Sharing memories of Julia Child and This Old House

If This Old House Could Talk.

Destination: Inspiration

For CFA students, creating art means taking risks, embracing new perspectives, and making some tight connections.
Since joining the BU College of Fine Arts in August, I have focused my energy on discovering the remarkable level of talent and creativity of our students, and considering how I can help shape this learning environment to provide them with the global perspective and real-world tools they will need to realize their artistic dreams.

Fall 2010 contained many memorable events, among them Geena Davis’s (’79, Hon.’99) brilliant talk at BU about her work on the largest research project ever undertaken on gender in children’s entertainment (see page 24). The new year has since started at full speed with classes, rehearsals, exhibitions, and performances. In January, I attended the annual conferences of two performing arts associations, ISPA (the International Society for the Performing Arts) and APAP (the Association of Performing Arts Presenters), in New York. The buzz phrases there—“collaboration” and “vision 2021”—are the two themes at the core of our current strategic plan.

I urge everyone to create their own definitions of what “successful” really means.

The arts are the perfect space in which to face complex issues and to collaborate. My final thoughts go to my meetings with my friend Alan Brown, a leading expert on audience participation in the arts. We talked of many things, but of capital importance is the Creative Campus initiative, which was created to develop cross-campus interdisciplinary collaborations that integrate the arts into both the academy and the surrounding community. To further develop the role and influence of the arts within the education, service, and scholarly missions of the university. Along the way we must identify, document, and share lessons learned that will contribute to an evolving knowledge base and learning community for campuses, as well as for the wider performing arts and presenting field. We have begun the necessary conversations toward establishing BU as a most creative campus, one that shares the arts with its community, its city, and the world. We fully embrace our role at the forefront of global knowledge creation and collaboration.

I invite all of you to engage with me in this conversation, on my blog at www.bu.edu/cfa/blog or, even better, in person. Through-out 2011, I will be traveling extensively and look forward to meeting alumni across the country and the globe. My goal is to learn more about your work and your place in your communities, so I can share your messages and experiences here on campus. Please know that you are always welcome at CFA, and I encourage you to reconnect with us and join all that’s going on throughout the College, the University, and the City.

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BU annual report How does brain trauma affect athletes? Could iPhones count calories? Does swearing relieve stress? Watch videos about these and other topics we’ve been thinking about by visiting BU’s online Annual Report at www.bu.edu/ir.
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.
### Opera

**February 24-27, 2011**

**The Postman Always Rings Twice**

An IT&c affair between a drifter and a sultry waitress begins at a lonely roadside diner outside Los Angeles. Her unsuspecting husband becomes the target of the perfect crime of passion, until betrayal and then fate intervene. Adapted from James Cain’s controversial ’34 novel, once banned in Boston.

Tickets: $20 general public; $15 BU alumni, students, senior citizens, Huntington subscribers, and WGBH members

*Box Office: [www.BostonTheatreScene.com](http://www.bostontheatrescene.com) or 617-933-8600*

**Boston University Theatre**, 264 Huntington Avenue, Boston

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### Visual Arts

**April 15-May 1, 2011**

**MFA Exhibitions**

The School of Visual Arts welcomes art experts and novices alike to experience the work of the next generation of contemporary artists. Four BU galleries, all within easy walking distance, will host exhibitions of painting, sculpture, graphic design, and art education.

*Opening Reception: April 15, 6-8 p.m. Free and open to the public*

**All galleries at Boston University**

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### Theatre

**May 7–13, 2011**

**Hedda Gabler**

A surrealistic rendering of Henrik Ibsen’s great work, Hedda explores a complex, driven woman born into the gilded cage of Victorian society, desperate for freedom and adventure. This intense psychological drama that features one of the most memorable female characters ever created for the stage will be brought to vivid life on the BU Theatre mainstage.

Tickets: $12 general public; $10 BU alumni, students, senior citizens, Huntington subscribers, and WGBH members

*Box Office: [www.BostonTheatreScene.com](http://www.bostontheatrescene.com) or 617-933-8600*

**Boston University Theatre**, 264 Huntington Avenue, Boston

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## Talent, Generosity—and a Splash of Color

By Corinne Steinbrenner

The orchestra, choir, and cast all wore stately black—all except star soprano Lauren Flanigan (‘07), who strode onto the Tsai Performance Center stage in a royal blue gown and a dazzling pink wrap.

The concert performance of the Samuel Barber opera Vanessa was the culmination of Flanigan’s eight-day residency at the School of Music, and it wasn’t the first time during the Spring semester that the internationally acclaimed performer had shown her colorful side. During the master classes and rehearsals that preceded the performance, Flanigan addressed students as “Baby” or “Dude” and made use of the occasional salty expression.

“She was really down to earth. She was just like one of us,” says first-year Opera Institute student Adrian Smith (‘10, ‘12), who admits to being intimidated initially by the thought of singing with Flanigan—a bona fide opera diva whose credits include roles with New York’s Metropolitan Opera.

Flanigan, who sang the lead role in New York City Opera’s staging of Vanessa in 2007, came to Boston to help the School of Music commemorate the hundredth anniversary of Samuel Barber’s birth by performing his Pulitzer Prize-winning opera. Opera Institute Conductor William Lumbkin says that tackling such a demanding and rhythmically challenging opera would have been impossible for the institute without “someone of Lauren’s experience and magnitude as an artist” to take on the lead role. The concert, he says, was full of energy: “Everybody really rose to the challenge and did a terrific job.”

The performance was a true collaboration, Flanigan says. “The students in the School of Music and Opera Institute provided a vital perspective and some challenging notions about character and dramatic intention. They were an integral part of all of the choices that went into the performance of Vanessa.”

The collegial nature of Flanigan’s resi- dency left an impression on the students involved. “The collaboration and the gen- erosity are the things I remember most about character and dramatic intention. They were an integral part of all of the choices that went into the performance of Vanessa.”

Flanigan’s Homecoming

Listen to the School of Music’s performance of Vanessa, featuring soprano Lauren Flanigan, at [www.bu.edu/cfa/](http://www.bu.edu/cfa/).
Encore!
By Rich Galaty

Walt Meissner (’81) has returned to his BU roots. After stepping down as dean of the College of Fine Arts in August 2010, Meissner rejoined BU’s leadership group as an associate vice president for operations.

“Walt spent his first 12 years at Boston University in administrative positions, demonstrating a keen ability to fill varied roles effectively and with distinction,” says Joseph Mercuro, BU’s executive vice president.

In his new job, Meissner works on major capital projects such as the new East Campus Student Center that’s going up on Bay State Road.

“The $100 Bay State Road project is a major initiative, and it will change what east campus is like, so that’s a very exciting project,” Meissner says. “And perhaps what I’m most excited about is being able to work with the dean of the college to help realize their strategic plans.”

In a nod to Meissner’s service at CFA, BU’s Trustees retroactively granted him the title Dean of the College of Fine Arts for his eight years leading the College. President Robert Brown had recommended the honor to recognize Meissner’s outstanding service as dean ad interim of the College and honor his dedication to the faculty, students, and staff of CFA.

As dean, Meissner was responsible for developing curriculum, attracting faculty members and students, and managing external relations and fundraising for CFA’s three professional schools. Under his direction, CFA completed the $15 million first phase of a facility renovation plan, providing state-of-the-art music practice studios and teaching spaces.

“I’m very proud of the College of Fine Arts,” Meissner says. “I will continue to be an active alumnus of the College, and I’ll continue to support its endeavors and help Dean Juárez in any way I can.”

Into the Crucible
By Patrick L. Kennedy

In March, the College of Fine Arts will take to the road for its fourth annual InCite Arts Festival in New York City. For one week, students from all three CFA schools will present performances and exhibits at New World Stages and other Manhattan venues for an audience of alumni, artists, and theatre-goers. “A growing number of general audiences people are becoming regulars, which is terrific,” says Jim Petrosa, director of the School of Theatre.

The festival—which began as an experiment in 2008 and has since established itself as a touchstone of the CFA student experience—jump-starts many a senior’s transition into the life of a professional artist. “By going into the cultural crucible that New York City is—not as audience members but as working practitioners in an art form—students get a sense of purpose and dignity, a sense of what hard work is required to make this kind of event come off, and a sense of pride in themselves,” says Petrosa.

“When they leave, they can feel they’ve accomplished something tangible, which lives with them for a long time.”

Andrew Sanderson (’10) participated last year as an actor, and returns as a playwright. FullHouse, about a journalist embedded with Marines in Iraq, evolved from Sanderson’s promising senior thesis project.

“InCite is a tangible bridge to becoming a young professional,” says Sanderson. “It’s an unbelievable opportunity to do a full show in front of a packed house in downtown New York. Who gets to do that?”

Face-to-Face At Last
By Kimberly Consulde

Mark Fisher spent the last week of June searching for inspiration, and found it in a can opener.

An art teacher from California, Fisher (’11) was rooting around the Goodwill store on Commonwealth Avenue, trying to find an object to re-create in sculpture class, when the mundane implement stirred his creative imagination. He decided on book arts and printmaking for his lesson plans in the fall.

Kate Chawula (’11) was also gathering practical ideas to take back to her classroom, since what she teaches ranges from finger-painting to two-point perspective. As the only art teacher in her K-8 school in Portland, Oregon, she instructs more than 600 students.

Chawula found that the online community helped her through the solitary study of a distance education program. “There were ups and downs, with a few breakdown moments, head on the kitchen table, wondering if I could do it,” she says. “But you just have to manage your time well.”

It’s not unusual for those enrolled in the online program to be the only art teachers in their schools, says Associate Professor Judith Simpson. For her, the program affords not only the opportunity to provide an education, but also a support system for teachers when they return to their classrooms.

“Our teachers are an island in their schools, alone,” she says. “Artists and teachers both need the right vocabulary to advocate for themselves. My goal is to equip them with that knowledge.”

Megan Badracha (’11), who teaches high school art in Portland, Oregon, says she benefited from that support system over months of online communication around the virtual watercooler, but the studio program allowed her to finally put faces to names.

“It becomes more personal once you’re here,” Badracha said during her week on campus. “I can walk up to someone and say, ‘I’ve talked to you a hundred million times online!’”

For a full schedule of InCite events, visit www.bu.edu/cfa/incite.
BU’s New Arts Ambassador

CFA Dean Benjamin Jáurez is a conductor and advocate.

By John O’Rourke

On a rainy afternoon, two dozen students and faculty gather in a classroom at BU’s Opera Institute, where singers are rehearsing La Traviata. An elegantly dressed man enters the room to applause, and a hush descends. He smiles, putting the two singers at ease, assuring them, “I’m all ears,” as he takes a seat nearby.

The man is Mexican music conductor and scholar Benjamin Jáurez, the new dean of the College of Fine Arts. Over the next 45 minutes, during an animated lecture, Juárez helps the students pronounce the piece’s Spanish lyrics and listen intently as they sing passages and discuss their characters.

Listening is something that comes naturally to the 59-year-old. “As a musician, my first tool is my hearing, my ears,” he says. It is a quality that comes in handy in his new role as dean. “I have to be very aware of the different voices within the College of Fine Arts and the University at large, and all the stakeholders and shareholders.”

An Early Love of Music

Juárez grew up in Colonia del Valle, a borough of Mexico City, the son of a pharmacist-turned-real-estate-agent and a homemaker. Music, he says, was everywhere. He recalls a great aunt who lived marginally, raising chickens inside her home, but who also sang La Traviata with a band. His father would lull him to sleep as a young child with his violin.

As an altar boy, Juárez fell in love with church music. “The sound of the organ in the cathedral in the solemn services in the churches had a very special meaning,” he says. “It’s not only practicing eight hours a day in the rehearsal room or spending eight hours a day in the studio that will guarantee success,” he says. Says “is also about being in the world and the way you present your work, you present yourself, you interact with the market, and for that, you have to acquire a different set of tools, know who you are, be socially committed, and be an agent of change.”

Juárez also hopes to forge collaborations of a different kind on campus and beyond. “It’s our mission at the College of Fine Arts, to make the arts a part of every BU student’s life,” he says. In addition, he plans to develop collaborative projects with cultural institutions in Boston and abroad in Russia, China, Brazil, and India.

There is also the work of administering an annual budget of $20 million, overseeing the curriculum for more than 2,000 students, and raising funds to modernize CFA’s physical facilities.

To do all that, Jáurez says, will require flexibility. As dean, he says, he is charged not only with carrying on traditions and values, but with providing the tools for the College to evolve, in an age when the arts are presented by seemingly ubiquitous technologies.

“Now, more people than at any other time in history listen to music,” he says. “Fewer people go to concert halls or spend a day at a music festival. They listen to music on their smartphones or on their computers, on their MP3 players, on their computers, on their smartphones, on their computers; on their computers.”

That background served Juárez well as general director of Mexico’s national arts center, where he oversaw professional schools in music, dance, arts, theatre, and film, as well as more than 20 theatres and performing arts spaces. Prior to accepting his position at BU, Juárez was director of culture, technology, and development at the Dr. José María Luis Mora Research Institute in Mexico City, which focuses on social sciences, history, and culture.

Those experiences reinforced Juárez’s belief that the arts should play a role in everyone’s life—regardless of a person’s ability to pick up a paintbrush or carry a tune in the shower.

“The arts can enhance and open new ways of thinking and new ways of doing and will be the best tools to help them thrive and to be successful.”

Ask Juárez what he hopes to accomplish in his new role and his first word is “collaboration.” Gone, he says, is the notion of the artist as someone who toils alone in an attic studio. Artists in the twenty-first century must think of themselves as entrepreneurs if they are to be successful.

“We have to make students aware that it’s not only practicing eight hours a day in the rehearsal room or spending eight hours a day in the studio that will guarantee success,” he says. Says “is also about being in the world and the way you present your work, you present yourself, you interact with the market, and for that, you have to acquire a different set of tools, know who you are, be socially committed, and be an agent of change.”

While studying for an MFA at the California Institute of the Arts in the early 1970s, Jáurez discovered a passion for conducting. He found that his love of music, coupled with an analytical mind, were the perfect skills for mastering the baton.

Juárez quickly became one of Mexico’s preeminent conductors. By his late 20s, he was assistant conductor and principal guest conductor of the State of Mexico Symphony Orchestra and then associate conductor of the Mexico City Philharmonic Orchestra. He has conducted symphonies and chamber orchestras around the world and has made a dozen recordings over the course of a four-decade career, earning a Latin Grammy nomination in 2001 for Best Classical Album for his recording of Manuel Arenal’s Multipares para la Virgen de Guadalupe.

Juárez quickly replies, “Whatever I’m conducting at the time is my favorite music.”

Champion for the Arts

What distinguishes Juárez is not just his musicianship, but his long career as an advocate for the performing and visual arts. He recalls that, as a child, he traveled frequently with his family throughout Mexico and abroad. Each trip was an opportunity to explore an area’s history and culture. This was born a lifelong passion for art and architecture, as well as for dance and theatre.

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“The arts can enhance and open new ways of thinking and new ways of doing and becoming in our times, to be able to move away from a creative way, but of course, always with respect for what we have received from the past.”

“My vision for the future,” he says, “is that the arts will be the best tools to help them thrive and to be successful.”

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“The arts can enhance and open new ways of thinking and new ways of doing and
If This Old House Could Talk.

They gave us Julia Child’s French cooking, the nation’s longest-running gardening show, and This Old House. Now Marian and Russell Morash share their star-studded memories—and a home worthy of its own spot on the Walk of Fame.

By Andrew Thurston

Forget the 13 Emmys dotted around the living room, the relaxed photograph with Muhammad Ali nestled in an alcove—even, if you can, the Julia Child books resting, with some significance, alongside the family snapshots in the kitchen.

If you get too caught up in the mementos of two stellar careers, you might neglect the house—it’s a star, too. Its renovation inspired This Old House; the kitchen and yard were sometime sets for the long-running The Victory Garden; and the studio used by carpenter Norm Abram on the recently retired The New Yankee Workshop is tucked away at the far end of an extensive lawn.

If you have a favorite public TV show, Marian and Russell Morash were probably involved in it at some point. Touring the Greater Boston home of the couple, who met at CFA, is like making a small-screen pilgrimage.

The Boston Globe has called Russell (’57) the “granddaddy of do-it-yourself TV.” He contends he doesn’t “quite see myself as that,” but the title isn’t far from the mark. A longtime producer and director at WGBH, Boston’s public television station, he created The Victory Garden, This Old House, and The New Yankee Workshop, and first brought Julia Child’s The French Chef to our screens.

Her fast-growing skills would soon impress more than growing kids: friends looking to open a restaurant on Nantucket asked her to join them and re-create the dinners she dished up at home. With no formal training, Marian helped them turn an old dockside launderette into the still-popular Straight Wharf Restaurant. She says her 11-year term as head chef was “the most fun” she had in her career and brought back fond memories of her time as a theatre set design student at CFA: “There’s a camaraderie in the theatre that’s hard to beat; I think I had a taste of that in the restaurant.”

Into the Yard and Yankee Heaven

While the Morash kitchen holds the story of a life shaped in part by television, the rest of the renovated nineteenth-century farmhouse tells a very different tale. Russell shaped television—those Emmys prove it.

He also helped bring his wife, Marian (’59), to stardom—pressing her (“I was cheap,” but willing, she quips) onto the set as the resident Victory Garden cooking ace, Chef Marian. She later penned accompanying cookbooks, was an executive chef on a number of Julia Child programs, ran a restaurant on the island of Nantucket, and turned down the chance to appear on the first 24-hour food network.

First, the Kitchen

Marian admits her early forays into cooking didn’t extend far past tuna casserole. It’s hard to believe. From this light-filled kitchen—recently renovated as a nine-episode construction project on The New Yankee Workshop—she showed America how to pickle eggplant and spruce up Swiss chard. She credits Julia Child (Hon.’76) with the transformation.

Russell recalls that in 1963 he teamed up with “this strange woman with a strange accent” for a “little cooking show.” It was, he says, “just one of three or four shows” he worked on at the time, but with every episode of The French Chef shot live, there’d be plenty of unfinished meals languishing on set. Child sent them back with Russell: “She would send home things they had partially cooked with all kinds of instructions—finish it off this way, Marian, and do this and do that—and I started cooking,” says Marian. As she became closer to Child, cooking became a bigger part of her life, a fun “diversion from taking care of the children,” she says.

It was at CFA that Russell first caught a glimpse of his potential. After floundering in the wrong program at a rival college, he arrived at BU on academic probation. He’d come to study theatre and, finding a field he cared for, prospered. For those who love television, that’s something to celebrate—the skills he refined at CFA proved to be instrumental in helping Russell land a small-screen job at WGBH in the late 1950s. The station needed someone with a theatre background to corral its on-screen stars, “to mount productions and...
deal with the talent—that’s what I’d been trained to do, so it was a perfect fit,” he says.

Russell spent the next two decades directing public television staples for WGBH, from kids’ shows to Shakespearean revues, but it was his after-work interests—gardening and home improvement—that were to bring the world a new genre of entertainment: how-to television. A small vegetable patch provides the only hint that the Morashes’ yard was once The Victory Garden’s home. (The show’s first stop was the WGBH parking lot with the studio-bound cameras “rolled as far as their cables would permit,” says Russell.) Russell had suggested a gardening program to the bosses at WGBH because he was a “passionate, if inexpert gardener” and wanted to show audiences how they could fill their kitchen tables with vegetables from their own backyards. It helped that the 1975 launch of Crockett’s Victory Garden resonated with a nation feeling the squeeze from an oil embargo and talking more about self-sufficiency. Soon secure in a prime-time spot, it would generate a bestselling book and cookbook—cue Chef Marian—and, despite the passing of its eponymous first host, is still rolling 35 seasons later.

The success ignited Russell’s career. “Instead of tolerating me,” he says, “enduring me,” station managers asked if he had any other shows in mind. After renovating his own home, he did. “Well, there is this idea I’ve had about buying a house, fixing the house, and selling the house.”

This Old House would prompt a world of do-it-yourself shows: “People just loved it because there was no such thing; there was absolutely no reality television.” It also led to another long-running Russell Morash masterpiece—and a barn-like building and TV studio at the end of the yard—The New Yankee Workshop. After 21 seasons, the woodworking program finished in 2009 and, with its once humming saws dormant, the shop is peaceful now (Russell has pondered giving it to the Smithsonian, but after watching the protracted donation of Child’s old kitchen, he can’t face the paperwork). Still, projects from the show—beautifully crafted cabinets, a sturdy dovecote—adorn the Morash homestead.

The Good Life

The Workshop’s end left the Morashes officially retired—he puts in the yard, she cooks the produce he unearths. Russell tends to avoid the current versions of his old shows—“Been there, done that”—but is flattered the concepts have taken off, even if some of today’s how-to efforts are “just dreadful.” Marian says the same at first, but quietly admits to watching Iron Chef America: “It’s fun and I’ve seen some chefs I know on it. I watch it more for amusement than to get any really heavy-duty cooking ideas.” Occasionally, they also share their memories of Julia Child and opinions on the recent book and movie, Julie & Julia, about—“allegedly about,” clarifies Russell—their old colleague and friend. The reviews aren’t good. “It wasn’t the Julia we knew,” they agree. She was serious about food and “funny, but not silly,” Russell adds. But there is an upside: people are buying Child’s books again, keeping her recipes alive.

They’re still cooking the ones conjured up in Chef Marian’s kitchen, too, and those tasty homegrown treats, along with the oft-copied Norm Abram-crafted pieces, the Emmys, and the legacy of a television genre enjoyed by millions worldwide, are mementos that can leave you a little starstruck.

“Well, there is this idea I’ve had about buying a house, fixing the house, and selling the house.”

—Russell Morash
press has expanded to include the Caversham Centre for Artists and Writers, as well as programs and centers focusing on education and community development. Now the BU community will get a look at some of the powerful, at times haunting, visuals produced at Caversham. From February 8 to March 27, 2011, the 808 Gallery will present South Africa: Artists, Prints, Community—25 Years at The Caversham Press. Lynne Allen, director of the School of Visual Arts, knows firsthand the creative influence of Caversham. She was an artist-in-residence there a decade ago, and her presence on Caversham’s board has helped bring the show’s wide selection of impressions by diverse Caversham affiliates to this hemisphere.

Three other printmakers of note who have shared in the Caversham experience are Deborah Bell, Robert Hodgins, and William Kentridge, whose work will be the focus of a complementary exhibition at the Boston University Art Gallery at the Stone Gallery. Three Artists at The Caversham Press. With Christian’s guidance, the trio has collaborated on several portfolios at Caversham, works from which will be among the smorgasbord of graphic art on view at the BUAG and 808 Gallery. MasabelaNeni indeed.

Caversham artists explore intaglio (engraving and etching), stone lithography, screenprinting (serigraphy), and linocut. They also push the envelope with subjects such as identity, nationalism, politics, or violence, as in Garth Frazier’s serigraph Arc of Testimony (2003).

South Africa: Artists, Prints, and Community
February 8–March 27, 2011
808 Gallery, 808 Commonwealth Avenue, Boston

Three Artists at The Caversham Press
February 8–March 27, 2011
BUAG at the Stone Gallery, 855 Commonwealth Avenue, Boston

Free and open to the public
For gallery hours and more information: www.bu.edu/cfa/events

South Africa on Stage
As the School of Visual Arts hosts the work of South African artists in its galleries, the School of Theatre will bring the work of South Africa’s preeminent playwright, Athol Fugard, to the BU stage. Fugard’s The Road to Mecca—scheduled February 16 through March 5—is the story of an eccentric elderly sculptor faced with deciding whether to leave behind her art and her home in a small South African town for the safety of a nursing home or to retain her independence.

“It’s a wonderful play,” says director Judy Braha, an assistant professor in the School of Theatre. “It’s suspenseful—you don’t know what this woman will do. You don’t know if she has the courage to move forward.” The play is about far more than old age, Braha says. “It’s about art and spirituality. It’s about art and freedom. It’s about having the guts to be free in your search for self-expression.”

As a production of the Boston Center for American Performance (established in 2008 to allow collaboration between students and professional artists), The Road to Mecca features the work of CFA students and CFA faculty. Assistant Professor Elaine Vaan-Hogas (’97) plays the role of Miss Helen. Fellow faculty member Mark Cohen plays Marius, the town pastor who urges Miss Helen to accept the shelter of the Sunshine Home for the Aged. Undergraduate student Ali Kerestly (’13) takes the role of Elsa, Miss Helen’s young friend and advocate for her creativity and freedom.—C3

The Road to Mecca
February 16–March 5, 2011
Boston University Theatre (Lane-Comley Studio 210)
264 Huntington Avenue, Boston

Tickets: $20 general public; $15 BU alumni, students, senior citizens, Huntington subscribers, and WGBH members
Box Office: www.BostonTheatreScene.com or 617-933-8600
So says painter Emily Manning-Mingle (’09, ’10), who chose to leave the familiarity of Boston during her junior year to study in Italy. It’s why she often set out to wander the labyrinthine streets of Venice during her spring semester there. It’s also why she decided to extend her stay in Italy for an extra month, volunteering at an organic farm in rural Tuscany.

“I wanted to live with a family and experience that part of the culture,” she says, “and I was up for manual labor.”

Wide exposure. Broad perspective. It’s what a liberal arts education is all about. And in today’s increasingly global world, you can’t consider yourself truly educated until your perspective expands beyond the boundaries of your own country and customs. That’s why BU works so hard to make it easy for students to gain international experience—why the University’s impressive International Programs office sends students to more than 75 programs in 25 countries around the world, and why BU actively recruits international students and professors to bring outside viewpoints to the classrooms along Comm. Ave.

Nowhere is this global perspective more important than at the College of Fine Arts, where students are preparing to create works of art that they hope will reach and inspire audiences the world over.

“...think we need opportunities to disorient ourselves—to see things from a different perspective.”
Semesters Abroad

During Manning-Mingle’s semester in Venice, she studied sixteenth-century master Tintoretto not by reading about him in a textbook, but by gazing up at his massive paintings on the ceilings of the Scuola Grande di San Rocco.

Midway through his semester at the London Academy of Music and Dramatic Art (LAMDA), Michael Moran (‘09) traveled with his acting classmates to Stratford-upon-Avon to see the Royal Shakespeare Company perform the entire canon of Shakespeare’s history plays.

For several months of her junior year, trumpet player Laura Carpenter (’10) spent her days playing classical music at London’s Royal College of Music and her evenings practicing and performing with a local pub band called Stanley.

As wonderful as the city of Boston is, it doesn’t offer these opportunities, which is why CFA has created full study abroad semesters to coordinate with each of its undergraduate programs. In addition to the studio arts program in Venice, the School of Visual Arts offers a landscape painting program in Tuscany and a graphic design internship program in London. The School of Theatre has established conservatory-style studio programs at LAMDA and at the Accademia dell’Arte in Arezzo, Italy. Musicians can choose a semester at the Royal College of Music or join their theatre classmates for a semester in Arezzo. Students also have a range of overseas internship possibilities to choose from—working for theatre companies in Australia, design firms in New Zealand, and art galleries in London and Paris.

Undergraduate students usually study abroad during their junior year, which is perfect timing, says Paolo DiFabio, assistant director of the School of Theatre. By the time they’re juniors, he says, most students have settled into a comfort zone at BU, and studying abroad gives them a chance to break out of it. Having this “out-of-Boston” experience also gives students time to reflect on all they’ve learned up to that point, he says, and then they return to Boston energized and full of “very rich and fertile ideas” for their senior projects.

Another benefit of study abroad, says Jeannette Guillemin, assistant director of the School of Visual Arts, is how quickly students mature while they’re away. “They gain new confidence in their ability to adapt to another culture, to travel, to problem solve,” she says.

Moran’s semester in London—and the volunteer work he did in Zambia between his sophomore and junior years—certainly taught him to live on his own, and gave him valuable practice dealing with uncertainty. “What happens when you go to those places,” he says, “is you literally get on the plane, and you don’t know what’s going to happen when you land.” So when you step off the airplane, “you have to be present and deal with what happens to you moment to moment.” Moran is now building a career as an actor, which is not unlike boarding a flight to Zambia, he says. It’s scary and unpredictable, but he can press ahead partly because his time abroad taught him to trust in his abilities to face the unknown.

Grad Students Go Too

CFA’s study abroad programs were designed specifically for undergraduate students, but the College’s graduate population isn’t left out. Many graphic design grad students take advantage of the London internship program, the School of Theatre is planning to take grad students to the Prague Quadrennial of Performance Design and Space this summer; and Professor John Walker invites MFA candidates in the School of Visual Arts to join him on an international excursion during spring break each year.

Last spring, Walker took his graduate students to China, where they attended the opening of an exhibition of his work at Tsinghua University in Beijing. They also explored the Forbidden City (a former imperial palace that now houses the Palace Museum), took in the terra-cotta warriors in Xian, walked atop the Great Wall, and visited the studios of several of Walker’s friends who are prominent Chinese painters.

In 2009, Walker and his students visited Mexico City. This year he’s planning a trip to Madrid, where his students will be welcomed by another of his friends, the director of the Museo del Prado, one of Europe’s most impressive art museums. Walker says the purpose of these spring-break trips is to educate his students in great cultures. “I do believe educated artists are the best artists,” he says.

Experiencing the World—in Boston

Because the British style of playing the oboe is so different from the American style, oboist Alacia Maloney (‘11, ’12) decided against spending part of her junior year at the Royal College of Music—but she’s still getting a fair dose of international exposure. The Massachusetts native has taken classes at CFA from several foreign-born professors and from American professors who spent parts of their careers abroad. She’s also surrounded by fellow students who come to BU from all corners of the world.

“Within my studio, there are only seven of us, and three of the students are international,” she says. “Just visiting the student lounge on the ground floor of CFA—adjacent to the College’s new music practice studios—is a multicultural experience, she says. “English is not necessarily the primary language being spoken there.”

BU is among the most international universities in the United States, with more than 5,000 foreign students enrolled each year. International students make up more than 10 percent of the College of Fine Arts student body, which includes many Chinese, Korean, and Taiwanese students, as well as students from South Africa, Kuwait, Spain, Russia, and Brazil—to name a few.

These students experience a rich cultural immersion in Boston, “but American students also benefit from the great diversity that exists in this school,” says Shaun Ramsay, an assistant director of the School of Music who recently traveled to Seoul, Taipei, Hong Kong, Bangkok, and Singapore to audition prospective students. Playing and taking classes with musicians from other countries “is part of the learning experience,” for SOM students, he says. “It’s a cultural and communication learning experience, as well as musical.”

For Maloney, who plans to teach after graduation, interacting with her international peers has been invaluable. Showing Korean classmates how to make American-style obo reeds has helped her hone her teaching skills, and talking with students from various countries has made her aware of the Americanisms in her speech—something she knows she’ll have to watch out for when she takes on international students of her own someday. And thanks to the cultural mixing that happens all across BU’s campus, she says, “We just have a general open-mindedness at this school, which is essential to life.”

Such a perspective is bound to serve Maloney and her classmates well as they build careers in our increasingly global society. It’s one of the many benefits of attending a university that extends its reach not just throughout Boston, but throughout the world.
All Over the Map

College of Fine Arts alumni live in more than 60 countries and in all 50 US states. From Thailand to Texas, you’re (almost) everywhere.

More than 40 CFA alumni live in Japan, including businessman Takayoshi Shimada (‘67), chairman of the BU Alumni Association’s Japanese chapter.

Outside the U.S., more CFA alumni live in South Korea than in any other country—even more than in Canada.

Ecuadorian portraitist Dominique Salvador (‘06, CAS’06) has exhibited her work in Beijing, Hong Kong, and at home in Quito.

CFA alumni found in far-flung places in the U.S. in Alaska: 13 in California: 925 in North Dakota: 2

Playwright Martin Sherman’s (‘60) Onassis ran from September 2010 to January 2011 at the Novello Theatre in London’s West End.

CFA-trained graphic designers are living and working in Pakistan, Saudi Arabia, and Lebanon.

Two CFA alumni—a visual artist and a musician—have mailing addresses in Ghana.

15 CFA alumni have addresses in Brazil. At least 5 are university professors.

Principal harpist for the New Zealand Symphony Carolyn Mills (‘85) has performed on six continents— including Antarctica (aboard the cruise ship Marco Polo).

Ida Lorentzen (‘70) has painted a commissioned portrait of Queen Sonja of Norway.

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Ricky Korn (‘78) plays bass in the Iceland Symphony Orchestra—and in the Icelandic rock band Cynic Guru.

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Playwright Martin Sherman’s (‘60) Onassis ran from September 2010 to January 2011 at the Novello Theatre in London’s West End.
He started teaching violin when he was 11. “I had a student who was 10,” Roman Totenberg recalls. “I always had the interest in teaching.”

On New Year’s Day, Totenberg turned 100. The Polish child prodigy whose playing helped feed his family in war-torn Russia grew up to perform with most of the world’s top orchestras, record now-standard renditions of Bach and Brahms concertos, and collaborate with composers such as Leonard Bernstein and Samuel Barber. Totenberg started teaching violin at Boston University in 1961, later chairing the string department.

And he’s still teaching. Retirement is not in his vocabulary, says Totenberg, who is officially a professor emeritus and now gives CFA students lessons from his home in Newton, Massachusetts. “I never stopped, that’s all. I probably will drop dead one of these days. Somebody will play so many wrong notes that I won’t be able to stand it anymore,” he jokes.

In reality, Totenberg is a calm instructor. “I am comparatively even-tempered,” he acknowledges. “I don’t get upset too easily. In teaching, a great deal of patience is required. There are many musicians who don’t have patience. They lose it when they hear a wrong note.”

“There’s a reason all the students say we love Mr. Totenberg,” says acclaimed soloist Mira Wang (’89, ’92), who joined fellow alumna Na Sun (’05) in an unforgettable rendition of “Happy Birthday” at a recent Totenberg tribute concert. “It’s the generosity, the extra time, the extra attention, never putting himself first. ”

“Without Mr. Totenberg, I wouldn’t be what I am today,” current student Lisa Park (’11) seconds that. “He nurtured and supported me in every way a teacher can so that I would develop and grow. Maybe it’s because he’s from an older generation, and his teachers provided him with support so he was able to have a career, and he’s passing that on,” Park reflects.

He is an exacting teacher, as well. Park (pictured above) says she used to get away with keeping her right wrist stiff, but Totenberg insisted she correct her bow technique. Once she did, “it freed my level of expression immeasurably,” she says.

“His trademark is patience and courage,” Park says. “He may be the most important mentor and teacher and supporter I’ve ever had. When she had moments of doubt as to whether music was the right profession for her, Totenberg “never gave up on me,” says Park, who since has traveled to Europe and won competitions for her violin playing. “He really instilled me with courage. Those are his trademarks: patience and courage.”

In 2010, Totenberg returned to Italy to perform for the King of Italy for the first time since the early 1930s. “Everything was very formal. In fact, I had to wear a cape and a top hat, which I borrowed from the Polish ambassador,” he says, laughing. “And then, when the affair was finished, I didn’t know which one was mine, because it didn’t fit me. I had to wait til everybody left; then the last one was my ambassador’s.”

“Then two weeks later I was invited to play for President Roosevelt at the White House, and it was just the opposite.” He remembers the vice president taking off his shoes, and the First Lady sitting on the floor. For the performance, Totenberg borrowed a violin that once belonged to Roosevelt’s cousin (and a Republican) Nick Longworth. “I hope this fellow plays it better than Nick,” Roosevelt cracked.

To tenberg says he loved the informal American atmosphere. “That was the time I said, ‘Well, I have to stay in this land and become a citizen!’”

Centennial Celebration

CFA celebrated Totenberg’s 100th birthday on November 21, 2010, at Boston’s Symphony Hall. Watch the full concert—the first ever webcast from the historic hall—at www.bu.edu/cfa/espirit.

The birthday celebration included a special tribute hosted by political commentator and Totenberg family friend Cokie Roberts. Watch the tribute at www.bu.edu/cfa/espirit.
School of Music

Grace Bunney (’50), great Aunt of soprano and recitalist, visited Boston University for a week during spring semester 2010 that included public and private master classes and a talk about her remarkable life and career.

Erica Miner (’67) is busy promoting her sophomore novel, Murder in the Pal, and her “Cossxover Composers” lecture series at the Athenaeum in La Jolla, California, is building success from around the country. She is also seeking a publisher for her novel that takes place at BU in the 1960s. Next up: a ghostwriting novel project, with a “secret” high concept.

Music Education Associate Professor Sandra Nicolucci (’68, ’69, SEU’77) won a Boston University Outright Award for Teaching Excellence, among the University’s highest teaching honors. The award was presented at the 2010 BU Commencement Ceremony.

Warwick Liston (’70) of Florence, Italy, published Amos: The Life and Art of Battista Vietti (Oxford University Press, 2009). It’s the first full-scale biography in English about Vietti, “the greatest violinist of his time,” Warwick writes.

School of Visual Arts

Steven Roman (’56) exhibited his solo show, Inner Visions, at St. Peter’s Church in New York City last spring. Steven says his canvases are done with pants but with a combination of powders, metallic pigments, and other media that combine to create “great depth and an inner glow that changes with the light.”

Ivan Schwartz (’66) exhibited his solo show, Timeless Flight of the Magpie, at the W. J. Levy Gallery in Miami and Miami Beach. He was the Storrs artist-in-residence at BU’s opera house in 2009. The event raises awareness for the Boston Symphony Orchestra and raises money to support BU’s education program in the Berkshires.

Sheri Torgimson (’83) of Warsaw, Poland, married Sławek Pawlowski on April 18, 2009. She has been living and working in Poland as a missionary and English teacher since 1999. She is studying for a PhD in theology at the Christian Theological Academy in Warsaw.

Mira Wang (’89, ’90) and her husband, cellist Jan Vogler, premiered John Harbison’s Double Concerto for Violin and Cello with the Boston Symphony Orchestra at Symphony Hall in April 2010. The piece was commissioned to honor Mira’s former teacher, BU Professor Emeritus Roman Totenberg.

Morris Robinson (’50) performed the part of Faust for the Los Angeles Opera’s production of Das Rheingold, and then the part of the Night Watchman in Das Meistersinger at the Cincinnati Opera last spring. His new album, Going Home, is now available for iTunes download.

Merridith Hansen (’32) recently held her Boston Symphony Orchestra and Carnegie Hall Debuts. She was the soprano soloist for BSO’s performance of Man- dello’s L’Olymph, which was performed in both Boston and New York in April 2010.

Vanessa Barber’s Pulitzer Prize-winning performance of Samuel Barber’s Double Concerto in October 2010 turned to Boston University Emeritus Roman Totenberg.

Sarah Warren Cassar (’76) passed away in July 2010. She was 62 and a longtime resident of the Maltese nation of Malta. Recent exhibits of her two paintings include 2003 Kings and Rulers exhibit at the St. James Cavalier Centre for Creativity in Valletta, Malta, and her 2002 Women and Family exhibit at Salem State Colleges in Salem, Massachusetts.

Linda Samuels (’81) recently completed her Art Education of the Year Award for the State of New Mexico. She is currently the kindergarten teacher in an artists-integrated classroom at Pojoaque Elementary School in Santa Fe.

M.J. levy Dickson (’02) was recently profiled in The Nantucket Independent. The article praises her ability to transform “what many consider shoreline trash into exquisitely delicate portraits of nature’s beauty.”

Alumni News

What’s happening in the lives of alumni

Submit your news to www.bu.edu/alumni/informed/class-notes.

Share your personal or professional accomplishments with fellow alums.

Image 268x509 to 459x669

Esprit Spring 2011

Image 268x265

Image 268x315

Image 268x236

Image 268x315

Image 268x256

Image 268x286

Image 268x55

Image 268x65

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Image 268x256

Image 268x136

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Image 1075x95

Image 1172x36

Image 1172x55

Image 1172x65

Image 1172x75
CFA Honors Its Own

Bob Avian (’59) co-choreographed the Broadway hit A Chorus Line. Gail Towey (’75) created Martha Stewart Living’s distinct visual style. Salvatore Rabbio (’56) served for 40 years as principal timpanist of the Detroit Symphony Orchestra.

These are just a few of the accomplishments of the alumni honored with the College of Fine Arts 2010 Distinguished Alumni Awards, conferred at a ceremony held at the College during Alumni Weekend in October.

Avian drew laughs from audience members at the ceremony when he told them, “I love getting an award that I didn’t know I was up for.” And the theatre veteran has been up for—and won—many prestigious awards, including Tony Awards for Best Choreography for A Chorus Line (1976) and Ballroom (1979) and a Laurence Olivier Award for direction for Martha Stewart Living Omnimedia.

While making her acceptance remarks, Towey told the crowd she discovered her love of design at BU—when she signed up for a graphic design class by mistake. Since then, she has designed book covers for Clarkson N. Potter Publishers, directed the design of House and Garden magazine, and been promoted to chief creative and editorial director for Martha Stewart Living Omnimedia.

In accepting his award, Rabbio credited his supportive wife, his Italian immigrant parents who understood the value of education, and a BU professor who offered him this sage advice: when a conductor asks you to play in a particular way, smile, then play the passage again exactly as you played it the first time. That advice saw this sage advice: when a conductor asks you to play in a particular way, smile, then play the passage again exactly as you played it the first time. That advice saw

School of Theatre

Raymond Singer (’49) is editing a documentary partially shot in Cameroon, Africa. The second film of the two-part project captures the American experiences of three Cameroonians. Two of them are headed for college—and one might then find himself in the NBA.

Geena Davis (’79, Hon.’99) returned to BU in November to speak about gender bias in the media. Earlier that month, she testified before a Senate subcommittee to urge ratification of the United Nations Convention on the Elimination of All Forms of Discrimination against Women. Geena is the founder of the Geena Davis Institute on Gender in Media, which she created to educate content creators and inform the public about the need to increase the number of girls and women in media aimed at kids and to reduce stereotyping of both males and females.

Michael Chibik’s (’56) new television show, No Ordinary family, is part of ABC’s 2010-2011 lineup. Michael and his wife, Michelle, recently hosted a party at their home for more than 200 members of the BU community involved in the Los Angeles entertainment industry, providing a great opportunity for networking and building community.

Thomas Tunis (’86) of Boston Green, Ky., has taught at Western Kentucky University for 20 years. Recent freelance credits include scenic designs for Antipholus and Bawdyplop at Stage One in Louisville, Kentucky. Crime and Punishment and Greater Tare at the Actors Theatre of Louisville. Mame for Music Theatre of Louisville, and George M! and the Feather Entertainment Group.

Monta von Stunzer (’60) is artistic director of Studio 42, an off-Broadway theatre company in New York City. Studio 42 exclusively produces “unproduced” plays that are too big, too wild, or too complicated for anyone else.

Fay Wolf (’00) has recently worked as an actor on NCIS: Los Angeles, More Medical, and the film Happythankyoumoreplease. Fay is also a singer-songwriter, and her songs have been heard on One Tree Hill and Grey’s Anatomy.

Jane Bergeron (’03) has appeared on Late Night with Jimmy Fallon and Comedy Central’s The Awkward Comedy Show. She is currently starring in the USA series Fairly Legal, which premiered in January.

Michael Cohen (’03) launched a project titled Red Carpet Suite, a weekly entertainment news show that pools celebrity-obsessed connoisseurs throughout the country. The show’s initial pursuit: challenging their Hollywood knowledge as they run through a moving treadmill. The show features Noah Starr (’03) as host.

Matthew Guminski (’03) won his fifth consecutive Best Professional Lighting Design award at the eighth annual New Hampshire Theatre Awards for his production of Around the World in 80 Days at the Winnipesaukee Playhouse. He has also signed up for a second season as the resident lighting designer at Seacoast Repertory Theatre in Portsmouth, New Hampshire.

Mathew Burnett (’03) is a post-producing season two of What Would Brian Boitano Make? for Concentric Entertainment and the Food Network. Noah also appeared in the 2010 feature film Cook Heart Attack.

Comedian Baron Vaughn (’03) has appeared on Late Night with Jimmy Fallon and Comedy Central’s The Awkward Comedy Show. He is currently starring in the USA series Fairly Legal, which premiered in January.

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Elliot Norton Award Winners:
• Outstanding Production by a Fringe Company: The Comedy of Errors by the Berkshire Shakespeare Company.
• Outstanding Conceptual Work: The Comedy of Errors by the Berkshire Shakespeare Company.
• Outstanding Achievement in Design: A special congratulations to Karen MacDonald (’72), who received the 2010 Norton Prize for Outstanding Excellence as an actress of phenomenal versatility, who for three decades has enriched our stage with indelible characterizations.

Congratulations to the following 2010 StageSource Elliot Norton Award Winners:
• Outstanding Production by a Fringe Company: The Comedy of Errors by the Berkshire Shakespeare Company.
• Outstanding Achievement in Design: A special congratulations to Karen MacDonald (’72), who received the 2010 Norton Prize for Outstanding Excellence as an actress of phenomenal versatility, who for three decades has enriched our stage with indelible characterizations.

The Orfeo Group Theatre Company.
We are grateful to our community of alumni, faculty, friends, and families who believe in the importance of supporting students in music, in visual arts, and in the graphic arts through their generous contributions. Gifts to the College of Fine Arts fund important capital initiatives, scholarships, educational outreach, performances, and exhibitions, all of which directly benefit the talented young artists of Boston University.

Friends of the College of Fine Arts
Thank you for their generous support during the 2019-2020 fiscal year.

$100,000 and above
SungEun Han-Anderson ('85) $100,000–$199,999
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Bobbie Hamill $10,000–$19,999
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Andrew Leak (‘68) $10,000
Binnie Comley $10,000
Mary Ann Milano 2009 (‘81) $10,000
Revocable Trust $10,000
Mary Ann Milano-Picardi ('86) $10,000
Neil and Jane (‘55, Pappalardo) $10,000
Mr. John B. (‘95) Stone $10,000
The Baker Trust (‘56) $10,000
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The Estate of Peter Donnelly ('60) $10,000
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Joan B. Malick ('65, SED'70) $10,000
Saul and Naomi Cohen $10,000
Luo Yan ('90) $10,000

For more information about how you can join our growing list of supporters, please contact us at 617-353-5544 or make a donation online at www.bu.edu/cfa/alumni/giving back. We would love to welcome you into our donor community!

“The College of Music, as it was known when I attended, has always been a central role in my life—from the great hours and power of working with and knowing Karl Gringer to the meeting of my friends (and my first great love) and the loss of my wife. We are about to get married! How is the College of Music having in my life?”

Dick Ekdahl (SOM‘51, GRS’54)
“My very small contribution is a token of appreciation for all that you have taught me.”

Clifton Peacock

Mythology

Beat the winter BLAHs

www.bu.edu/winterfest

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Steven Marcus (80) Conductor and Composer

After having conducted more than 66 different operas in eleven different languages, Mercurio (left) took on a new challenge in 2010—joining pop star Sting and the 45-member Royal Philharmonic Orchestra as the first star to conduct an opera in a pop concert venue.

Artists at Work

Theatre, music, and visual arts in action

Rebecca Schweiger (76)

Schweiger oversaw the program—and the rest of her Manhattan studio—with layers of oil and acrylic paint,往往 adding sand, stones, water, earth, and anything else she can get her hands on. “I look at art as an opportunity to express myself spiritually and emotionally,” she says, “so it becomes a very free-flowing process.”

www.bu.edu/winterfest

Beat the writer BLAHs with a touch of magic and mystery!

Boston University Alumni Association

Conducting Electrically

Paul Mercurio discusses his collaboration with Sting at www.bu.edu/cfa/esprit.

Hear Mercurio discuss his collaboration with Sting!