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An Artist Residency
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Mining Theatre’s Healing Potential
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PHOTO BY ROBERT DAVEZAC
Dear Friends –

As I pen this issue’s welcome message, we are on the eve of this winter’s first forecasted snow and ice storm – in early December, no less. While a storm such as this is unexpected, indeed, it reminds me that often our artistic pursuits lead us to many places, most unexpected.

We here at Arts NC State have come to cherish the unexpected with the students and community members we work with. With numerous daily examples of engineering, chemistry, business, psychology (etc.) majors succeeding in their artistry, we witness the joy on their faces and share in the pride of their accomplishments.

Who would expect a student majoring in polymer and color chemistry, with serious designs on a career in medicine, to become a multiple award winner in theatre? Who would expect a young man, about to enter an Ivy League law school, to change course and pursue alternative dance? Who would expect mill workers to turn to installation art? And yet, these are exactly the kinds of stories we can share and the paths we plan to forge with generations of students and community participants to come.

I know you’ll enjoy reading about piano professor Olga Kleiankina’s inspired collaboration with design professor Emil Polyak and our very own Dance Program. Her “...Our Passage to the Stars” program is gaining notoriety with performances nationally. You’ll also learn in this issue about the residency we’ve engaged in this year with noted choreographer David Roussève, whose company, this March, will present their work based on the life and music of Duke Ellington’s musical partner Billy Strayhorn. We’re thrilled to introduce you to our talented student Natalie Sherwood, and we know many of you will enjoy visiting the Gregg Museum for the exhibition “Left-Handed Liberty – A Celebration of Self-Taught Artists.”

We greatly appreciate your support of Arts NC State, and I look forward to seeing many of you throughout the coming months.

Rich Holly
Executive Director for the Arts
The official magazine of Arts NC State

SPRING 2019 | VOLUME 4, ISSUE 2

Arts NC State is the collective voice of the visual and performing arts programs of North Carolina State University.

Crafts Center
Dance Program
Gregg Museum of Art & Design
Department of Music
NC State LIVE
University Theatre

Arts NC State is part of the Division of Academic and Student Affairs.

Dr. Mike Mullen
Vice Chancellor and Dean

Rich Holly
Associate Dean and Executive Director for the Arts

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This magazine was not produced or mailed with state-appropriated funds.
Arts NC State
Who We Are

CRAFTS CENTER
Open to campus and the community, the Crafts Center provides hands-on, immersive, lifelong learning skills. Focus areas include clay, wood, jewelry, lapidary, mixed media, photography, glass and fibers. Students and patrons from all disciplines, backgrounds, and skill sets find a welcoming, supportive and creative home here. crafts.arts.ncsu.edu

DANCE PROGRAM
This nationally recognized program educates, empowers and inspires NC State student dancers and choreographers to find and express their creative voice. dance.arts.ncsu.edu

GREGG MUSEUM OF ART & DESIGN
A collecting and exhibiting museum with over 35,000 objects, the Gregg makes art accessible to the NC State community and public. It’s the museum of NC State University, where objects spark ideas – and admission is always free. gregg.arts.ncsu.edu

DEPARTMENT OF MUSIC
NC State Music provides educational opportunities for student and community participants through a variety of ensembles and courses, and offers both Music Minor and Arts Entrepreneurship Minor curricula. The department also serves as a cultural resource for the university and the greater community through numerous performances and presentations. music.arts.ncsu.edu

NC STATE LIVE
NC State LIVE has established a regional and national reputation for presenting a professional performing arts season of the highest artistic excellence, connecting artists and audiences in a meaningful exploration of the diverse cultures and issues that define our communities and world. live.arts.ncsu.edu

UNIVERSITY THEATRE
Open to all NC State students, regardless of major, University Theatre’s mission is to provide quality theatrical, artistic and practical experiences for the students and larger campus as well as Triangle communities. theatre.arts.ncsu.edu
JANUARY

- Vernon Pratt: All the Possibilities of Sixteen
  Gregg Museum of Art & Design
  Exhibition: through February 10

- Left-Handed Liberty: Self-Taught Art from the Permanent Collection
  Gregg Museum of Art & Design
  Exhibition: through June 23

- Revisiting Mountain Lake
  Crafts Center
  Exhibition: through April 28

- Artist talk with sculptor Matt McConnell
  Gregg Museum of Art & Design
  January 17

- PMC Lecture – Dr. Tammy Kernodle: Black Women and Civic Rights Music
  Kennedy-McIlwee Studio Theatre
  January 17

- Lecture by Roger Manley:
  In the Realms of the Self-Taught
  Gregg Museum of Art & Design
  January 24

- Arts Now Series:
  Sax and Guitar
  Kennedy-McIlwee Studio Theatre
  January 29

- Inspired Echo: Faculty Dances with Autumn Mist Belk,
  Beth Wright Fath, Francine Ott
  Gregg Museum of Art & Design
  January 31

FEBRUARY

- Jon Boogz and Lil Buck:
  Love Heals All Wounds
  Stewart Theatre
  February 2

- William Dodge: Gallery Tour of Vernon Pratt’s All the Possibilities of Sixteen
  Gregg Museum of Art & Design
  February 6

- Borderlands: Evidence from the Rio Grande by Susan Harbage Page
  Gregg Museum of Art & Design
  Exhibition: February 7-July 28

- Explorations: Science Sculptures by Christina Lorena Weisner
  Gregg Museum of Art & Design
  Exhibition: February 7-July 28

- PMC Lecture – Dr. Joshua Pilzer: Women, Music and the Art of Survival in Post-Colonial Korea
  Price Music Center Room 110
  February 7

- Artist talk with Jean Michel Dissake
  Gregg Museum of Art & Design
  February 14

- PMC Lecture – Dr. Tammy Kernodle: Black Women and Civic Rights Music
  Kennedy-McIlwee Studio Theatre
  January 17

- Jazz Ensembles I & II
  Titmus Theatre
  February 14-15
PLAN YOUR VALENTINE’S DATE!
Jazz Ensembles I and II join forces for two nights of big band tunes in Titmus Theatre, February 14 and 15.

- Cabaret
  Stewart Theatre
  February 20-24

- Artist talk with Susan Harbage Page
  Gregg Museum of Art & Design
  February 21

- Alfredo Rodríguez and Pedrito Martinez Duo
  Titmus Theatre
  February 22-23

- Artist talk with Christina Lorena Weisner
  Gregg Museum of Art & Design
  February 28

MARCH

- David Roussève/REALITY: Halfway to Dawn
  Stewart Theatre
  March 2

- Wind Ensemble
  Stewart Theatre
  March 5

- Discussion with curator in residence Ana Estrades
  Gregg Museum of Art & Design
  March 7

- A Good Little Rain
  Kennedy-Mcllwhee Studio Theatre
  March 20-24

- Southern Surreal: Masterpiece Furniture by Tilden Stone
  Gregg Museum of Art & Design
  Exhibition: March 21-September 8

- PMC Lecture – Dr. Louise Meintjes: Ululation
  Truitt Auditorium, Broughton Hall
  March 21

- Panoramic Dance Project Concert
  Stewart Theatre
  March 21-22

- Lightwire Theater: The Ugly Duckling
  Stewart Theatre
  March 24

- Spring Choirs Concert
  Holy Name of Jesus Cathedral
  March 28

- Jazzmeia Horn
  Stewart Theatre
  March 29

- Acappella Fest
  March 30
  Stewart Theatre

- Raleigh Civic Chamber Orchestra
  Stewart Theatre
  March 31

APRIL

- Jazz Ensemble II
  Stewart Theatre
  April 2

- Film screening: Ghost Bird, with filmmaker Scott Crocker
  Gregg Museum of Art & Design
  April 4

- The Royal Family
  Titmus Theatre
  April 4-7 & 10-14

- Acappology
  State Ballroom
  April 5

- Lucky Plush Productions: Rooming House
  Stewart Theatre
  April 6

- LIVE @ Lake Raleigh: The Fritz
  Centennial Campus
  April 11

- Yoga in the Garden
  Gregg Museum of Art & Design
  April 11

- NCSU Dance Company Concert
  Stewart Theatre
  April 11-12

FOR TICKETS
919.515.1100 and arts.ncsu.edu

LEARN MORE AND CONNECT!
arts.ncsu.edu / / artsncstate
● **Student Art Sale**
  Talley Student Union
  April 12

● **Music and conversation with Flor de Toloache**
  Gregg Museum of Art & Design
  April 12

● **Flor de Toloache**
  Stewart Theatre
  April 13

● **Raleigh Civic Symphony**
  Stewart Theatre
  April 14

● **Guided tours at the Gregg**
  Gregg Museum of Art & Design
  April 18

● **Wolfgang A Cappella**
  Stewart Theatre
  April 18

● **Grains of Time**
  Stewart Theatre
  April 20

● **Wind Ensemble**
  Stewart Theatre
  April 23

● **Symphonic Band**
  Stewart Theatre
  April 24

● **LIVE @ Lake Raleigh: Into the Fog**
  Centennial Campus
  April 25

● **Interactive Light Installation in the Garden**
  Gregg Museum of Art & Design
  April 25

● **Jazz Ensemble I**
  Stewart Theatre
  April 25

● **State Chorale**
  Stewart Theatre
  April 26

● **Ladies in Red**
  Stewart Theatre
  April 27

![AN ALL-FEMALE MARIACHI?]

Don’t miss the Latin Grammy-winning band Flor de Toloache on April 13 in Stewart Theatre.

---

**MAY–JUNE**

● **LIVE @ Lake Raleigh: Sidecar Social Club**
  Centennial Campus
  May 9

● **LIVE @ Lake Raleigh: Old Habits**
  Centennial Campus
  May 23

● **TheatreFEST 2019: Go Back for Murder**
  Kennedy-McIlwhee Studio Theatre
  May 30–June 16

● **TheatreFEST 2019: Bright Star**
  Titmus Theatre
  June 13–23

● **TheatreFEST 2019: Meet the Company**
  Thompson Hall
  June 15
INSPIRED ECHO – FACULTY DANCES

Responding to and inspired by the artwork of Vernon Pratt (on display through February 10 at the Gregg Museum), three members of the dance faculty will present an evening of choreography surrounded by Pratt’s magnum opus, *All the Possibilities of Filling in Sixteenths*.

Beth Wright Fath (Health and Exercise Studies) performs *Rev, Part 1*, a solo choreographed for her by Maryland-based dance artist Joan Nicholas-Walker. The prelude to a larger work to be completed in 2020, *Rev, Part 1* is a study in contrast; indirect busyness versus direct form. Nicholas-Walker was influenced by Pratt’s love of jazz music and is striving to create a visual and physical representation of the musical score. The music for the piece is *Impressions (Take 4)*, composed by John Coltrane and performed by Thelonius Monk.

Also performing a solo (self-choreographed) is Panoramic Dance Project artistic director Francine Ott. Her work, *The Proposal*, investigates the question, “How do you receive what you have prayed for, now that it is here? You have done all the preparation, now it is time to walk it out.”

Presenting the only group dance on the concert is Autumn Mist Belk (Health and Exercise Studies). Belk will join three other professional dancers (from Raleigh-based Code f.a.d. Company) to perform her newest choreographic work, *4x4*. Belk’s quartet is a response to Pratt’s *All the Possibilities of Filling in Sixteenths*, and explores all the ways four dancers can embody the spirit of the visual artwork through gesture, acrobatics and the human form. *4x4* uses excerpts of Rich Holly’s *Denominators* for its musical score, composed for the exhibition based on Pratt’s examinations of jazz music and mathematics.

This free performance takes place on Thursday, January 31 at 6pm and again at 7:30pm at the Gregg Museum of Art & Design.
FROM VIDEO GAME STRATEGY TO CLASSICAL COMPOSITION

When the NC State Wind Ensemble takes the stage on April 23, they’ll be playing a work composed by one of their fellow students.

Noah Baldwin, a design studies major in the College of Design, received the 2018 Creative Artist Award for music for his original composition, “Carolina.” As part of the honor, the Wind Ensemble will perform the piece in its spring concert. “It’s really surreal. I had the intention of a bigger ensemble playing my piece, but I never thought that would happen,” Baldwin said.

As a child, Baldwin would invent melodies to memorize patterns in video games. It was both a useful memory tool and the origin of his passion for composing music.

“My mom told me I was always coming up with different melodies in the car. I didn’t know what I was doing, but I was always singing and always coming up with different ideas,” said Baldwin.

He played the trombone in band for eight years and composed his first original piece of music for an ensemble while in high school – an arrangement of “Amazing Grace” that his school’s wind ensemble performed.

“When I first joined band, there was something about classical music – the idea that you don’t need words to feel something – that really drew me to the classical sphere. I really love the way classical music sounds,” said Baldwin. “I love the harmonies, the complexities, the depth, the different instruments. I just love writing for different instruments and the different moods they can evoke.”

Baldwin’s award-winning piece grew from a folk song he wrote, and is inspired by nature and North Carolina’s beautiful natural environment, particularly the Blue Ridge Mountains. “I really love folk music and I wanted to put the folk song in a more contemporary setting with lush harmonies and modernize the folk song in a sense. Bring in the old and the new and bring them together.”

SUPPORT THE GREGG, ENJOY BENEFITS ACROSS CAMPUS

The Friends of the Gregg (FOG) membership program is one way to support the Gregg Museum of Art & Design. Memberships provide critical operating funds to sustain the museum, and enrollment offers members unique and exclusive opportunities. To learn more, contact Mona Fitzpatrick at 919.513.6264, email greggmembership@ncsu.edu or visit online at gregg.arts.ncsu.edu/support.

The Gregg Museum has formed a partnership with the NCSU Libraries, JC Raulston Arboretum and the College of Veterinary Medicine to create the Cultural Passport Series. This new program provides cultural experiences across campus that are open to members of the support programs of all four organizations. The goal is to offer cross-disciplinary events to kindle the curiosity that exists between all those who love art, books, gardens, and animals. Spring events include Yappy Hour at the College of Veterinary Medicine, and an open house at the Gregg Museum.
BOWERS MEDAL AWARDED

The Friends of Arts NC State Board of Advisors has presented the 2018 Bowers Medal of Arts to Dr. Phillip Stiles and Mrs. Elise Stiles. They were honored at a reception in the Crafts Center, followed by a ceremony in the Kennedy-McIlwee Studio Theatre on October 25.

Phillip and Elise Stiles have supported Arts NC State for more than two and half decades. Moving to Raleigh in 1993 when Phillip was hired at NC State, they recently retired to Cary and remain heavily involved in the campus community. Phillip and Elise are passionate about student achievement at NC State, and are generous supporters of the arts, dedicating their time and resources to serving the student body.

Elise is a frequent participant at the Crafts Center and has taken classes each year since moving to Raleigh. She especially enjoys pottery making and is a member of the Triangle Potters Guild, having served as both vice president and president. She served on the Theatre Endowment Board at NC State for several years, and was president in 1999-2000.

Phillip received his Ph.D. from the University of Pennsylvania in 1961. He was on the research staff of IBM before becoming a professor of physics and eventual dean of the graduate school at Brown University. In 1993, he came to NC State as provost and vice chancellor for academic affairs and professor of physics; he is now professor emeritus. As a professor, he promoted campus art programs, and created and taught a physics of music course. As a part of his class projects, he often worked with students to create instruments out of industrial materials such as PVC pipe or tools.

The Bowers Medal of Arts was established in 2000 to recognize and celebrate the vital role that Henry Bowers played in the development of and support for the visual and performing arts at NC State University. As associate vice chancellor for student affairs, Bowers committed himself to the goal of making the arts an inseparable part of the educational experience for all NC State students. He worked ceaselessly to create opportunities for students to have access to a full range of the arts, whether as engaged and enlightened audiences or creative and innovative participants.

Elise and Phillip Stiles (center) are pictured with Diane Ocilka Sanders, member of the Friends of Arts NC State Board of Advisors, and Rich Holly, executive director for the arts.
SPRING CONCERTS
BY THE ORCHESTRAS
OF NC STATE

SONGS OF LOVE & LOSS
Sunday, March 31 at 4pm in Stewart Theatre

*Songs of Love and Loss* celebrates music’s power to express the inexpressible, including humanity’s deepest, most complex emotions – those of love and death. The Raleigh Civic Chamber Orchestra, conducted by Dr. Peter Askim, will perform music by Wagner, Elgar, Golijov and Ravel, along with the world premiere of songs by Askim set to texts of 18th century Vietnamese poet Ho Xuan Huong, translated by NC State professor emeritus John Balaban. The orchestra will be joined by guest artist and Department of Music faculty member Jennifer Beattie, mezzo-soprano.

OUR VOICES WILL BE HEARD:
CELEBRATING WOMEN’S SUFFRAGE
AND THE VOTING RIGHTS ACT
Sunday, April 14 at 4pm in Stewart Theatre

With an eye to the upcoming anniversaries of the 19th Amendment and the Voting Rights Act, the Raleigh Civic Symphony performs a concert of music by female and African-American composers. The concert features Ethyl Smyth’s popular suffragette anthem *March of the Women* and the American premiere of *Ethiopia in America*, a newly discovered work by Florence Price, the first African-American woman to have her music performed by a professional orchestra. The concert’s centerpiece is the world premiere of a new work combining a virtual reality experience with live orchestra. The piece combines visuals by NC State College of Design faculty member Derek Ham and music by Aleksandra Verbalov, a Serbian-American composer known for her multimedia collaborations with Kronos Quartet. The musicians of the orchestra will be placed throughout the concert hall, mirroring the 360-degree visual experience. It will be the first-ever combination of live orchestral music with VR technology.

DRIVE THE ARTS FORWARD
Support arts advocacy with your license plate.

www.TheCreativeState.org
The Mountain Lake Experience at the Gregg Museum of Art & Design. This work is choreographed by Dance Program director Tara Mullins, in collaboration with dance faculty member and filmmaker Autumn Mist Belk. Robin Harris, founding director of the Dance Program, will return to choreograph a new piece on the NCSU Dance Company. The concerts will include Halfway to Dawn: Outtakes by David Roussève, a work set on the company during the fall 2018 NC State LIVE artist residency.

Since 1986, the NC State Dance Program has provided students in any major the opportunity to study performance and choreography. It’s about more than teaching technique; the program takes a research-based, content-driven approach to creating beautiful, meaningful art.

For information about the many activities of the Dance Program (including a free master class series for NC State students, faculty and staff), visit dance.arts.ncsu.edu.
**KRAMER AWARDED THE RALEIGH MEDAL OF ARTS**

Dr. Jonathan C. Kramer, teaching professor in the NC State Department of Music, was among the six individuals and two organizations selected to receive the 2018 Raleigh Medal of Arts, the city’s highest arts honor. Presented by the City of Raleigh Arts Commission, the medal is awarded for extraordinary lifetime achievement in the practice or support of local arts.

Since coming to North Carolina in 1983 to perform as cellist with the North Carolina Symphony, Kramer has exemplified the public roles of artist, scholar and teacher. In 1985, he joined the music faculty at North Carolina State University, first as a visiting artist, and then as a faculty member. He served for ten years as director of orchestral activities and conductor of the Raleigh Civic Symphony. Kramer has taught nearly twenty undergraduate and graduate courses, many of his own creation. In addition, he is an adjunct professor of ethnomusicology at Duke University.

For years, Kramer has organized the Price Music Center Lectures, bringing musicians to NC State from distant cultures to share their music in performance, along with lectures on how this music came into being, and how it fits and functions within a given society.

Kramer is co-author, with NC State colleague Dr. Alison E. Arnold, of *What in the World is Music?*, an undergraduate, interactive e-textbook that incorporates more than 300 video and audio links to music from around the world.

The Raleigh Medal of Arts ceremony was held on November 13 in the Fletcher Opera Theater at the Duke Energy Center for the Performing Arts.

Kramer’s fellow awardees include Jerome Merritt Davis, Dr. Gregg Gelb, Freddie Lee Heath, Martha Needels Keravuori, Dr. Fran M. Page, the Dorothea Dix Park Conservancy, and PineCone, the Piedmont Council of Traditional Music. 

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**PLAN YOUR SPECIAL EVENT AT THE GREGG**

NC State’s Gregg Museum of Art & Design offers an architecturally extraordinary setting that can accommodate a variety of private events for individuals, groups, businesses and members of the NC State University community. From its light-filled lobby to its surrounding landscape of formal gardens and outdoor sculptures, every aspect of the Gregg’s new LEED-Gold certified expansion was designed with sustainability and a welcoming atmosphere in mind.

The Gregg offers an unusually elegant setting for special events, with memorable spaces both classic and contemporary that provide a perfect backdrop for gatherings of all sizes, from intimate champagne receptions and...
birthday celebrations to exquisite weddings, corporate meetings and dinners, and cocktail parties.

Requests for the use of the museum’s facility should be initiated at least six weeks in advance (but no more than six months in advance) by completing the online facility rental inquiry form.

Evening rental availability is limited to hours when the museum is not open to the public. Daytime events may be planned for Mondays when the museum is normally closed. All events must begin after 6:30pm Tuesday through Sunday and conclude by 11:00pm. The museum is not available on Thursday evenings.

Guests attending special events will have an opportunity to view all of the exhibitions currently on view within the galleries, but food and beverages are not permitted in the main galleries.

To learn more, visit the Gregg Museum website (gregg.arts.ncsu.edu) and choose the facility rental tab, contact the Gregg event coordinator at 919.515.8956, or send an email to gregg-events@ncsu.edu.

TERWILLIGERS CRAFT GENEROUS GIFTS

“Even when we lived up on the Virginia border, I would come into town every once in a while just to make some sawdust,” remarked Eric Terwilliger, as he reminisced about his time at the NC State University Crafts Center.

It wasn’t until he and his wife, Lisa, were considering estate planning that they both realized they’d be making a lot more than sawdust.

Eric ‘91 and Lisa ‘94 Terwilliger were honored in October 2018 for their unique gifts to the Crafts Center and an endowed scholarship during a ceremony hosted by the Division of Academic and Student Affairs. Rather than providing a joint contribution, Eric and Lisa each provided a generous gift directed toward their own fond memories at NC State.

Eric chose to make an unrestricted estate gift to the Crafts Center – one of the largest in the center’s more than 54-year history – while Lisa chose to start an endowment in support of need-based scholarships for students.

Though Eric values his student experience at NC State, it’s been his time as an alumnus utilizing the Crafts Center that left an impression with him. Eric says the Crafts Center became his second home, with many visits throughout the past 15 years. Over time, he says, working with his hands became a welcome reprieve from his information technology career.

NC State Crafts Center director Carol Nix says the Terwilligers’ gifts will go a long way in furthering the center’s efforts to bring in new media and introduce new students to the art of craft. “We’re at a great crossroads right now,” said Nix about the center’s plan to incorporate new programming aimed at reaching more students, while preserving the heritage of traditional crafts.

The Crafts Center is one of the few university centers of its kind that is also available to the public, providing valuable skills to the surrounding community.

“The arts at NC State are incredibly vibrant,” said Rich Holly, associate dean of University College and executive director for the arts.

“We find that there are any number of opportunities that students want to be able to take advantage of and, sometimes, the resources just aren’t there. So, by gaining private support, we’ll be able to create more opportunities that, otherwise, just simply wouldn’t be available to the students.”

Giving back to the Crafts Center or any program within Arts NC State is an excellent way to support the entire student body. Arts NC State courses and programming are available to all students regardless of major – a rarity in the traditional university system.

To learn more about making a gift to Arts NC State as part of the Think and Do the Extraordinary Campaign, please call 919.513.4101 or visit support.arts.ncsu.edu.

–Alex Freedman
REVISITING MOUNTAIN LAKE

Perhaps Arts NC State should have named this the “Year of Ray Kass.” It all started in August with an exhibition curated by Kass at the Gregg Museum of Art & Design – Rural Avant-Garde: The Mountain Lake Experience – and grew.

The Gregg mounted an exhibition of rarely exhibited works by towering figures like John Cage, Merce Cunningham, M.C. Richards, Sally Mann and Howard Finster, all of whom had participated in a series of community-based collaborative art projects called the Mountain Lake Workshop, held near Newport, Virginia. The workshop was founded in 1983 by Virginia Tech art professor Ray Kass, and focused on experimental, interdisciplinary projects that encompassed aspects of contemporary art, Appalachian culture, and social and technological research.

In September, Ray Kass returned to campus for an artist talk at the Gregg Museum, and conducted a STEPS workshop with students in the NC State Dance Program. STEPS is an iconic performance piece created by 20th century arts legends Cage and Cunningham. The NCSU Dance Company will premiere a new work influenced by the Mountain Lake exhibition at their spring concert, April 11 and 12. This piece is choreographed by Dance Program director Tara Mullins, in collaboration with dance faculty member and filmmaker Autumn Mist Belk.

In November, the Crafts Center hosted a series of workshops with Kass as artist-in-residence. Students from Arts Studies and the Arts Village participated in a range of projects, including smoke painting (“painting with smoke” by igniting straw on a Masonite surface then smothering it with paper); breathing lines paintings (in the spirit of artist and composer John Cage, these “chance paintings” were done using traditional Japanese brushes and mulberry paper); and paper mounting, using a traditional Japanese method to mount paintings, with each piece signed by multiple artists.

While the Gregg Museum exhibition has closed, this spring, the Crafts Center will exhibit the works created during the November residency alongside the actual tools and materials that John Cage used to create his own artwork. Mountain Lake Revisited will be open through April 28.

The Gregg Museum’s exhibition was organized by the Longwood Center for the Visual Arts at Longwood University, with funding from the NEA.
Arts NC State recently conferred the annual Performing, Creative and Visual Arts Awards, and nine NC State students were honored for their accomplishments during the 2017-2018 academic year. The awards were presented by Arts NC State executive director Rich Holly at a ceremony on October 25.

These awards celebrate NC State University students from across the university’s colleges who exhibit extraordinary creativity and mastery of their craft. The Creative Artist Award recognizes students who have written, composed or choreographed an outstanding piece of original theatre, music or dance, while the Performing Artist Awards are given to exceptional student performers. The Visual Artist Award honors an NC State student for an artwork submitted for the annual Student Art Sale each spring.

The Creative Artist Award recipients are Adrian Haywood (business management) in dance for choreography of *Vincent*; Dedreanna Scott (human biology) in dance for choreography of *Unravel*; Noah Baldwin (design studies) in music for his composition for concert band titled *Carolina*; Natalie Sherwood (polymer and color chemistry) in theatre for her original play, *A Good Little Rain*.

The Performing Arts Award recipients are MaryJo McCoy (business administration) and Jasmine Rouse (textile technology) in dance; Helena Boldizar (communication) and Daniel Hueholt (meteorology and mathematics) in music; and Natalie Sherwood (polymer and color chemistry) in theatre.

The Visual Artist Award recipient is Emma Simon (fibers and fashion studies) for her artwork titled *Clowning Around*.

The Creative, Performing and Visual Artist Awards are made possible by the NC State University Foundation, the Suzanne Kennedy-Stoskopf Endowment for Creativity in the Performing Arts, the Roxanne Hicklin Visual Artist Award Endowment, and Arts NC State.

To learn more about the student arts awards and this year’s recipients, see go.ncsu.edu/artistawards.
LOVE HEALS ALL WOUNDS
PHOTO BY TIM SALAZ

#CREATIVESTATE
NC State LIVE
Spring 2019

JON BOOGZ AND LIL BUCK: LOVE HEALS ALL WOUNDS
Saturday, February 2 at 8pm
Stewart Theatre

Movement artists Jon Boogz and Lil Buck – masters of street dance styles including popping and jookin’ – join forces to examine and encourage social justice through dance. Love Heals All Wounds pairs powerful dance and poetry to address challenging issues of our time, including gender equality, climate change, racism and immigration. This show features the spoken word artist Robin Sanders and an all-star cast of dancers.

MAKE IT A DATE NIGHT.
Learn more about Bistro and a Show at go.ncsu.edu/bistro.

ALFREDO RODRÍGUEZ AND PEDRITO MARTINEZ DUO
Friday, February 22 at 8pm
Saturday, February 23 at 5pm & 8pm
Titmus Theatre

Pianist Alfredo Rodríguez was schooled in the rigorous classical conservatories of Havana. His riveting artistry is informed as much by Bach and Stravinsky as it is by his Afro-Cuban and jazz roots. Alternately, percussionist Pedrito Martinez’s musical training came directly from the streets of the Cayo Hueso neighborhood of Old Havana in which he was raised, and he has subsequently performed with artists such as Sting, Paul Simon and Wynton Marsalis. Together, these two master musicians create a combustive interplay that takes listeners from the lively streets of Havana to the concert hall and back again.
**DAVID ROUSSÈVE/REALITY: HALFWAY TO DAWN**  
**Saturday, March 2 at 8pm  
Stewart Theatre**

Iconic jazz composer Billy Strayhorn was the wunderkind behind jazz standards like “Take the ‘A’ Train,” and spent most of his life as Duke Ellington’s main writing partner. Yet he remains relatively unknown. *Halfway to Dawn* is a jubilant dance-theatre work that celebrates Strayhorn’s life through full-throttle dance, haunting video, and a “blow the roof off” score pulled directly from the Strayhorn canon. This work was co-commissioned by NC State LIVE.

Immerse yourself in Strayhorn: NC State LIVE has designed a week of audience interaction with this world class company. Experience “Billy Strayhorn Day” in Hillsborough (Strayhorn’s childhood home), an intimate conversation with choreographer David Rousséve, and more. See page 34 to learn more about this artist residency.

*The presentation of David Rousséve/REALITY is made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation. The project is supported by the N.C. Arts Council, a division of the Department of Natural & Cultural Resources, and is funded in part by the City of Raleigh based on recommendations of the Raleigh Arts Commission.*

**LIGHTWIRE THEATER: THE UGLY DUCKLING**  
**Sunday, March 24 at 3pm  
Stewart Theatre (Kidstuff Series)**

Lightwire Theater brings Hans Christian Andersen’s classic tale to the modern stage in an unforgettable theatrical experience. Using electroluminescent wire, the beloved story of *The Ugly Duckling* gets a new twist by way of a cutting-edge blend of puppetry, technology and dance. Recommended for grades K-4. Post-show bonus: ABC! (autographs, bubbles and cookies).

**JAZZMEIA HORN**  
**Friday, March 29 at 8pm  
Stewart Theatre**

With an assured maturity and vocal confidence far beyond her years, the young singer Jazzmeia Horn stands ready to take her place alongside the best headlining jazz vocalists of today. Already a Grammy-nominated vocalist and winner of the 2015 Thelonious Monk Competition, a concert with Jazzmeia offers an impressive mix of standards, hard bop anthems, spirituals and R&B gems.

**MAKE IT A DATE NIGHT.**  
Learn more about Bistro and a Show at go.ncsu.edu/bistro.
LUCKY PLUSH PRODUCTIONS: ROOMING HOUSE
Saturday, April 6 at 8pm
Stewart Theatre

Rooming House begins with an intimate conversation among friends as they recall stories of people who’ve taken actions with potentially devastating costs. When the myth of Orpheus and Eurydice is mentioned, varied interpretations propel the group into a physically and psychologically complex game of whodunit, cleverly based on the popular board game of Clue. Through playful storytelling and athletic dance, we experience the lives of everyday people who do extraordinary things.

This presentation is funded in part by a grant from South Arts in partnership with the National Endowment for the Arts.

FLOR DE TOLOACHE
Saturday, April 13 at 8pm
Stewart Theatre

With a 2017 Latin Grammy win under their belts, Flor de Toloache is breaking up the boys’ club that dominates mariachi. The musicians of this all-female group draw from diverse cultural backgrounds, hailing from Mexico, Puerto Rico, Dominican Republic, Cuba, Australia, Colombia, Germany, Italy and the United States. This defines their unique flavor and sound – which gains texture from genres like salsa, Latin jazz, pop, cumbia, hip-hop and soul – and yields an edgy, versatile and fresh take on Mexican music.

FOR TICKETS
919.515.1100 and arts.ncsu.edu

LEARN MORE AND CONNECT!
live.arts.ncsu.edu  NCStateLIVE

LIVE @ LAKE RALEIGH

NC State LIVE and Visit Centennial present a series of free outdoor concerts by the beautiful Lake Raleigh on Centennial Campus. Bring your picnic blankets and lawn chairs for a family-friendly good time. Food trucks will be on site beginning at 5pm, and there is plenty of free parking. Concerts start at 6pm. See full details at liveatlakeraleigh.com.

THE FRITZ
Thursday, April 11

INTO THE FOG
Thursday, April 25

SIDECAR SOCIAL CLUB
Thursday, May 9

OLD HABITS
Thursday, May 23
Gregg Museum of Art & Design
Spring 2019

LEFT-HANDED LIBERTY
A CELEBRATION OF SELF-TAUGHT ARTISTS

Through June 23, 2019

Among its many collections, the Gregg Museum features a number of artists who were self-taught, having had no formal visual art training or education. Many of these artists came to their work through life-changing events, or in unusual ways. They also used the simplest of media, ranging from pen and ink to wax crayon to found objects and recycled materials.

The North Carolina artists featured in Left-Handed Liberty sometimes achieved recognition as innovative creative minds, but often started out exploring their art in deeply personal ways. They made art in their homes, their workshops, or while in prison; some were plagued by physical and emotional difficulties, and hard times. Many sold their art on the side to admirers and tourists, and some even used their own homes as their canvases or raw materials.

Construction workers turned to sculpture, farmers turned to drawing and painting, mill workers turned to installation and creating works out of found objects and recycled materials. In each case, there seems to be a driving force behind the creation of art – often a meaningful exploration of their own existence, and sometimes, an attempt to fend off a darker aspect of their lives.

Many of the pieces in this exhibition were originally acquired by Robert Lynch, a Native American (Haliwa-Saponi) attorney who grew up near Enfield, North Carolina, and attend UNC and Harvard Law School before moving to New York City to work with the Dance Theatre of Harlem. In 1975, Lynch returned to Enfield to live in his childhood home, write poetry, and begin studying and collecting self-taught art. Shortly before his death in 1989, at age 42, he sold most of his collection to North Carolina Wesleyan College to help defray his medical expenses. NC Wesleyan transferred the Lynch Collection to the Gregg Museum in 2015.
Not only is it true that both the small and large things one does every day have unseen, far-reaching effects, but at the same time, a multitude of unseen factors also affect all of us as we do them. Most of these factors are invisible, either because they happened in the past, or because they take place at a geographical distance. Only with effort is it possible to observe the influence of outside forces on our lives.

Artists Susan Harbage Page and Christina Lorena Weisner each explore in their own way evidence of the intersections of remote things with our own lives through photography, video, installation, sculpture and soundscape, and in so doing, reflect the deep interconnections of all experience.

**BORDERLANDS**

**EVIDENCE FROM THE RIO GRANDE BY SUSAN HARBAGE PAGE**

**February 7-July 28, 2019**

For more than a decade, Susan Harbage Page has traveled to the U.S.-Mexico border near Brownsville, Texas, to record the journeys of immigrants entering the United States. By collecting images with her camera and gathering found objects at the scene, she has created what she calls an “Anti-Archive” that documents this still-unfolding event. Her work is intended both as a testimony and a commemoration of the courage, fear, hope and determination that continues to drive countless people to risk everything in search of a better life.

Harbage Page’s photographs capture the landscape as well as the possessions left behind by immigrants as they traversed the Rio Grande to reach the United States. *Borderlands* presents her photos as well as actual found objects, including clothing, wallets, shoes, deflated inner tubes, and other abandoned gear – “ordinary things possessed with extraordinary associations” – to create “a new way to look at … the ways in which the power of nations plays out in this contested space. In the end, [they represent] the fact that some people have access and others don’t,” she says.

“We usually celebrate our histories through the objects saved and owned by the privileged. The Anti-Archive resists [this] tradition by saving and archiving objects left behind by anonymous immigrants coming into the U.S. from Mexico.”

Harbage Page is an assistant professor in the Department of Women’s and Gender Studies at the University of North Carolina at Chapel Hill.
EXPLORATIONS
SCIENCE SCULPTURES BY CHRISTINA LORENA WEISNER

February 7-July 28, 2019

Christina Lorena Weisner incorporates scientific instruments, found objects, and elemental materials in her sculptures and installations, often integrating the equipment’s original functions in her work.

“I consider myself a process-oriented artist,” she says. “I choose to begin with an object rather than a concept. I [then] create systems, environments, and new sets of circumstances that ideally reflect both rational/sequential and intuitive/holistic understandings of the world…. The objects I choose simultaneously reflect the nature of matter itself and humanity’s determination to make use of and understand it.”

One piece featured in her exhibition at the Gregg, titled Ocean Bottom Seismometers, explores the idea of recovery and repurposing through the use of actual reclaimed seismometers previously used for earthquake research on the ocean floor. The sculpture presents an array of nine glass hemispheres resting atop plexiglass cubes. Mallets strike the spheres whenever they are set in motion by real-time seismic activity communicated through a live data stream provided by the United States Geological Survey, which tracks approximately fifty earthquakes worldwide per day. One of the spheres houses a local seismometer that reads and displays on a screen the frequency at which the other spheres are being hit by the mallets, as well as the movements and vibrations caused by the footsteps of people in the gallery as they are viewing the work.

“That ideally this sculpture will encourage viewers to consider the macro and micro processes through which we interact with the physical world on a daily basis,” Weisner says. “The resonating sound made by the mallets hitting the glass alters the space physically and psychologically as the sculpture quite literally creates a composition of tones correlating to the movements of the earth.”

Another work, 493 V-Fin, is named for a standard “vehicle for instrumentation” used in oceanography to tow scientific instruments at precise depths behind moving vessels. Weisner’s sculpture consists of a large mechanism that slowly rotates the dihedral-winged device made of fiberglass (i.e., the V-fin) suspended on one end of a spinning beam, while it is balanced by a plexiglass cube filled with water on the other end of the beam. Whatever affects the cube of water affects the V-Fin’s positioning, including gravity, mass, weather, evaporation, air movements, space and time.

Other pieces in the show deal with other phenomena like meteorite strikes, river flow or water levels.

Weisner is an assistant professor in the Department of Fine Arts at the College of the Albemarle in Elizabeth City, North Carolina.

FREE PROGRAMS AT THE GREGG

On most Thursday evenings (when the Gregg is always open until 9pm), free public programs are offered. Events include artist talks, lectures, dance, concerts, tours, film, yoga, and opening receptions. For the latest list of events, visit gregg.arts.ncsu.edu/programs.
SOUTHERN SURREAL
MASTERPIECE FURNITURE
BY TILDEN STONE

March 21-September 8, 2019

Touch a hidden catch and a bookshelf groaning with novels suddenly drops forward to reveal that the books are only false fronts, and it’s actually a desk. But wait! Press another catch and a secret panel pops out and slides open. It’s really a secret liquor cabinet, and a very good thing to have, too, since it’s the 1930s and Prohibition is in full force. Want entertainment with that beverage? Twirl a screw on what looks like a Hoosier cabinet in the kitchen – complete with bins for fine flour and corn meal – and it parts down the middle and sides fold back to bring a working piano into view. Not only that, but a bit of ornamentation above it twists aside to reveal a secret drawer – and then it, in turn, twists aside in an unexpected direction to lead to yet another concealed compartment. After all, who can trust banks when they keep crashing?

Other pieces of furniture in the house are trompe l’oeil masterpieces – tricking the eye with what looks exactly like musical instruments, fishing creels, or old shoes that all turn out to be carved of wood and integral to the furniture – or else bizarrely surreal shapes, like the table with the legs of a horse or the chair that looks like two coiled serpents, ready to strike.

All are creations of Tilden J. Stone, a heretofore little-known grand eccentric and master furniture maker born in 1874 in Thomasville, North Carolina. Orphaned at a young age, Stone ran away to New York City as a teen where he lived on the streets until a skilled cabinetmaker took him in, made him an apprentice, and taught him his craft.

But young Tilden longed for greater adventure. He joined the Merchant Marine, and spent most of the next thirty years sailing the high seas, going around the world more than ten times and making some thirty-seven voyages to China. By the 1930s, when he finally retired from his career afloat, he had risen to the position of senior officer on the S.S. President Wilson.

During furloughs between voyages, Stone did what pleased him most: building fine furniture for his sisters and his many friends. Many of the pieces reflect the extensive travels that had exposed him to a wide variety of different styles of woodworking. His penchant for installing intricate locking puzzle mechanisms in many of his creations is thought to be due to his familiarity with ancient Chinese tricks for building magic boxes, learned from local carvers in ports like Singapore and Macao.

After retiring from the Merchant Marine, Stone returned to North Carolina to take up residence in Lenoir, a center for furniture manufacturing, where he became a chief designer and pattern-maker for several well-known firms, including Bernhardt and Broyhill.

Still, he felt more at home on sea than land, and built his house as a full-sized ship, two hundred miles inland from the nearest saltwater. Until his death in 1952, he spent nearly every free hour down in the woodworking shop in its cargo hold, giving free rein to one of the most remarkable imaginations North Carolina has ever produced. Southern Surreal marks the first time his amazing furniture has ever been exhibited in his home state.
RAINMAKER, FALL 2018
PHOTO BY RON FOREMAN
University Theatre
Spring 2019

CABARET
February 20-24
Stewart Theatre

A young American writer, Cliff Bradshaw, and his love, the charismatic singer Sally Bowles, spend their days in Fraulein Schneider’s boarding house – and their nights in the seedy Kit Kat Klub. There the master of ceremonies guides them through Berlin’s underbelly in the chaotic final days of the Weimer Republic. This Tony Award-winning classic boasts some of Broadway’s most unforgettable songs – Willkommen, The Money Song, It Couldn’t Please Me More, Don’t Tell Mama – and, of course, Cabaret.


THE ROYAL FAMILY
April 4-14
Titmus Theatre

No, not the Windsors. A thinly-veiled portrait of the legendary Barrymores, this classic comedy follows the career of three generations of Broadway actors from the Cavendish clan. Grandmother Fanny is planning a comeback, mother Julie is at the height of her career, daughter Gwen is just starting out, and brother Tony has forsaken the stage for a career in film. When Gwen shocks the family by marrying a “non-professional,” it seems the Cavendish name and reputation is threatened. Through it all, Fanny rules with a combination of strength, wit, courage and a sharp tongue, proving that the “show” indeed, “must (and will) go on.”

A young woman searches for meaning in mental illness, explorations of sexuality, and the loss that comes with the chronic illness of her mother. Michelle struggles with depression, anxiety, and her distorted self-image at the core of her battle in this memory play by Arts NC State 2018 Creative Artist Award-winner Natalie Sherwood. See page 42 to learn more about NC State polymer and color chemistry major (and actor and playwright) Natalie Sherwood.

Open Door Series
A GOOD LITTLE RAIN
March 20-24
Kennedy-McIlwee Studio Theatre

University Theatre’s Open Door Series is a student-focused program designed to explore content meaningful and relevant to our college students as they navigate relationships with each other and the broader world.
ANNOUNCING
TheatreFEST 2019:
A Summer of Music and Mystery
Tickets go on sale Thursday, April 4.

GO BACK FOR MURDER
May 30–June 16
Kennedy-McIlwee Studio Theatre

In this Agatha Christie mystery/thriller, the action of the play slips seamlessly from past to present, examining the danger of relying on personal testimony warped by time, prejudice and perception. After receiving a letter from beyond the grave, Carla Crale believes her mother, who died in prison, was wrongly convicted of her father’s murder. In a passionate attempt to clear her name, she persuades those present on the day of her father’s death to return to the scene of the crime. Directed by Mia Self.

BRIGHT STAR
June 13–23
Titmus Theatre

Written and composed by Steve Martin and Edie Brickell, this Tony Award-nominated and Drama Desk Award-winning musical tells a sweeping tale of love and redemption, set in the Blue Ridge Mountains of North Carolina in the 1920s and ’40s. When literary editor Alice Murphy meets a young soldier just home from World War II, he awakens her longing for the child she once lost. Haunted by their unique connection, Alice sets out on a journey to understand her past. Propelled by beautiful bluegrass melodies, Southern family secrets are revealed and lives are transformed. Directed by Rachel Klem.

SPECIAL EVENT: MEET THE COMPANY
June 15
Thompson Hall

Meet the cast, crew, designers and directors for both TheatreFEST shows, and tour the backstage and shops. This casual gathering will feature food from local restaurants, live music, and great conversations with the creative teams of TheatreFEST.

TheatreFEST roles are open to community actors. Auditions will be held March 8 and 9. Visit go.ncsu.edu/taudition for details.

TheatreFEST 2019 is funded in part by the City of Raleigh based on recommendations of the Raleigh Arts Commission.

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MUSIC OF THE STARS

Live piano and real time computer animations fuel a musical journey into space

BY ERIN ZANDERS

The stars, moon and planets have captivated humanity since our earliest records of civilization. Bone sticks marked to track the phases of the moon were discovered in Africa and Europe and date back possibly as long ago as 35,000 BC. So it’s no wonder that, as we evolved and began to express ourselves through the arts, this preoccupation with exploring and understanding the cosmos would creep into our music, paintings and writings.

Dr. Olga Kleiankina, the director of piano studies for the NC State Department of Music, interpreted this fascination with space exploration through music, visual art and dance in a piano recital originally given in February 2018 titled “...Our Passage to the Stars.”

“I think exploration is one of the inciting forces that makes humanity move forward,” said Kleiankina. “So many things that relate to what is human can also relate to the theme of the recital. It is our emotions, our fears, our bravery, our inventions, our breakthroughs, and simply our dreams when we gaze at the starry sky.”

“...Our Passage to the Stars” incorporated a performance from the NC State Dance Program, and innovative computer-generated visuals by art and design professor Emil Polyak which were created live during the recital in response to the notes played by Kleiankina on the piano. That groundbreaking recital, which Kleiankina describes as “an imaginary human journey to the stars,” was selected in September to be part of ACCelerate in Washington D.C., a creativity and innovation festival scheduled for April 2019.

Finding inspiration on campus

Kleiankina joined the music department in 2009 as a teaching assistant professor of piano and piano pedagogy, after receiving her doctorate of musical arts from the University of Michigan in 2008. Born in Krasnoyarsk, Russia, she began her musical studies...
at the age of six, winning composition awards by the age of ten. Today, she is an active solo and chamber music performer with an international career, and has performed with orchestras from Moldova, Romania, the United States and Russia.

The environment of science and research at NC State inspired Kleiankina to develop a recital centered around the theme of space and exploration. She wanted to do something interdisciplinary that somehow addressed science, and resulted in more than a single music recital. “I already had the concept in mind and I knew my dream was to be able to visualize the sound as I’m performing, to help people [connect with the music],” Kleiankina said. “But I thought this would be too complicated.”

When Kleiankina met Polyak by chance at NC State’s 2016 Teaching and Learning Symposium, they started chatting about their work and found that they had shared interests. Polyak, co-director of graduate programs in art and design in the NC State College of Design, was one of the pioneering artists experimenting with 3D computer animation over 20 years ago. Today he works with computational generative art, which involves processing signal inputs of various kinds and translating them into visual art using computer systems. His interest in the intersections of the physical and virtual worlds fit perfectly with Kleiankina’s vision for her recital.

**Building an interdisciplinary recital**

To create the computer-animated visual narratives that would accompany Kleiankina’s recital, Polyak turned to a process called machine learning, where a computer uses algorithms and mathematical models to progressively improve its performance on a specific task. Essentially, he was training a computer to process the notes Kleiankina was playing and predict what she would play next, and then convert those sounds into visuals in real time. It was complicated by the fact that Kleiankina would be playing an acoustic piano rather than a digital one, so there was no direct input way to get the sound data into the computer. Instead, Polyak had to record her playing each piece and teach the computer to understand the sounds.

“It’s not about the accuracy of converting sound into music and the music into perfect visuals. It’s relying on the current state of machine learning, the current state of what computers can understand from acoustic waves, how they can interpret, how they can understand music, and just see what happens,” said Polyak. “Kind of like how a dancer would not really necessarily understand the musical notes but they would be able to perform based on what they hear and improvise at any point, you make a computer program that improvises based on what is being put into it.”

Once Polyak was on board, Kleiankina began researching music to include in her recital. Though trained as an expert in classical and romantic music, she is an enthusiastic performer of new music, and looks for opportunities to commission new works or bring infrequently performed pieces to new audiences. She already knew she wanted to include *Jupiter’s Moons* by Judith Zaimont, but she wanted to go beyond the obvious planetary themes. “I wanted not only the pieces that are about stars but also pieces that are about people and human emotion and our paths and exploration of the cosmos and space,” Kleiankina said.

She discovered a piece by Pierre Jalbert called *Relativity Variations* that had never been commercially recorded. She intuited that its sparse, spatial feeling would pair well with visualizations of stars. To begin the recital, she selected a piece called *Méchanisme* by Esa-Pekka Salonen, which introduced the idea of humanity’s striving to explore space.

Some of the pieces Kleiankina described as avant-garde, using the piano like a percussion instrument or a harp, or accompanied by electronic music, with sounds and a musical language that were new to Polyak. “I was curious to know what my program was going to do with it. If you create a really good machine learning system for pianos that it recognizes the timbre of the string being hit and the note and everything, and then you go there and pick the string or you put an object in there [to change the way it sounds], it’s not going to understand it but it’s still the same instrument. A glitch is always interesting, whether it’s computer generated or human.”

Kleiankina also commissioned new works from two of her NC State colleagues – Dr. Peter Askim, director of orchestral studies in the Department of Music, and Dr. Rodney Waschka, director and professor of arts studies in the College of Humanities and Social Sciences.

Askim was thrilled to have the opportunity to compose a new work for Kleiankina, and set out to create music that explored not just the theme of the recital, but also her strengths as a musician. “I wanted to create music that explored her enormous emotional range and her ability to express the complexity of human experience, in all its contradictions,” said Askim. “Olga is wonderful as a collaborator – her playing technique is astounding and she can play anything. More than that, though,
she is truly determined to enter into the heart of every composer’s sound world and musical language. She went far beyond what normal performers do to understand my music from the inside out. Her commitment is truly inspiring.”

### Reaching new audiences

The performance at ACCelerate: ACC Smithsonian Creativity and Innovation Festival will take place April 5-7 at the National Museum of American History in Washington. The festival is a celebration of creative exploration and research happening at the nexus of science, engineering, arts and design.

Kleiankina is looking forward to sharing the recital with a new audience, and Polyak is glad to have the opportunity to refine his program and artwork. “You don’t want to overpower the pianist with the visual,” Polyak said. “You kind of want them to integrate and become one. It’s almost like stage lighting that you want to emphasize the story with the lighting and the set. Now we have a pretty good recording of the first one, so I can use that as learning data and just feed that in again.” He laughs as he adds, “And then probably she’s going to play it again slightly differently.”

In addition to the ACCelerate Festival in April, Kleiankina will perform the concert at the North Carolina Museum of Art on May 5, presented by Chamber Music Raleigh. The entire concert was recorded in December and will be released as an album in spring 2019 by Blue Griffin Recordings.

**Erin Zanders is the marketing coordinator for the NC State Department of Music and can often be found volunteering backstage at local community theatres. She is the recipient of Berklee City Music’s 2016 and 2018 Emerging Leadership Award.**
THE POWER OF BEING PRESENT

How an NC State LIVE residency connects artists, students and audiences

BY KELLY McCALL BRANSON
It’s a Sunday afternoon in September, and 14 young women from NC State are gathered in the dance studio at Carmichael Gym, in their leggings and tank tops, shorts and socks, sliding across the worn floor to the sounds of the Duke Ellington Orchestra. With them are the award-winning Los Angeles-based choreographer/writer/director/filmmaker David Roussève and two of the dancers in his company, REALITY. They’re finishing up a grueling two-day workshop, and the students couldn’t be happier about how they’ve just spent their entire weekend.

David Roussève was on campus as part of an artist residency with NC State LIVE. This one-of-a-kind opportunity for these students to interact with, learn from and be inspired by a celebrated professional is just one of the cross-disciplinary, campus-wide and greater-community outreach activities that this fall and spring residency will make possible.
The residency also gives Roussève and his company real performance space to polish their newest work, *Halfway to Dawn*, an evening-length piece layering dance, music, sound, video and text. Co-commissioned by NC State LIVE, *Halfway to Dawn* seeks to tell the story of a little-known jazz great, Billy Strayhorn. But with this work, Roussève hopes to transcend simple biography to explore the emotional core of a wildly talented and complicated man – what Roussève calls “a simmering pot of fact, conjecture and fantasy.”

And he sees the project, along with his time at NC State, as an opportunity to explore issues of fame and authenticity, race and sexuality from Strayhorn’s historical perspective and as they are relevant today. With open rehearsals, workshops, master classes, artist talks and community outreach, Roussève has opened, and hopes to continue, a dialogue that transcends the art.

“Artist residencies are at the core of our mission to connect artists and audiences,” says Sharon Moore, director of NC State LIVE. “They provide multiple opportunities for our students and patrons to access the artists, and they build enthusiasm and anticipation for the performance.” Often more than a year in the planning, artist residencies offer students, artists and the greater community unique possibilities for multi-layered intersection with art and craft, ideas and issues, differences and commonalities.

**Purpose Driven**

It’s been 20 years since Roussève’s last residency at NC State. The silver in his goatee is about the only evidence that this could be possible. His wiry dancer’s body and guileless enthusiasm for sharing his work belie the decades-long history of this much-awarded veteran. But his work exhibits a singular complexity and depth that only his particular, long experience, as a dancer, a choreographer, an African American child of inner-city Houston, and a gay man could bring.

Roussève grew up in Houston’s gritty Third Ward. His father was a New Orleans jazz musician, and Roussève’s lifelong passion for dance and theatre literally began on the streets of the Third Ward.

“I started in the Alley Theatre,” he laughs, “which was a theatre in an alley.”

A child of the civil rights movement, Roussève was driven from an early age to connect his art with something larger, to create something of value for the greater community. “Theatre, for me, was a way to express ideas.”

He was accepted to Princeton and, knowing nothing at all about New Jersey, saw it was close to New York on the map and thought he’d go and become a Broadway hoofer in his spare time. Yet he graduated magna cum laude and a Guggenheim Fellow.

Accepted to law school at both Columbia and NYU, Roussève, around the same time, discovered alternative dance and realized that this was the path that would
empower his passion for relevancy in a larger social context. “I saw this as a juncture where I realized what was missing,” he says, “and the ways that I could use a choreographic voice to meld together something highly interdisciplinary and socially grounded.”

Roussève spent the ‘80s living on the Lower East Side of Manhattan, at the epicenter of the AIDS epidemic. “My own sense of activism was forever shaped by my association with ACT UP,” he says, “the idea of disruption, of art as activism.”

In 1988, he founded REALITY and set about crafting expressionistic avant-garde dance-theatre works exploring social and spiritual themes – from AIDS to racism to homophobia to poverty – interweaving movement, words, sound and visual imagery as a means of opening conversation and examination from the perspective of a common humanity.

In 1996, Roussève joined the faculty at UCLA’s School of the Arts and Architecture. He had never considered academia, but the dance department at UCLA struck him as a radical experiment; “I’m very interested in the ways that scholarship and practice inform and feed each other,” says Roussève. He has served as associate, acting and interim dean of the college and now teaches in the Department of World Arts & Cultures/Dance.

Roussève first learned of the quiet man behind Duke Ellington more than two decades ago. Enamored of his music and fascinated by his story, Roussève knew it was one he wanted to interpret, but his Billy Strayhorn project was destined to percolate a few more years.

A Man in the Shadow

Billy Strayhorn is mostly known only to jazz aficionados, but this slight, unassuming, African American, gay man played a truly outsized role in the history of the greatest jazz band of its time and the arc of the music as we know it today. A pianist, songwriter, lyricist and arranger, Strayhorn authored and co-authored – sometimes without credit – many of Duke Ellington’s signature songs.

He was a staggering talent who spent nearly 30 years in the shadow of a larger-than-life celebrity. And despite conventional wisdom that he was content to remain out of the limelight, the melancholy subtext of his music, his physical and emotional struggles, and his untimely death beg the question: Was he?

Billy Strayhorn was born in 1915, the fourth of nine children, to a struggling family. He was so ill with rickets, he wasn’t expected to survive. He grew up in near-poverty in Pittsburgh, a bookish, gentle boy with an abusive alcoholic father.

But many summers of his formative years were spent in the refuge of his grandparents’ home on the banks of the Eno River, on Margaret Lane in Hillsborough, North Carolina. It was here that Strayhorn learned to play on his grandmother’s piano and here he perhaps learned early lessons about the juxtaposition of joy and pain that would inform his music and shape his life.

Back in Pittsburgh, Strayhorn worked two jobs to pay for a piano, sheet music and lessons – all before he was twelve. He wrote pop songs, played in a trio, and studied classical music. He created his
Strayhorn would spend more than a quarter-century collaborating with Ellington, writing or co-writing over 200 songs – nearly forty percent of the Ellington Orchestra’s material. In addition to “Take the ‘A’ Train,” he wrote such Ellington Orchestra classics as “Lush Life” (written when he was only 16 years old), “Chelsea Bridge,” “Something to Live For” (purported to be Ella Fitzgerald’s favorite song), the swingy “U.M.M.G.” (Upper Manhattan Medical Group) and “Lotus Blossom.”

His more sophisticated arrangements reanimated the mid-career Ellington and his orchestra. Strayhorn’s complex compositions and classical components were pioneering in his day and took the Duke Ellington Orchestra to a level they surely would never have reached without him. His music continues to influence jazz musicians today.

And yet, few people have ever even heard of Billy Strayhorn. It was believed by many that the soft-spoken Strayhorn was content with staying in the background and letting Ellington take the limelight, but this may not have entirely been the case.

Strayhorn was a black man living an openly gay life in mid-century Harlem, a time when that was simply unheard of and potentially very dangerous. He never flaunted his homosexuality, but neither did Strayhorn make any attempt to deny it. It was his identity and he was fiercely independent and proud of who he was. So his willingness to remain in Ellington’s shadow may well have represented an enormous sacrifice on Strayhorn’s part, made for the sake of his integrity, but nevertheless, a heavy burden.

In a 1962 interview, Ellington and Strayhorn joked about collaborating and Strayhorn’s...
doing the lion’s share of the writing. “Well, if it’s a big success,” said Ellington, “I have the tremendous responsibility of having to bow.” Asked what he did while Ellington bowed, Strayhorn replied, “Yes, I’m the backstage clack. And he does bow magnificently.” But then Strayhorn goes on to recall a concert in Europe where they played “Take the ‘A’ Train” and Strayhorn took the bow.

Roussève believes you can hear these conflicted emotional undercurrents playing out in Strayhorn’s music, the lyrics, the notes, the phrasing, undertones of remorse and regret shading seemingly lighthearted ballads – all a kind of blueprint to his struggle between joy and pain and perhaps the necessity of one to experience the other. “His willingness to live his personal truth at all costs was what drew me to tell this story,” says Roussève. “That bittersweet truth. Bittersweet is my middle name.”

Though understated in his own self-promotion, Strayhorn was a fervent supporter of the civil rights movement. Unlike some superstars of color of the day, who believed the very existence of their stardom was a strike for social justice, Strayhorn worked openly for the cause alongside the Rev. Martin Luther King Jr., who became a close friend.

A lifetime of heavy drinking and smoking cut Strayhorn’s short. He died in 1967, at the age of 51, of esophageal cancer. After his death, Ellington wrote: “Billy Strayhorn was my right arm, my left arm, all the eyes in the back of my head, my brain waves in his head, and his in mine.” But these were never sentiments he made public during Strayhorn’s lifetime.

“His willingness to live his personal truth at all costs was what drew me to tell this story.
That bittersweet truth.
Bittersweet is my middle name.”

DAVID ROUSSÈVE

Halfway to Dawn

The wee hours of the morning were when Strayhorn’s creativity bloomed. “I think everything should happen at halfway to dawn,” he liked to say. “That’s when heads of government should meet. I think everybody would fall in love.” But surely, these are, as well, the hours of the dark night of the soul. Indeed, Roussève’s title, Halfway to Dawn, evokes the same dichotomy he finds in Strayhorn’s life and work.

Nine dancers move to period recordings of Strayhorn’s music, while text and images are projected on a screen behind them, on light cubes onstage and even on each other’s bodies. Sounds, evocative of the time and place, are interlaced with the music and dialogue among the dancers.

Roussève interweaves these elements to tell the story of Billy Strayhorn’s life, but not just the facts, the external mileposts; “I wanted to excavate the deeper emotional truth buried in this music,” he says, “to use the vocabulary of dance to convey a sense of the integrity of his life, of not only his pathos, but also his adamant reclaiming of joy, dignity and humanity.”

He enlisted long-time collaborator and former student Cari Ann Shim Sham to design the video components for the piece. Shim Sham, who describes herself as a “wild artist and prestidigitator,” is a new media artist and filmmaker, and a pioneer in integrating visual imagery with dance and movement. She taught dance for camera for seven years at UCLA and is currently on the dance faculty at the NYU’s Tisch School of the Arts.

In order to convey a kind of raw emotional honesty, Shim Sham designed her own font and hand wrote all of the expository text that conveys the outline of Strayhorn’s life and career. “I didn’t want to work with sterile printed text,” says Shim Sham, “so I hand wrote with Sharpie pens on sketch paper.” She then photographed, inverted and color treated the words you see projected behind the dancers.
Throughout the piece, images are interspersed with the text on the large screen to evoke context of literal time and place, as well as metaphorical notions – scenes of 1940s Harlem life, champagne flutes toasting, a classic sad clown.

“David [Roussève] also let me go beyond the main screen,” says Shim Sham, “to develop multiple perspectives with smaller screens. Shim Sham designed two four-foot projection cubes on either side of the stage where images, like archival footage of civil rights protests and violence, are broadcast as a kind of subtext. Two tiny handheld projectors use the dancers’ bodies as screens offering another visual layer – a sort of interior subtext.

Halfway to Dawn is divided into two acts, the first a more literal interpretation of Strayhorn’s life, conjuring up a Harlem jazz club, with strutting, loose-limbed dance. The costumes loosely reference 1940s clothing and bar stools line the stage.

The second act diverges into more dreamlike territory, exploring the interior conflict of Billy Strayhorn and his ultimate unravelling. The dancers shed their street clothes for period-like white undergarments. Images of cigarettes burning down and whiskey splashing into a glass suggest despair.

“Billy Strayhorn’s life, his work, bring up such compelling issues around privacy and fame, authorship and authenticity,” says Roussève. “These are all so relevant today.” Strayhorn’s struggle to be heard and the price he paid, the tenuous balance he struck to hold of his true self, are universal themes that Roussève explores with his unique multi-dimensional dance-theatre.

“Artist residencies are at the core of our mission to connect artists and audiences”

SHARON MOORE
THINK AND DO THE EXTRAORDINARY:

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NC State is midway through the Think and Do the Extraordinary Campaign, the most ambitious fundraising campaign in the university’s history. As part of this $1.6 billion effort, Arts NC State is raising millions to strengthen our programs and expand our outreach. Raising funds for artist residencies is one of our campaign priorities.

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David’s residency has brought together NC State LIVE, the Dance Program, and the Department of Music to teach our community about the life of a bold, innovative thinker and artist with North Carolina roots: Billy Strayhorn. Artist residencies are immersive and require enormous commitments of time, resources and energy. Without the support of private individuals and institutions, we could not have hosted David and his collaborators. Artist residencies are not completely supported by university funds. We rely almost entirely upon the generosity of donors to make these unforgettable experiences possible.

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Kelly McCall Branson is a freelance writer who has written about the arts, dining, travel, sustainable living and home building for regional and local publications throughout the Southeast.
UNIVERSITY THEATRE’S FALL 2017
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PHOTO BY LOUIS BAILEY
TRANSFORMATION THROUGH PAIN

A student mines theatre’s healing potential

BY ORLA SWIFT

NATALIE SHERWOOD began her freshman year with a clear vision of her future. She admired the medical professionals who were treating her mother’s breast cancer, and she wanted to study medicine so she could help others through their pain.

Helping others is still Sherwood’s goal as she finishes her senior year majoring in polymer and color chemistry. But University Theatre has opened her eyes to new healing mechanisms, not only for others but also for herself.

Sherwood has excelled both onstage and off in University Theatre productions, from landing the pivotal role of Thomasina in Tom Stoppard’s Arcadia in her first week of her freshman year to twice winning Performing Artist Awards for her acting, as well as “Hammy” awards from her peers. This year, she won the Creative Artist Award for her introspective drama A Good Little Rain, which University Theatre will present March 20-24 in the Kennedy-McIlwee Studio Theatre.

Sherwood hasn’t abandoned her medical ambitions. But her plan after graduation is to spend at least a few years working in theatre, which is her academic minor along with chemical engineering. She was among a select group of students chosen by the Southeastern Theatre Conference to audition for professional companies this spring. And her talent and dedication have earned high praise from University Theatre staff.

Sherwood pulled back from her on-stage pursuits so she could focus more fully on her chemistry studies in her senior year. But she worked in the summer and through the fall semester with local playwright Tamara Kissane to refine A Good Little Rain.
In a café near campus where she does much of her studying and writing, Sherwood talked about the play, as well as her experience with her mother’s ultimately fatal cancer and her own subsequent battle with depression that prompted a temporary leave from school. What follows is a sampling of the self-reflection and unflinching emotional openness that make Sherwood so intriguing on page and stage alike.

**On depression:**

“One thing I’m really passionate about is erasing the stigma regarding mental illness. People are finally starting to realize that depression is either the first or second most common chronic illness in the U.S. … We talk about world peace and famine and plague, and yes, of course those are issues we need to address. But why can we identify problems that exist within our species but not within ourselves? I don’t know why turning inward is just so uncomfortable for people. Depression is just as serious as cancer or heart attacks, so we’ve got to start confronting that and understanding how legitimate it is. When I was going through a lot of that stuff, I felt so isolated. And then the more I’ve talked to people and the more vulnerable I’ve been with people, the more I’ve been like, ‘Oh, my God, I’m not alone.’ And I’m sure someone else would benefit from hearing that.”

**On the mental health organization To Write Love on Her Arms (twloha.com):**

“They spread this message of hope. It’s not just like, ‘Think positive thoughts!’ It’s like, ‘We see you. You’re not alone. Hope is real. People need each other.’ When I found that website and their blog – their interns and guest artists write these pieces that are so intimate about things that they went through as far as mental health and illness and

**T-B: NATALIE SHERWOOD IN UNIVERSITY THEATRE PRODUCTIONS OF ARCADIA (FALL 2013); GROSS INDECENCY: THE THREE TRIALS OF OSCAR WILDE (FALL 2016); AND THE BURIAL AT THEBES (SPRING 2015).**
That’s my goal, that people see themselves in it and realize they’re not alone in the chaos, in the madness.”

NATALIE SHERWOOD

addiction and all that kind of stuff, but they do it in such a beautiful way – when I was in that dark place and I didn’t know what was going on, it was like somebody wrote it out for me and I kind of saw myself in it. If I hadn’t found that, I don’t know where I’d be. I don’t think I would have gotten the help that I needed. So ever since, that has been my goal, to tell people they’re not alone.”

On the intense themes and abstract structure of *A Good Little Rain*:

“Life is messy and you don’t remember things in a linear fashion. You don’t think back on your life like, ‘Well, I was born and then kindergarten and this happened.’ You’re like, ‘This happened at this age and I remember this really vividly, and this kind of maybe did this to me, and oh, my God, here’s this other thing years ago.’ You kind of jump around your life and piece it all together. So that’s how I decided to structure my story.

“It does confront some really tough stuff. So if you yourself are in an unstable place, I might not recommend it. Or I would, and it would help you feel seen and heard and recognized. It’s really up to whatever you can handle, but it does deal with chronic illness and loss and death and emotional abuse and sexuality and depression and self-harm – really tough stuff.
ALEX SMITH AS LEO AND NATALIE SHERWOOD AS MEG IN LEADING LADIES, SPRING 2016
PHOTO BY RON FOREMAN
“It’s a play that mirrors the messiness of life – its brokenness, its challenges. It’s not going to be an easy thing to see, because people really are going to see themselves in it, in a way, whatever that looks like. That’s my goal, that people see themselves in it and realize they’re not alone in the chaos, in the madness.”

On changing people’s perspectives:

“I think one of the most beautiful things I’ve seen out of this play so far was there was a staged reading of it in August, and there was a parent of a peer in the theatre who came up to me, and she was like, ‘I didn’t understand why people hurt themselves until tonight. They just don’t know any other way out of it.’ And it made it more human to her, instead of this abstract, ‘Oh, my god, how could you do that?’ It was like, ‘I get it. I wouldn’t do that but I see where you’re coming from.’ That’s all I could ask for from people seeing this, to be present and let themselves empathize.”

On embracing vulnerability:

“Theatre is a vulnerable profession. That’s what I had to accept to dig deeper into the work. At first it was like, ‘Oh, I get to pretend to be someone, and I get to perform and do this weird accent. This is so fun.’ And then I was faced with this role of Antigone [in Seamus Heaney’s The Burial at Thebes], and I was terrified, and worried I wouldn’t have the ability to express the gravity and the depth of emotion. I had to learn how to be vulnerable in front of people, and I had to learn how to do that in a very controlled way. There were nights when I would try to get myself in the headspace for the big scene of screaming and crying about my character’s dead brother, and I would slip into the headspace of ‘my mom died a year ago,’ and I would be on the verge of genuinely experiencing those emotions, and I’d have to pull myself back, like, ‘No, no – that’s the feeling you need, but we’re going to translate it to this character.’ It’s hard. But the pieces of art that have moved me the most have been so vulnerable. The artists that I admire are raw and present, and you feel like you know them through their work. You feel like you’re living through what they’re experiencing or perceiving. I had to learn the value of vulnerability.”

On the power of human connection:

“I’m someone that is empathetic, and I just see an inherent value in connections with human beings, whether that’s a stranger, the dude you bought your coffee from, or someone in another country. And we spend so much time trying to avoid feelings, when that’s literally what makes us human. Why not take advantage of it and embrace it and show each other we’re not alone? What a radical idea (laughs), but it’s so simple.”

Orla Swift was a theatre critic and arts reporter at The News & Observer and other newspapers for 20 years. She is now director of marketing and communications at Sarah P. Duke Gardens.

A GOOD LITTLE RAIN
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Sharon Herr Moore NC State LIVE Endowment
Mu Beta Psi Honorary Music Scholarship
NC State LIVE Endowment
NCSU Pipes and Drums Scholarship
NCSU Theatre Endowment
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Pearsall-Wilkinson Scholarship Endowment
James M. Payner Visiting Artist Endowment
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## TALLEY STUDENT UNION

**Floor 1**
- Starbucks

**Floor 2**
- Jason’s Deli
- Los Lobos Mexican Grill
- One Earth World Cuisine
- Port City Java
- Red Sky Pizza Company
- Talley Market
  - (Howling Cow & Yates Mill Bakery)
- Tuffy’s Diner

**Floor 3**
- 1887 Bistro

## NEAR CAMPUS

- **David’s Dumpling & Noodle Bar**
  - 1900 Hillsborough St
  - 919.239.4536
- **Gonza Tacos y Tequila**
  - 2100 Hillsborough St
  - 919.268.8965
- **Kabob and Curry**
  - 2418 Hillsborough St
  - 919.977.6974
- **Liquid State**
  - 1908 Hillsborough St
  - 984.200.8184
- **Mitch’s Tavern**
  - 2426 Hillsborough St
  - 919.821.7771
- **Players Retreat**
  - 105 Oberlin Rd
  - 919.755.9589

## CAMERON VILLAGE

- **Brixx Wood Fired Pizza**
  - 402 Oberlin Rd
  - 919.723.9370
- **Cameron Bar & Grill**
  - 2018 Clark Ave
  - 919.755.2231
- **Cantina 18**
  - 433 Daniels St
  - 919.835.9911
- **Piccola Italia**
  - 423 Woodburn Rd
  - 919.833.6888
- **Soca**
  - 2130 Cameron St
  - 919.322.0440
- **Tazza Kitchen**
  - 422 Woodburn Rd
  - 919.833.9463
- **Tupelo Honey**
  - 425 Oberlin Rd
  - 919.723.9353
- **Village Draft House**
  - 428 Daniels St
  - 919.833.1373
- **Bida Manda**
  - 222 S Blount St
  - 919.829.9999

## DOWNTOWN

- **Brewery Bhavana**
  - 218 S Blount St
  - 919.829.9998
- **Capital Club 16**
  - 16 W Martin St
  - 919.747.9345
- **Death & Taxes**
  - 105 W Hargett St
  - 984.242.0218
- **Humble Pie**
  - 317 S Harrington St
  - 919.829.9222
- **Irregardless Café**
  - 901 W Morgan St
  - 919.833.8898
- **Poole’s Downtown Diner**
  - 426 S McDowell St
  - 919.832.4477
- **The Raleigh Times Bar**
  - 14 E Hargett St
  - 919.833.0999
- **The Remedy Diner**
  - 927 W Morgan St
  - 919.803.4556
- **Tasti**
  - 137 S Wilmington St
  - 919.881.8333
- **Taverna Agora**
  - 326 Hillsborough St
  - 919.821.1240
- **Trophy Brewing Company**
  - 827 W Morgan St
  - 919.803.4849

- **135 Guest Rooms**
- **Event Spaces**
- **WXYZ Lounge & Terrace**
- **Free WiFi & Car Charging**
- **Gonza Tacos Y’ Tequila**
- **Jubala Coffee**

**Call us for our NCSU Rates**
FOR ONE DAY each spring, the third floor lobby of Talley Student Union becomes a pop-up art gallery.

Back in 2001, Arts NC State started purchasing the artwork of NC State students to hang in the old Talley. On a designated morning once a year, students would drop off their original pieces for possible purchase. In the afternoon, a committee would evaluate the work and agree on a few pieces to buy for the collection.

By the time the newly renovated Talley Student Union reopened in 2015, the collection had grown to 129 pieces. The space required to hang and store art was becoming a challenge.

Amy Sawyers-Williams, coordinator of arts outreach and engagement, had noted inquiries from faculty and staff about purchasing student artwork, and the concept of the pop-up sale emerged. In spring 2015, the annual art acquisition event was converted to the Student Art Sale, open to everyone – campus and community – to purchase art from NC State students. The students receive 100% of the proceeds. From 2015 to 2018, the sales tripled.

Students who enter their work in the art sale come from all over campus. Sawyers-Williams notes, “It’s incredible to see the art sale’s impact on our student artists – especially the students who have never previously sold their work. We now offer professional development programs for students, like an artist panel last year that we will host again in 2019.”

In 2017, Arts NC State received a generous gift to create the Visual Artist Award. At each year’s sale, one piece is selected for a $500 cash award, in addition to the purchase price of the chosen work.

The spring 2019 art sale takes place on Friday, April 12, 11am to 6pm. The event is open to the public. Learn more at go.ncsu.edu/studentart.

Arts NC State connects student artists and buyers
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As a Caldwell Fellow, immigrant and graduate of the Wilson College of Textiles, Lisbeth Arias spun her passion for design into a business that celebrates and supports artisans from her native Latin America. Ethically sourced textiles, modern style: That’s what can happen when students who Think and Do find extraordinary opportunities at NC State.

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NC State grads have launched dozens of companies in the last five years.

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