CFA students whose music fills the rooms, and Perry says they’re an altogether happier bunch.

“There's really been a shift in the attitude of students,” she reveals. “Before, people weren’t thrilled about practicing. We’d still spend a ton of time down here, but it wasn’t enjoyable. There’s been a change; people are a lot more upbeat, they’re happier.”

Having put the new room through its paces, Perry is optimistic the CFA community will continue to support the uplifting renovations: “I hope people want to help others experience this great, revived School,” she says. And with that, she gently packs her flute, ready for tomorrow’s practice and another six hours of mastering, without interruption, every soaring nuance of Mozart. The dungeon is no more.
Ars gratia artis.
Art for art’s sake.
It’s a concept that people who devote their lives to the arts take for granted. They understand that the arts inspire and illuminate, enrich and educate, that they speak to every individual in profound and personal ways. As John F. Kennedy said, “Art establishes the basic human truths which must serve as the touchstone of our judgment.” But these days, the arts are often marginalized: arts education is sorely lacking in schools around the country, and children without exposure to the arts become adults with no interest in the
In order to be a completely well-rounded symphony musician, participating in education and outreach is essential.”

—Rita Shapiro

(‘76, ‘78)

I think it is not too far off for major orchestras, when during auditions we will get to ask questions such as, “Do you like participating in education, outreach and education?” Are you willing to be trained to do this? We rely on the goodwill and the passion of our musicians. It’s all voluntary. I want there to be a general awareness of how important this is. In order to be a completely well-rounded symphony musician, participating in education and outreach is essential.”

Advancing the Arts on Campus
Closer to home, Judith Braha (GRS’99), executive director of Massachusetts Advocates for the Arts, Sciences and Humanities (MAAHC). Whether you’re an artist or an arts lover, here are some ways you can help keep the movement moving.

“Out of all the concerts that the National Symphony gives, 29 per-

The National Symphony Orchestra, an artistic affiliate of the Cen-

On a national scale, the Kennedy Center is a leading voice in the city. “I’ve gotten involved in things and the public. “This kind of thing is so valuable,” says Braha. “It helps raise awareness and build new audiences. And it’s wonderful for my students as well, because it makes them think about the importance of community outreach. It creates another generation of advocates.”

Faculty and administrators at CFA are working to make the arts a part of the Boston University experience for every student, not just those who attend CFA. Their efforts to broaden CFA’s reach is supported at the University’s highest levels: in his strategic plan for the University, President Robert Brown (who met his wife in their high school band!) pledged increased support for CFA, noting that the College can be a platform for building community within the University and for making stronger connections between BU and the citizens of Boston.

“We’re only beginning to tap the interdisciplinary nature of the arts and the role they should be playing within the University proper,” says School of Theatre Director Jim Petosa, who has begun establishing relationships with other BU schools. This year, the School of Theatre is staging the David Rabe play A Question of Mercy, which deals with the hot-button issue of assisted suicide. “We will engage the School of Theology, the medical campus, bioethics. These people will use the play as a springboard for their own inquiries into the subject matter. Not only will we reach new constituencies within the University, but because they all have their own outreach within in the city at large, we will build the constituency outside the University through this network that we’re creating internally.”

“Many ways, advocating for the arts is like building a congregation. You really have to build a groundswell of support, and the battle never stays won.” —Jim Petosa

Engaging Your Community
Painter Brad Slaugh (‘95) has seized many opportunities to advance the arts since founding Poor Yorick Studios, a community of more than 30 working artists in Salt Lake City. Poor Yorick offers workshops and has open studios twice a year. “The open studio event is very big,” says Slaugh, “and has created interesting dialog among artists, and between artists and the public.” The opening of Poor Yorick is a prime example of grassroots advocacy at work—building a community around the arts and creating opportunities for artistic engagement and exploration where little or none existed before.

Increased visibility has given Slaugh a voice in helping shape Salt Lake City’s arts landscape. He has been invited to serve on a number of boards and committees, including a 2006 county commission that included politicians and representatives from all the major arts organizations in the city. “I’ve gotten involved in things I never would have anticipated,” says Slaugh.

On a national scale, the Kennedy Center is a leading voice for arts advocacy and is the largest arts educator in the country. The National Symphony Orchestra, an artistic affiliate of the Center, has been giving educational concerts since its inception in 1931. “Out of all the concerts that the National Symphony gives, 29 percent are education related,” says Executive Director Rita Shapiro (‘76, ‘78). “For instance, fourth-graders come to our school concerts, so we try to tie the concerts in a very broad sense, to the curriculum that they’re studying. We’ve done math and music, we’ve done science and music.”

In addition to numerous programs in the D.C. area, the NSO is the only orchestra in the country to take up a residency in a different state each year. “We were in Arkansas last year, and over the course of nine days we did almost 150 educational and outreach activities,” says Shapiro.

Members of the orchestra make over 200 visits to more than 30 inner-city schools in the D.C. Metro area annually, and roughly 30,000 school children attend Young People’s Concerts at the Kennedy Center. “I would say that more than half of our musicians participate in these education and outreach programs,” says Shapiro. “I would like to see the day, which

"People think that’s for somebody else to do. But as long as it’s for something else to do, it’s not going to last."
Laundromats, Scotch tape, Chocolate chip cookies. All three were invented during the Great Depression—a difficult time that forced Americans to maximize their limited resources in creative ways. In today’s down economy, we’re once again discovering the importance of flexibility, creativity, and the determination to make the best of what we have. This mindset is new to a lot people, but it’s the attitude that comes naturally to most artists. As the recession persists, CFA alumni—visual artists, theatre professionals, and musicians alike—are finding that the skills and attitudes that led them to pursue the arts are now helping them weather this very real economic storm.

Painters and sculptors report gallery sales are down around the country and many galleries are going out of business. “Here in New York, three of my favorites have closed already,” says painter Michelle Dennis (’08), “and some of the ones that haven’t closed are moving to smaller spaces.” Smaller galleries are bad news for Dennis: “I make gigantic paintings,” she says.

To make ends meet while gallery sales are slow, Dennis works as another artist’s assistant, and she does everything she can to keep her expenses down. “I buy my art supplies in bulk—it’s a bigger investment up front, but it really stretches things,” she says. And she’s not afraid to make sacrifices: “I don’t take any taxis. I cook at home. For recreation, I go for a walk. I make a lot of budgets so it’s easier to see where I can cut things out.”

She recently started making smaller paintings, she says, because she’s discovered she can trade them for services she needs, cultivating new audiences for her work at the same time. “Every time you give your painting to someone, they’re automatically a supporter of your work.” 
Entrepreneurial violinist Yevgeny Kutik (’07) is working hard to market himself through low-cost means such as Facebook and a personal website. It hinders her own scores and has designed her own website. On a recent Japanese concert tour, she did everything from designing and printing the programs to operating the stage lights and running the video camera.

Risking Their Day Jobs
Launching a career in the theatre is not financially easy: so actors with the passion and drive to stick with it are the ones most likely to find success. That perseverance is especially important today, says New York actor Jason McDowell-Green (’07), as the recession makes it harder to find the temporary office work and bartending positions that usually sustain actors between theatre gigs. Because it’s taking longer to find those fallback jobs, he says, some actors are becoming reluctant to give them up even when new theatre opportunities come along.

But McDowell-Green remains dedicated to acting and directing—and he’s not alone. He spent the summer volunteering with a group of “amazing designers and actors” (many of them fellow BU alumni) preparing the play Be the Dog for performance at the New York International Fringe Festival. That so many talented people were willing to come to rehearsal after night after night with no expectation of a paycheck was exciting, he says. “It reminded me that—as bad as times get—I could never stop, because there’s always a group of people who are willing to come into the room and do this with you.” And while working gratis doesn’t help pay the bills, he adds, “those sorts of jobs pay off in creative ways for me as an artist.”

New York casting director Kathryn Zamora-Benson (’00) agrees it’s important to find ways to keep the creative fires burning. When movie work isn’t plentiful—it’s been slower than usual this year, she says—Zamora-Benson takes on lower-paying independent features and short films to keep her “hand in the game.” Her friends are similarly flexible: actors who teach theatre workshops between roles, makeup artists who film work to keep her “hand in the game.” Her friends are similarly flexible:

A Different Definition of “Rich”
A resourceful painter trading artwork for automobiles. A flexible casting director adapting to the work that’s available. Entrepreneurial musicians turning themselves into marketing tools such as Facebook and a personal website.

...and having your painting out there is better than having it in your studio. —Michelle Bennis (’00)
For her final project as a scenic design student, Claire Bretschneider ('09) developed the set for the BU Theatre mainstage production of *Trumpery*, a play based on the life and work of Charles Darwin. The set includes a swirling mass of gold chairs, which Bretschneider says are meant to evoke a feeling of chaos. The inspiration to use the chairs, she says, came from a photo of the aftermath of a Pink Floyd concert. "I found this research image of a riot where all of these things were upturned. We looked at the image and said, 'This is exactly what I want.'"
Advancing CFA’s Pursuit of Excellence

On October 23, the College of Fine Arts dedicated The Judith R. Harris Center for Music Teaching and Learning, a new-classrooms space at 855 Commonwealth Avenue that includes a fully equipped electronic music studio, an ethnomusicology classroom, a piano lab with networked electronic keyboards, and state-of-the-art practice studios (see page 8).

Espert spoke with Harris (‘74), whose $1 million gift helped fund the renovations, before the dedication to learn more about her connection to CFA and what inspires her generosity.

What drew you to Boston University and the College of Fine Arts?
I came to the summer school and met Leon Tumarkin in 1970. I found him fantastic, especially his fingers for the Chopin Études that allowed one to play things that were never before possible.

You studied piano performance at CFA and then went on to build a career in Jungian psychology, teaching, research, holistic medicine, and yoga practice. How has your foundation as an artist complemented your professional career?
My music training taught me the valuable lesson of discipline, of not quitting until the job is done, and of working hard—be it on relationships, piano finger- ing, or an analysand’s dream. In addition, music was and is my life and is really what brought me to the feeling, as well as the spiritual side of Carl Jung.

Why is philanthropy important to you?
It’s not just about helping those less able to help themselves or doing some good in the abstract. Those are what I call the collective aspects of philanthropy; everyone knows about them. Any philanthropic endeavor I’m involved in has to reflect my personal commitment to consciousness, to a person’s soul life, and to the pursuit of personal excellence—any giving I do has to be for deeply felt personal reasons having to do with individuals and not, as I said, just because of collective judgments or pressures.

Why is philanthropy important to you?
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What is your advice to future students and alumni of CFA and BU?
Pursue excellence!
School of Music

Marc Bondi ('04, '19), Maria D'Amico ('01), Joseph Valone ('18, '07), and Edgar Rammez ('18) recently received appointments at the Sarasota Opera in Florida.

In recognition of his 80th birthday, birthday, Carlton Gamaro's ('13) music was presented at the Music School in two retrospective concerts. The first concert featured soloists, vocal, and instrumental works; the second featured choir works.

Margaret May Damera's ('65, '66) book, Women, Wealth & Groom: The Veil-

ous Legacy of the Boom Gener-

ation, is due in bookstores in May. Margaret is currently the art curator at Old School Square, Delray Beach, Fla.

Jordan's Jewish Drama Queen, Lee-Alison Sibley ('08) was crowned Miss America in Charleston, S.C. The pageant was also performed as a soloist

with the Boston Symphony Orchestra, was featured in an article in NY Times. She also performed Schubert's Schwanengesang and Brahms' Sonatina Nr. 1 at North Greenville University.

Kevin Owen ('83) principal horn player for the Boston Symphony Orchestra, is recently featured in an article for NY Times. "The Man Behind the French Horn."

Phil Brown ('79) celebrated 25 years of music ministry at South Congregational Church in St. Johnsbury, VT, where he directs choral programs and organ programs. He also manages St. J. Jazz, a cooperative for jazz and swing musicians; leads the Danville Tangle Band; and worked as an adjunct instructor at Lyndon State College in Lyndonville, VT.

Ellen Stetter ('77) served as the curator of the historic Stephen Wise Free Syna-

gogue from 1980 to 2002. She also served Temple Israel in Melbourne, Fla., as interim spiritual leader before accepting the posi-

tion of spiritual leader of Temple Beth Sholom in West

Fronc Rachel Kras ('70) is one of the featured soloists performing with the Montevideo Orchestra on its 2009 tour of China. Also on the tour is Ken Moulton ('78), who is the current president of Mantovani Associates and principal trumpet.

Scot Jarrett ('99, '08) and current CIAA graduate student Lidiya Yankovskaya ('10) were invited to sing with Haltmuth Rilling in a performance of Elijah at Carnegie Hall.

Chao-Jan Cheng ('04, '09) composition, The Drought Goddess, was performed at the 2009 Avignon Festival, one of the largest theatre festivals in the world.

Christopher Wilburn ('04) released his first full-length solo album, Uncovered, in February. In addition to be-

ing a musician, Christopher also works for the City of Indianapolis. He and his wife, Victoria Wilburn (SAR '05), have two daugh-

ters, Isabella and Anya.

Jemison Choi ('07) pro-

duced the Bach Festival of Charleston at First (Scotts) Presbyterian Church in Charleston, S.C. The festival included two world-renowned musi-

icians, harpsichordist Jory Vinikour and organist Gerhard Weinberger.

Supran Syedha Waggoner ('19) was crowned Miss Alaska 2020. She will rep-resent Alaska at the Miss America Pageant in Las Vegas on Sunday, January 5, 2020. The pageant will be broadcast on cable network TLC.

School of Visual Arts

Paintings by Susan Charles ('10) and Kimberly Alsen ('19) were featured in the show En Plein Air at the Art Complex Museum in Dub-

by, Mass., this fall.

Rande Poyner-May ('75) rec-

ently showed her watercol-

ors at the Cornish Museum, at Old School Square, Delray Beach, Fla.

Marjorie Dutton ('72) was elected to the Board of Directors of the Marblehead Arts Association (MAA). Marjorie has worked in program management for various nonprofit agen-

cies since she moved to New York 25 years ago. She facilitates the life drawing class held at the MAA.

Raven Campbell ('94) work will appear in Best of American Pastel Artists Volume II. Donna has also

won an Honorable Mention Award at the Audubon Winter Juried Show and an Award of Excellence from the North River Arts Society.

Caren Cramer's ('76) exhib-

ition, "The MOMent of the Past," was on display at Korn Gallery at Drew University this spring.

Aimie Margolis ('77) was on the front page of The New York Times last spring and The Post Art Fair showcased her installation at New York's Wyndham Hotel in March.

Susan Nichiter ('78, '84) was named full professor at Suf-

olkien School of Art & Design. She also received a Mass-

achusetts Cultural Council LCC Grant last spring. Susan has had many exhibitions over the past year, including the American Whitney Gallery in Chicago and the FPAC Gallery in Boston.

Emily Kima's ('99) solo show titled "Wild & Cool" showed at New York’s Prince George Ballroom Bathroom.

Elke Wittig ('99) was on display at National Military Park and \n
in March.

Dona Rossetti-Balay's ('74) work will appear in \n
in March.

Junior Art in March.

Alumni News

Margaret Gay (87) plays cells at The Gallery Play-

ers of Niagara’s first CD, featuring four original works by renowned Canadian composers.

Dominique Lebel ('89) joined Pochette Piano, a winning composer and pianist. Yuval Wyner’s performance from the Franz Performance Studio, featuring selections from Wyner’s own song cycle. The performance aired on All-Classical WGBH.

Fabián París ('95, '99) per-

formed the Mozart Quartet KIV 476 and Dvořák Quartet op. 23 at The Reser
du at Reser Reser Reser at Lake Kowoe, S.C., in April. In the fall, he performed Schubert’s Appoggiature and Brahms’ Sonatina Nr. 1 at North Greenville University.

Yui-Hui Chang ('96), a com-

petition faculty member at Brandeis University, was awarded a 2009 Guggen-

haim Fellowship.

Supran Syedha Waggoner ('19) was crowned Miss Alaska 2020. She will repre-

sent Alaska at the Miss America Pageant in Las Vegas on Sunday, January 5, 2020. The pageant will be broadcast on cable network TLC.

Daniel Berger-Jones (left) and Risher Reddick in The Complete 24 Esprit Winter 2010 www.bu.edu/cfa/esprit for the Arts.

Martha’s Vineyard Center Kim & Delia, this summer at their collaborative work, Hardman Scott Edmiston Theatre Cat. georgia played Maggie the coach the actors, and gail pany of Boston’s production part in the Lyric Stage Com-

Alumni News

Jenn (’99), Brian (’96, ’99), (’95), and (’05), (’04), Ellen Harvey in Disney’s conflict, and change.

This skirt and bustle, like all the George. This skirt and bustle, like all the George.

As costume shop manager at DeSales University in Pennsylvania, Anna Light

As members of Boston’s Ofﬁce Group Theatre Company, Georgia Lyman (’99), Risher Reddick (’04), Daniel Berger-Jones (’05), and Caleb Jon-Magon (’06) presented The Complete Works of Shakespeare (Abridged) this summer at Christian Herter Park on the banks of the Charles River.

Peter Donnelly (’60) passed away in March at the age of 70 after complications from pancreatic cancer. One of the most important ﬁgures in Seattle’s arts community over the past 45 years, Peter advanced the arts in Seattle by developing funding programs, engaging business and civic leaders, mentoring artists, and advocating for local, state, and national ofﬁcials. He headed ArtFund from 1989 to 2005. He also served on the Dean’s Advisory Board at CFA.

Harrison Ellenshan (’69) cel-

ated the 35th anniversary of her event management and public relations ﬁrm, Harrison & Associates. Harrison helped create First Night, an annual New Year’s Eve celebration in Boston and ran the inaugural balls for Jimmy Carter.

William Lyman (’71) was nominated for best actor at the 2008 Edinburgh Fringe Festival. He was also nominated for best actor at the 2009 Elliot Norton Awards for his work in both The 007 Film at the Boston Playwrights’ Theatre and Esots and Entrances at the New Rep Theatre.

Christopher Byrne (’78) founded www.TimeTo-

playMag.com, a toy review website, and frequently appears on television to talk toys. In addition, Chris is a theatre critic and a member of the Drama Desk.

Chicago’s Strawdog Theatre Company announced Amy Dunlap (’90) as a new company member. Dunlap has appeared on the Strawdog stage in Cherry Orchard, March- mountain 37, and the Strawdog Radio Theatre Series.

Don Stowell (’10) appeared oﬀ-broadway with The Actors Company Theatre in Arthur Miller’s Incident in Vichy last spring. He then played Marchbanks in Candida at the Bay Theatre in Annapolis, Md.

New York City talent agent Ben Sands (’00) was featured on the entertainment industry blog, Just Shows to Go You, discussing his career path and his perspec-

tive on ﬁlm as an agent.

Sara Katz (’14) produced the show Things to Ruin: The Songs of Louie Zone, at New York’s Second Stage Theatre in May. The New York Times and Variety gave the theatrical rock concert rave reviews.

Sara Chen (’05) played the part of Shurley, Leslie, and Feebee in First Wires Club—A New Musical, which ran at the Old Globe Theatre in San Diego this summer. The show has plans to move to Broadway.

Ross Moss (’08) worked as a production assistant for Colin Quinn’s new one-man play, My Two Cents with Colin Quinn, which ran in New York in May.

Andrew Grum (’96), Amanda Kullman (’09), and Alex Thoren (’09) produced a summer tour of What Will the Africans Think?, an original comedy Alex wrote and produced as his thesis project in 2009.

Ellen Harvey (’80) per-

formed in Disney’s national tour of Mary Poppins, playing the exit nanny Nana Andrew. This is her second show with Disney, having toured 14 months as Ms. Darbus with High School Musical.

Boston University GLOBAL DAY of SERVICE April 17, 2010 Do your part! Sign up today at www.bu.edu/dayofservice.