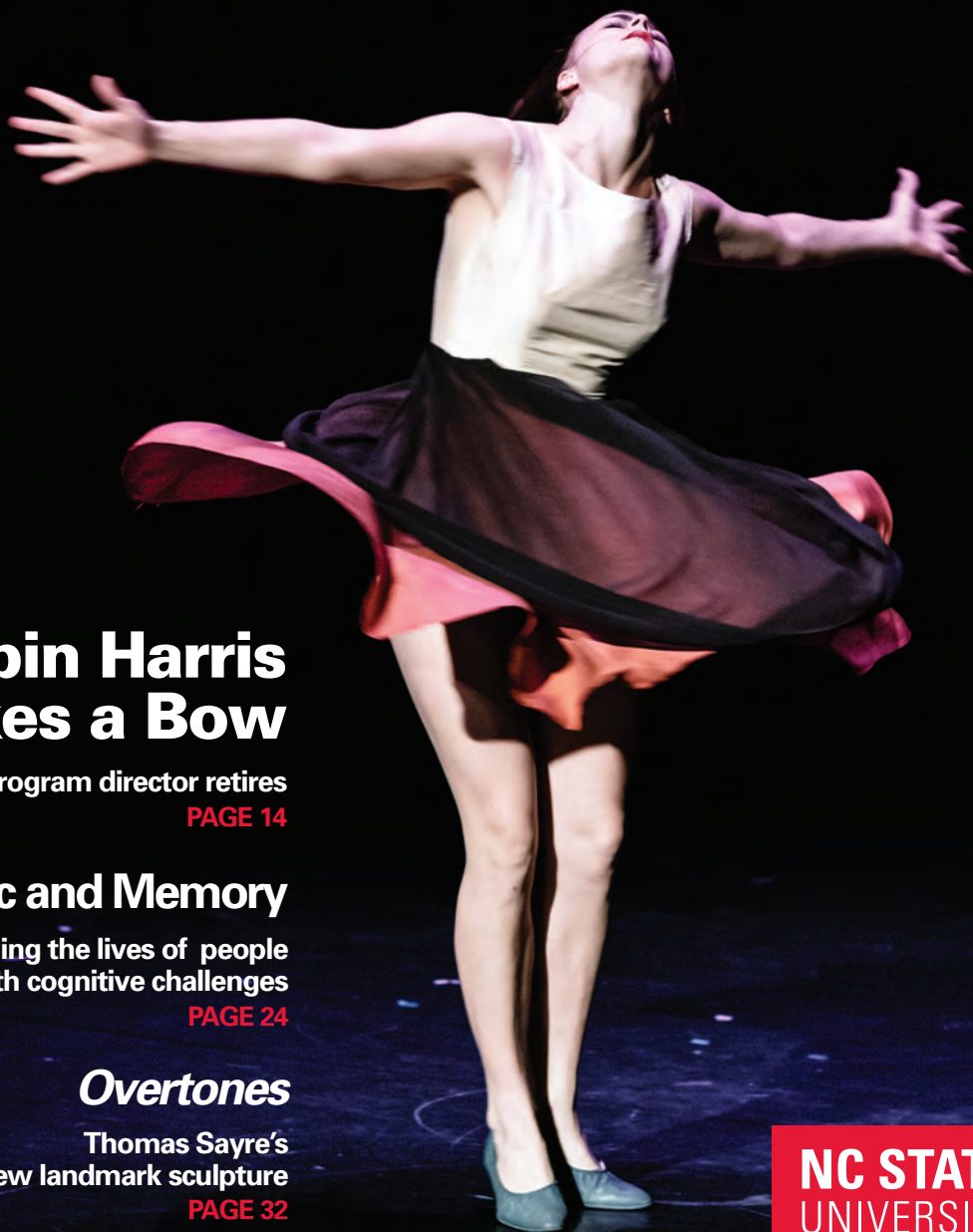


ARTS
#creative
state

#creativestate

The official magazine of Arts NC State

SPRING 2016



Robin Harris Takes a Bow

The dance program director retires

PAGE 14

Music and Memory

Enriching the lives of people
with cognitive challenges

PAGE 24

Overtones

Thomas Sayre's
new landmark sculpture

PAGE 32

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Dear Friends –

I want to take this opportunity to thank the numerous readers of the inaugural issue of *#creativestate* who took the time to relate their experiences with our new magazine. Overwhelmingly the response has been incredibly positive and even heartwarming, and we look forward to serving you in this issue and all future issues as well.

It's likely that as an arts supporter you recognize the media's and several elected officials' tendency to stress that attending college in a STEM (science, technology, engineering, mathematics) field is the key to success, as well as the several decades' long devaluation of the arts in education. What we know, and have mountains of scientific proof in support, is that an education in the arts is what frequently allows a STEM-field graduate to attain a higher degree of success in their career over their non-arts colleagues.

Here at Arts NC State we're committed to learning more about how our students learn. And the more we research the possibilities and analyze the outcomes, the more convinced we are that a marriage of STEM and the arts – STEAM – is best not only for our students, but best for all students.

In this issue of *#creativestate* you'll learn about some of the science-meets-art initiatives we have going on, and I for one am very excited about the results we are seeing and the upcoming performances and events we have related to these initiatives. Thank you for joining Arts NC State as we go into 2016 full STEAM ahead!

Rich Holly
Executive Director
Arts NC State

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ON THE COVER

Now in her fourth year in the NCSU Dance Company, senior Holley Holmes plans to graduate in May 2016 with a B.S. in statistics and a minor in economics. She grew up dancing in her hometown of Asheville, and was a recipient of the 2013-2014 Arts NC State Performing Artist Award. This photo is from Robin Harris' *forevermore*, a piece that will be performed as part of the Spring Concert on April 13 and 14 in Stewart Theatre.

PHOTO BY JILLIAN CLARK

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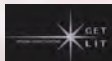
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The official magazine of Arts NC State

SPRING 2016 | VOLUME 1, ISSUE 2

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of the visual and performing arts programs of
North Carolina State University.

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



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Dr. Mike Mullen
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PHOTO BY NIKKI AGANBI

EVENTS

CALENDAR

2016 **SPRING**

NC STATE JAZZ ENSEMBLE I

- | | |
|----------------------|--------------------|
| ● NC STATE LIVE | ● DANCE PROGRAM |
| ● UNIVERSITY THEATRE | ● MUSIC @ NC STATE |
| ● THE CRAFTS CENTER | ● ARTS NC STATE |
| ● GREGG MUSEUM | |

JANUARY

- **Life's Little Dramas, The World of Puppets and Illusions**
D.H. Hill Library Exhibit Gallery
Through February 28, 2016
- **ArtsNow!**
Truitt Auditorium, Broughton Hall
January 19
- **Crafting For the Birds: A Challenge and Informative Talk**
The Crafts Center
January 25

FEBRUARY

- **John Pizzarelli**
Stewart Theatre
February 6
- **PMC Lecture Series: The Trout Quintet**
Stewart Theatre
February 7
- **Leading Ladies**
Titmus Theatre
February 11 - 21

● **Yamato – The Drummers of Japan**

Stewart Theatre
February 20

● **Jazz Ensemble I**

Stewart Theatre
February 25

● **Robin Moore: In Search of Lost Frogs**

The Crafts Center
February 25

● **Faculty Recital: Dr. Wes Parker, Trombone**

Stewart Theatre
February 26

● **Music of the British Isles**

Stewart Theatre
February 27

● **Gary Knight: Forensic Photography in Today's Criminal Justice System**

The Crafts Center
February 29

MARCH

● **Wind Ensemble**

Stewart Theatre
March 1

● **British Brass Band**

Stewart Theatre
March 2

● **Minor Music Recital: Zachary Verbos, saxophone**

Price 120
March 4

● **An Evening with Kevin Lyman, Vans Warped Tour founder**

State Ballroom, Talley Student Union
March 15

● **Eva Johannes: Exploring the Micro-World – Where Science Meets Art**

The Crafts Center
March 16

● **Panoramic Dance Project**

Stewart Theatre
March 16 & 17

● **INK**

Kennedy-McIlwee Studio Theatre
March 17 - 19

● **Cameron Carpenter**

Stewart Theatre
March 19

● **ArtsNow!**

Kennedy-McIlwee Studio Theatre
March 22



JOHN PIZZARELLI

PHOTO BY JIMMY KATZ

● **Mu Beta Psi A Cappella Fest**

Stewart Theatre

March 31

APRIL

● **NC State Choirs Spring Concert**

Stewart Theatre

April 1

● **The Very Hungry Caterpillar**

Stewart Theatre

April 3

● **Music Minor Student Showcase**

Price 110

April 5

● **Student Art Sale**

Talley Student Union, 3rd floor

April 5 & 6

● **Ladies In Red**

Stewart Theatre

April 6

● **Dr. Jekyll and Mr. Hyde**

Titmus Theatre

April 7 - 17

● **CONTRA-TIEMPO**

Stewart Theatre

April 9

Mon-Sat:
10-9

Sun:
11-6

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ACOUSTIC AFRICA

● Performing Artist Award Competition

Price 110
April 13

● NCSU Dance Company Spring Concert

Stewart Theatre
April 13 & 14

● Grains of Time

State Ballroom, Talley Student Union
April 16

● Acoustic Africa featuring Habib Koité & Vusi Mahlasela

Stewart Theatre
April 16



PANORAMIC DANCE PROJECT

PHOTO BY JILLIAN CLARK

● Raleigh Civic Symphony: The Great Animal Orchestra Symphony

Stewart Theatre
April 17

● Jazz Ensemble II

Stewart Theatre
April 18

● Wind Ensemble

Stewart Theatre
April 19

● British Brass Band

Stewart Theatre
April 20

● Jazz Ensemble I

Stewart Theatre
April 21



THE VERY HUNGRY CATERPILLAR

● State Chorale

Stewart Theatre
April 22

● Raleigh Civic Chamber Orchestra: Peter and the Wolfpack

Stewart Theatre
April 24

● The Swingles

Stewart Theatre
April 27



FOR **TICKETS**

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NC STATE WIND ENSEMBLE

PHOTO BY ROBERT DAVEZAC

#creativestate

VIGNETTES

ALEX MILLER RECEIVES THE BOWERS MEDAL OF ARTS

The Friends of Arts NC State (FANS) Board of Advisors presented the 2015 Bowers Medal of Arts to **N. Alexander Miller III**, in recognition of the unique role he has played in establishing Arts NC State as a vibrant and engaging organization that NC State students, faculty, staff, and the broader community know today. Alex was honored at an award ceremony in the newly renovated Stewart Theatre on September 29.

Alex Miller retired from his position as Vice Provost for Arts NC State in 2014 after 29 years of service to NC State University. During his career, he played a leading role in each of Arts NC State's major accomplishments. Together with colleagues and volunteers, Alex led the creation of the Arts NC State organization

in 2000, providing a unified, central home for the university's visual and performing arts programs.

At the same time, Alex and his fellow arts leaders established the Friends of Arts NC State (FANS), an organization committed to supporting and advocating for NC State's arts programs. Soon thereafter he had the foresight to establish a development office for Arts NC State, a decision that dramatically increased private funding for the arts and made possible two successful building campaigns for the renovation of Thompson Hall, and the future home of the Gregg Museum of Art & Design at the site of the historic chancellor's residence on Hillsborough Street.

Alex also oversaw the launch of initiatives aimed at heightening

student success through engagement with the arts, including the Arts Village (a vibrant living and learning residential community), the Student Art Purchase, and the Creative and Performing Artist Awards. In addition to serving Arts NC State as an administrator, Alex has enriched the campus as a performer, acting and singing in University Theatre productions and in Music Department performances.

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. During his tenure as director of the University Student Center, 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.



PHOTO BY BECKY KIRKLAND

Chancellor Randy Woodson, Retired Vice Provost Alex Miller, and Friends of Arts NC State board chair Bing Sizemore.

ART2WEAR RUNWAY SHOW 2016

Consider it a major NC State bucket list item.

Art2Wear is celebrating its fifteenth year as a student-organized runway show. One of the most anticipated campus events of the year, the show presents fashion, costume and wearable sculpture created by the students of the College of Design and the College of Textiles at NC State.

Organized and hosted by the College of Design's Art + Design department, Art2Wear challenges audiences and designers to question the boundaries and conventional definitions of fashion. Students are encouraged to explore new fashion ground and create new design pathways by blending technical skill with innovative technology.

This year's show takes place in the State Ballroom of Talley Student Union on April 22. For details and tickets, visit design.ncsu.edu/art2wear.



PHOTO BY BECKY KIRKLAND



The NCSU Libraries is now accepting submissions for the 2016 Code+Art Student Visualization Contest. Graduate and undergraduate students, individually or in groups, who are interested in creative coding, generative art, animation, or data visualization are invited to create visualizations for any of the four large video walls at the James B. Hunt Jr. Library, including the 20-foot wide Art Wall.

Participants will compete for cash prizes. All entries that are technologically viable and appropriate will be displayed on one of four video walls in Hunt Library and viewed by thousands of visitors every month.

Libraries have long been places where people have explored new ways of interacting with information. The video walls at the Hunt Library were installed to create a dialogue with library visitors and show the work of students and faculty at the university.

Deadline for entry is March 15, 2016. See full details at lib.ncsu.edu/codeart.

SAVE THE DATE FOR THE STEPS

There is one bright spot to a presidential election year: it means the **Capitol Steps** will be back in Stewart Theatre!



Mark your calendar now for Saturday, September 10, 2016, when the funniest political comedy troupe in the nation returns to NC State for two shows. Tickets will go on sale this summer.

For almost thirty-five years, the Capitol Steps have been putting politics and scandal to music. They began when Reagan was president and ketchup was a vegetable. As fans know, they're the only group in Washington that attempts to be funnier than the Congress.



Sunday, April 24 at 4pm
Stewart Theatre

PETER AND THE WOLFPACK!

Joined by special guest narrator **Harry Shearer** (*The Simpsons*, *This Is Spinal Tap*, *Saturday Night Live*), the Raleigh Civic Chamber Orchestra (conducted by Peter Askim) performs one of the most loved compositions of all time, *Peter and the Wolf*. In a special new version created especially for NC State – *Peter and the WolfPack!* – Shearer (the voice of 23 of the characters on *The Simpsons*, including Mr. Burns, Smithers and Ned Flanders) tells the tale of Peter's encounter with the Wolf, with the instruments of the orchestra representing the characters. This afternoon of compelling storytelling, laughter and great music is perfect for the whole family.



TERRY THIRION

WHERE DID THE FROGS GO?

Did you know that North Carolina's amphibian diversity is among the highest in the world? And that around the world, amphibians are going extinct at an alarming rate?

The **Disappearing Frogs Project** uses art to focus on one simple message: amphibians are critical to the health of our planet and ultimately to the health of humankind. The project is dedicated to creating interactive art installations to raise awareness of the global decline and disappearance of frogs and other amphibians.

The Disappearing Frogs Project was created in 2013 by Charlotte-based artist Terry Thirion. She is using art to demystify science, and communicate complex ideas in a form that's understandable to the public. Mobilizing the collective power of artists as interpreters forms a vital link in the scientific communication chain. The Disappearing Frogs Project creates synergy between artists and scientists by communicating the magnitude of the global amphibian decline and its potential effects on species extinction.

This spring, the Crafts Center is hosting the Disappearing Frogs Project exhibition, February 1 through March 3. For more details about the exhibition, visit go.ncsu.edu/frogs.

GREATER THAN THE SUM OF ITS PARTS

As if you needed another reason to visit Stewart Theatre – beyond the many wonderful performances presented in the space by the programs of Arts NC State – you can now enjoy rotating exhibitions in the glass cases that were added in the lobby during the Talley renovation.

One of the first, on display through spring 2016, is a collection of found object sculptures by James Troyer. A tip of the hat to Aristotle: these fascinating sculptures indeed underscore how something beautiful can be created from unlikely elements.

Dr. James R. Troyer (1929-2014) was a faculty member of NC State's Department of Plant & Microbial Biology (formerly the Botany Department) from 1957 to 1995. A lifelong gifted artist, his hobbies included oil painting, drawing, cartooning and writing poetry. After retiring, he continued to maintain an office in Gardner Hall, where he began assembling whimsical art works made from parts of broken scientific instruments, defunct computers, worn out machinery, and other "found objects" salvaged from the botany lab. He gave many of these sculptures to friends and colleagues. In 2015, Professor Troyer's family donated thirty of the remaining pieces to the Gregg Museum of Art & Design – now on display for the first time, just outside Stewart Theatre.





Richard Blackford

THE GREAT ANIMAL ORCHESTRA: A SYMPHONY FOR ORCHESTRA AND WILD SOUNDSCAPES

In commemoration of Earth Month and in conjunction with community, university, educational and local business partners, the NC State Music Department and Raleigh Civic Symphony will present the East Coast premiere of The Great Animal Orchestra Symphony on Sunday, April 17 at 4pm in Stewart Theatre.

The concert will be the focal point of a sustainability symposium hosted by the orchestra in cooperation with the NC State Sustainability Office and Earth Week committee, and is supported by a grant from the NC State Sustainability Fund. The performance will complement a series of activities highlighting issues of sustainability and the relationship of humans, animals and the environment.

The Great Animal Orchestra Symphony (GAOS) is a powerful musical work, composed by renowned British composer Richard Blackford in close collaboration with Dr. Bernie Krause. Using Krause's vast library of almost 5,000 hours of soundscape recordings as both inspiration and sonic palette, Blackford's composition combines live orchestral music with recordings of animals in their natural environments, made by Krause over 45 years of scientifically based research in the field of soundscape ecology. Visceral in both its musical and sonic components, the work touches on themes that are central to the current scientific and cultural conversations about man, animals, the environment and the relationship between them all.

The NC State students participating in the orchestra are both undergraduates and graduate students, and represent a wide variety of majors and fields, many directly related to the issues raised by the GAOS. Though none of the students are music majors, the orchestras give the students an opportunity to pursue their passion for music while simultaneously working at a high level in their given fields.

The symposium will include keynote lectures by Richard Blackford on the intersection of the science and the music, the musical construction of the GAOS and cross-disciplinary collaborative process.

Visit go.ncsu.edu/animalorchestra for details on the symposium.

2016 STUDENT ART SALE

Since 2001, Arts NC State has purchased original artwork of NC State students. A committee of staff, students and local artists review the submitted work and choose pieces to purchase. The chosen works become a part of the permanent collection of Arts NC State and hang in Talley Student Union or selected locations on campus.

In 2015, the sale was opened to the public. The public sale dates for 2016 are Tuesday and Wednesday, April 5 and 6, 3-7pm. The sale will take place on the third floor of Talley Student Union.

Currently enrolled, full-time NC State students can submit artwork to be purchased by NC State or the public. To learn more about submitting or purchasing artwork, visit go.ncsu.edu/studentart.

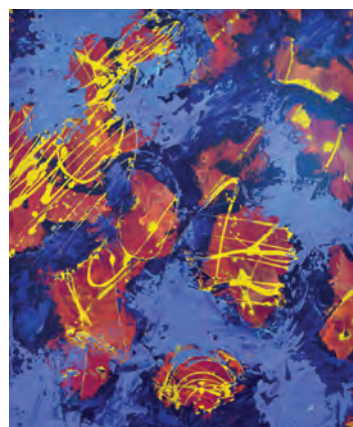


PHOTO BY ROGER WINSTEAD

Fireworks by Claire Hider (fashion and textile management), acrylic and golden on canvas, purchased by Arts NC State at the 2015 Student Art Sale.



STATE CHORALE HEADS TO IRELAND

St. Patrick's Cathedral in Dublin. Kylemore Abbey in Galway. St. Mary's Cathedral in Killarney. These are but a few of the concert venues that await the NC State Chorale as they set off to Ireland in May 2016 for the choir's second international tour. The Chorale will spend nine days touring, learning, and most importantly, singing their way throughout the beautiful Irish landscape.

During the trip, the Chorale will perform four concerts, one in tandem with a local Irish choir. Of course, the choir will perform classics of Irish music such as *Danny Boy*, and settings of poetry by William Butler Yeats. But just as importantly, the Chorale will also bring the music of the Americas with them to share with our Irish friends. Repertoire will include musical settings by modern American composers, several African-American spirituals, and also music from the Caribbean.

In May 2014, the State Chorale completed its first international tour to Italy, with performances in Assisi, Florence, Rome, and the Vatican. It was the opportunity of a lifetime for the students. The members of the current choir look forward to sharing a new musical adventure, and are busily fundraising to subsidize the cost of the trip. The chance to perform internationally is a rare student experience, one that presents great opportunity to learn and grow as musicians and as informed citizens in the world.

The NC State Chorale is the premier vocal ensemble at NC State University. Dedicated to upholding the highest standards of the choral art and the collegiate choral tradition, the State Chorale is comprised of approximately 50 student singers, all of whom are earning degrees in fields other than music.

GREGG MUSEUM EMERGES FROM THE MUD

There may be a bit of wisdom in those insipid old clichés that sometimes get trotted out by well-meaning folks at annoyingly inopportune times, like, "Into each life, a little rain must fall," or, "Without the valleys, there can be no peaks."

But when spoken at a building site they can sometimes come across as more frustrating than comforting. Between October and December, nearly double the normal amount of rain fell on the construction workers struggling to build NC State's new Gregg Museum of Art & Design, often turning the site into a proverbial Red Sea of slippery clay mud.

Nevertheless, the hard-hatted crews gamely took on the elements and managed to dig the huge "valley" where the museum's art treasures will eventually get stored below the future galleries, safely snug in a climate-controlled underground environment surrounded by stout concrete walls and protected by a state-of-the-art security system.

For the first time since 1927, the lower portions of the historic Chancellor's Residence (home to generations of NC State's First Families) also saw the light of day – but only long enough to be treated with 21st century weather sealant and insulation. With any luck, they may never be seen again.

By January, the first beams and struts of skeletal steel began rising over the concrete foundations, finally making it possible for passersby to envision the full scope of the future Gregg Museum. Before long, some of the cultural peaks in the museum's vast collections will emerge again, as new exhibitions grace its walls for the first time.



PHOTO BY MATTHEW GAY



PHOTO BY BRUCE FRANCE

David Briggs, director of High Point Theatre, presented the 2015 Mary Beth Treen Award to Sharon Moore.

SHARON MOORE, 2015 MARY BETH TREEN AWARD RECIPIENT

At the Performing Arts Exchange in Baltimore in September, **Sharon Moore**, director of NC State LIVE, was presented the 2015 Mary Beth Treen Award, awarded annually by South Arts to a respected member of the performing arts presenting and touring community.

Treen, now retired from Mary Beth Treen Artists Management, served as a mentor for students, artists, managers, presenters, and others who are engaged in the presentation of the performing arts.

Sharon Moore has been with NC State LIVE (formerly NCSU Center Stage) for 29 years. She worked with PlayMakers Repertory Company on the University of North Carolina campus in Chapel Hill before coming to NC State in 1986. At NC State LIVE, she and the staff offer a diverse multi-disciplinary program that encourages community and campus engagement.

Sharon was a founding member of the North Carolina Presenters Consortium in 1991, serving on the Executive Board until 1998 and as President 1998-2000. She has participated on the boards of the Association of Performing Arts Presenters, Arts Access, the North Carolina Jazz Network, the North Carolina Dance Alliance and Arts North Carolina, on grants panels for the NC Arts Council, and currently serves again on the NCPC Executive Board.

South Arts, a nonprofit regional arts organization, was founded in 1975 to build on the South's unique heritage and enhance the public value of the arts. The Performing Arts Exchange, or PAE, is an annual performing arts booking, showcasing and professional development conference, managed by South Arts and hosted by a different eastern city each year. PAE is the primary marketplace and forum for performing arts presenting and touring – artists and work, ideas, learning and information – in the eastern US.

MU BETA PSI TURNS 90

One of the nation's oldest music fraternities, Mu Beta Psi has been dedicated to music service, excellence, and fellowship for 90 years.

Mu Beta Psi was founded right here at NC State on November 5, 1925 by Major Percy W. Price. Percy "Daddy" Price – namesake of Price Music Center – was in charge of the military band at first, then became the founder and director of the Music Program at the university. Today the fraternity has active chapters in North Carolina, Virginia, Michigan, New York and New Jersey.

The dedicated students of Mu Beta Psi support the NC State Music Department through service. They set up shells, risers, chairs, and stands for Music Department concerts, and assist the Marching Band at home football games, carrying and setting up equipment, running errands, and providing apples for our band and any visiting bands.

DANCE LANGUAGE



PHOTO BY JILLIAN CLARK

BY KATE DOBBS ARIAIL

"Dance is a language, a way to process and understand the world around us." So says the NC State Dance Program's home page. That seemingly simple sentence sums up the viewpoint of Robin Harris, who has been the program's director for 30 years. She came to dance from language. As an undergraduate, Harris majored in French. She was interested in the structures and nuances of languages.



As a freshman at The Ohio State University, Harris discovered modern dance. "I finished my French degree in three years so that I could dance," she said. "I didn't consider myself an artist at the beginning." She earned her graduate degree in dance at Ohio State, but followed her language interests to focus on theory and Labanotation, a system for analyzing and recording movement that remains highly useful in preserving aspects of the ephemeral art, even far into the digital imaging age. Harris learned and taught choreographic craft, but thought she'd go on to teach theory and Labanotation.

After completing her graduate degree, Harris picked Raleigh as an up-and-coming spot, and a likely place to start her career. She started teaching at Enloe High School, where she began choreographing dances on the students, and in the process, refined her own value system.

"I started choosing projects based on my own personal history, and from our common history," Harris said. In a twist on the then-common quip about the personal being political, Harris realized that "from the specific, you can talk about the universal."

By the time she was hired by NC State University in 1986 to teach a modern dance class and other courses, Harris was also clear on another key component of her dance aesthetic: "It is not just content that's important: craft is essential, and that's what I teach here. The structure itself needs to give information about the idea."

After a year, Harris founded the NCSU Dance Company in 1987.

"We had no funding. Zero funding." But Harris had a clear idea about how dance could thrive at State.

Her approach to dance-making parallels the "form follows function" dictum of 20th century Modernism, which was well-known in the Design and Architecture Schools, and her evidence-based choreographic process that relies on truth to source materials echoes both the craft process and the scientific method. While art-making might be out of the experiential zone for most NC State students, rigorous research and analysis, and a concomitant pursuit of the truth, are not. So was born a program that – without offering a major, without even its own studio – has become renowned throughout the state and around the country.

• • •

Diane DeFries and Harris had known each other in graduate school, and reconnected when DeFries became the executive director of the American



PHOTO BY JILLIAN CLARK

"HAD NOT THIS ACCIDENT BEFALLEN HER"

College Dance Association. DeFries makes the point that Harris' way of spinning straw into gold – whether building a program or making a dance – is intrinsic to her character. "I came to understand that mining the richness of limitations defines her unique artistic voice. In a field where 'more' is highly valued – more performers, more movement, more lights, more energy – Robin shows how 'less' can be incredibly powerful. The quiet of her work reveals amazing strength. Her craft is impeccable and her art is profound."

Both in her own art and in her teaching, Harris emphasizes research to acquire information needed to develop a vocabulary for the content. She creates a journal for each dance she develops, collecting and collating emotional, visual and verbal material, musical ideas and of course, choreographic notations. All that "tangible evidence" of the ideas, feelings and images in play informs the dance-making.

"I encourage movement vocabulary developed especially for the specific content," she says. Just as she does, Harris' students start with an idea – often something from daily life, or a big emotional experience. Then comes research into its aspects, in order to invent expressive physical vocabulary. From that basic movement language, the choreographers build phrases, and find the overall structure that best

reinforces the idea. This working method allows student dancers and choreographers to make strong art, but it requires real commitment of time and heart, and the willingness to stretch physically, emotionally and intellectually.

Commenting on the many NC State students who have performed at the ACDA regional conference and the National College Dance Festival, DeFries adds, "The NCSU student dancers who worked with Robin were remarkable in their maturity of performance. In addition, the student choreography I was privileged to see did not resemble Robin's, but her guiding hand was evident in the clear conceptual focus of the dance."

"The work in this program requires honesty, so we have to strip away a lot of things from the normal student-teacher relationship," Harris says. "Because the work in the company is content-driven, I have to get to know them – so it is like a family that way. We really do love them for who they are. What makes them a company is a common approach to the work. They don't have to be alike."

That, and the 20 hours per week the NCSU Dance Company members commit to spending in the studio each week – the same amount of time spent in practice by varsity athletes.

"We establish a strong work ethic," said Harris, "and also help them manage and prioritize. They are good at it – they are already good time managers. I recognized from the beginning who my students were, and valued that. I had these super-smart students bringing what they knew and their problem-solving abilities from their major disciplines into the creative process." Where some might have seen the lack of a dance major as a problem, Harris has used it as an asset, drawing students and their knowledge bases from all over the university. In turn, "the process we go through in the Company, the values can be applied in other disciplines."

Dr. Fay Cobb Payton is an associate professor in NC State's Poole College of Management who is studying how that works. "I initiated the project and wanted to

collaborate with the Dance Department as a lover of the arts. I am particularly interested in the link between STEM majors and dance (some call this STEAM) [with the added A for arts]. Nonetheless, often students (as I was in my formative years) are directed to choose... that is, you cannot do both dance (arts) and a STEM discipline. I am interested in the engagement to enable students to 'do both' as a complement, not as an either-or proposition."

An exemplar of the possibilities for "STEAM" is Ashley Walls White, a Ph.D. student in the mathematics department who also holds a B.S. and M.S. in mathematics as well as a B.S. in Philosophy from NC State. "This is my ninth year at NC State and my ninth year of involvement with the NCSU Dance Company," says White. "The NCSU Dance Company

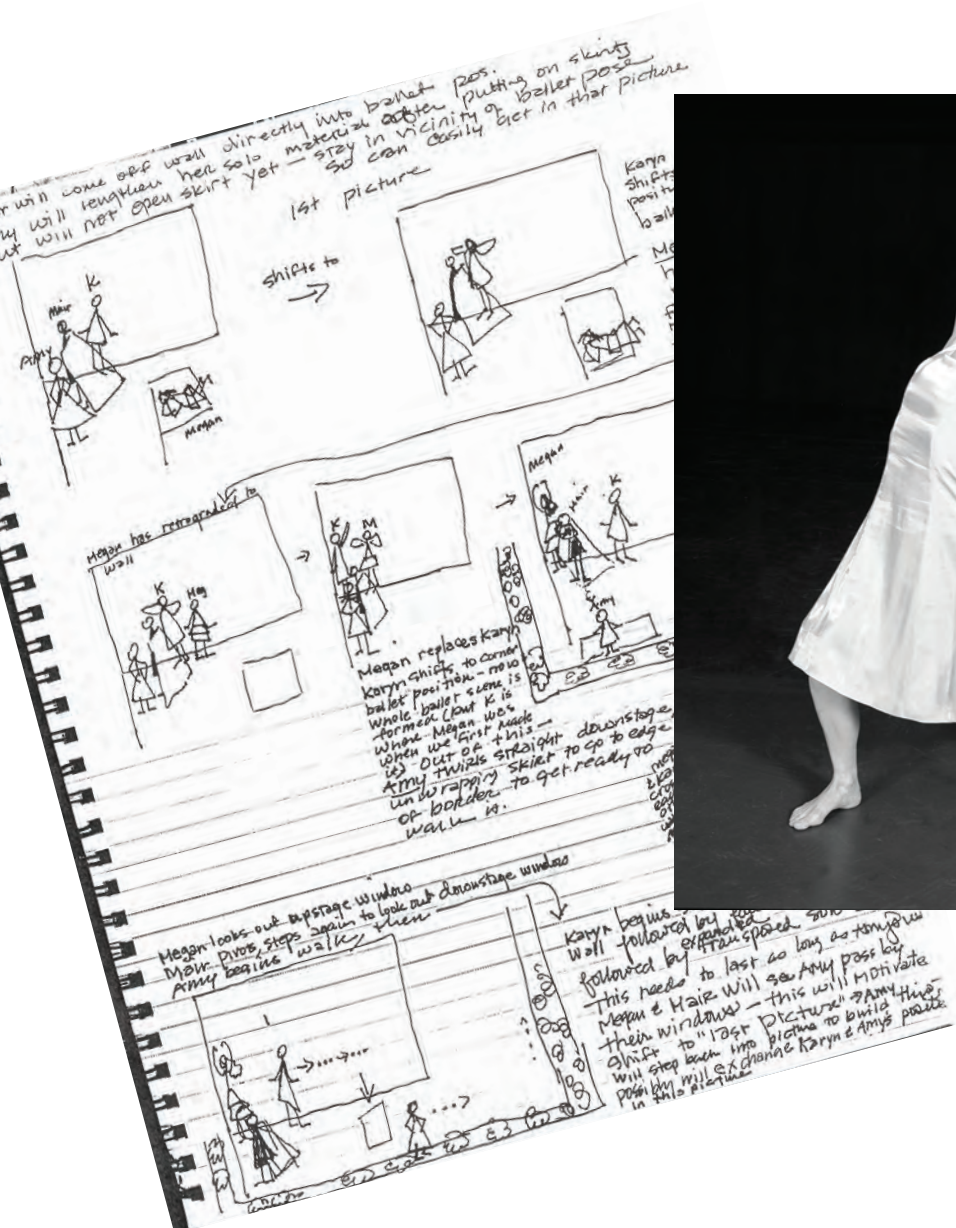


PHOTO BY STEPHEN AUBUCHON

LEFT, A PAGE FROM HARRIS' JOURNAL FOR "BLUE INTERIORS"

ABOVE: "LOOKING YOUNG" FROM "HOW TO"

**"TABLE IN THE
HALL" FROM
"DEDICATION"**



PHOTO BY BENJAMIN SCOTT

is immeasurably important to me, it has been the experience that has influenced and shaped me most as a person while at NC State; it's where I learned to be an artist and a human. I've always said that from a broad perspective, in math, or in philosophy, or in dance making I'm doing the same thing – invoking a line of inquiry and following a logical path to come up with a solution or answer to that inquiry.

"Robin Harris taught me a clear and comprehensive approach to choreographic craft that makes inquiry in choreography as logical and straightforward as writing a proof in mathematics or arguing a point in philosophy; which is not to say that any of those things are easy, or accomplished without a great deal of creativity and care. Laban Movement Analysis and dance theory that Robin introduced to us in the Company were actually the inspiration for my Masters project in mathematics, *An application of Abstract Algebra to Modern Dance Composition*, and

I presented results from this work in the MoSAIC (Mathematics of Society, Art, Industry and Culture) conference hosted by NC State in 2015."

Sometimes, though, Harris' students have been dancer-choreographers through and through. A prominent Raleigh example is Carol Kyles Finley, professor and director of dance at Meredith College, another hub of modern dance. Speaking as a former student, a colleague – she and Harris set work on each other's students – and director of a college dance program, Finley says "I have been inspired by Robin's creative process, work ethic, and vision since meeting her as undergraduate at NC State in Spring of 1989. After taking several classes with her in modern, ballet, and composition, I joined the NCSU Dance Company under her direction.

"I felt then, and know directly now, that participation in a rich, well-developed co-curricular program in dance is impactful to every aspect of academic, community,

and professional life. Robin in particular is so process oriented that her students leave NC State with highly effective problem solving skills that can be applied in any field. She teaches and lives by creative principles that are admirable for their purpose and spirit; she put NC State dance on the map."

DeFries, the American College Dance Association director, concurs: "At ACDA events, all kinds of dance programs come together to share work and dance. The particular strengths of the NC State program – Robin's vision, the dancers' maturity in performing these challenging works, the student choreography – are shared with hundreds of dancers as well as adjudicators. These strengths have been recognized over the years through the selection of 17 faculty and student dances for regional conference gala performances and seven dances for the National College Dance Festival. This is a remarkable honor for any dance program, but it is an exceptional tribute to a non-major program. Under Robin's leadership, NC State has been a clear presence in dance in higher education both regionally and nationally."

• • •

Robin Harris came to teach a class, and created something of far greater scope and significance than

anyone had dreamed in 1986. After 30 years, half her life, she will retire at the end of the spring 2016 semester. When she arrived at NC State, "Dance was not connected to any other arts programs." Now Dance is part of Arts NC State, where, she said, "the arts have been growing and flourishing... All the programs are strengthening and developing on their own, so collectively we are stronger."

"I so appreciate the career I've had here. I've had such meaningful relationships with my students: who they are has contributed to who I am. I've been able to develop as a teacher and an artist in an honest way, and to be the mother to my children I needed to be."

"Being a choreographer is at the center of who I am, so I'll still choreograph. I'll still keep working," says Harris.

A choreographer knows the moment when a leap is called for; a dancer knows its instant. Harris knows it's time to leap toward a new dance, a new vocabulary, in the language structure of her invention.

"I want to organize the structure of my life differently now." Expect tangible evidence. ●

Kate Dobbs Ariail has written widely on the arts since 1988. The Five Points Star, her cultural criticism blog, can be found at thefivepointstar.com.

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CONTRA-TIEMPO
URBAN-LATIN DANCE THEATRE
APRIL 9 IN STEWART THEATRE



PHOTO BY BIANCA SAMAD

NC State LIVE Spring 2016

JOHN PIZZARELLI

Saturday, February 6 at 8pm
Stewart Theatre

What a guy! We get more requests for John Pizzarelli than any other artist who has performed here. He's witty, utterly charming, has an amazing voice, and is a jaw-dropping guitarist. Pizzarelli is renowned for his rich, original interpretations of songs from the Great American Songbook mixed with contemporary classics.

YAMATO – THE DRUMMERS OF JAPAN

Saturday, February 20 at 8pm
Stewart Theatre

Breathtaking! The young men and women of Yamato turn the ancient Japanese art of taiko drumming into a heart-pounding spectacle of athleticism, precision and exhilarating musical expertise. "The Yamato show is a genuinely theatrical experience, delivered with balletic grace and infectious humour." – *Times Online (UK)*

CAMERON CARPENTER

Saturday, March 19 at 8pm
Stewart Theatre

We think he relishes his bad boy reputation. Cameron Carpenter is having a ball smashing the stereotypes of organists and organ music, all the while generating worldwide acclaim. Celebrated for his flawless technique and flamboyant style, he'll be playing the International Touring Organ – a monumental digital organ of his own design. This organ was officially introduced with two Lincoln Center concerts in March 2014.

THE VERY HUNGRY CATERPILLAR & OTHER ERIC CARLE FAVOURITES

Sunday, April 3 at 3pm
Stewart Theatre (Kidstuff Series)

Eric Carle's classic story of the wonderful adventures of a very tiny and very hungry caterpillar is one of the most successful children's books of all time. Mermaid Theatre of Nova Scotia will bring a delightful and imaginative black light adaptation of three of Carle's beloved books: *The Very Hungry Caterpillar*, *Little Cloud* and *The Mixed-Up Chameleon*.

CONTRA-TIEMPO

Saturday, April 9 at 7pm
Stewart Theatre

Inspired by Shakespeare's *The Tempest*, and Oya, the Afro-Cuban deity of wind and storms, choreographer Ana Maria Alvarez harnesses her unique urban-Latin movement approach to create a visually stunning and thought-provoking evening of dance performance. *Agua Furiosa*, CONTRA-TIEMPO's newest work, merges call and response, a live vocalist, fierce physicality and the performers' own personal multicultural narratives. Audiences will walk away from *Agua Furiosa* impacted and inspired to locate themselves inside the complex and transforming conversation of race in America.

This performance is funded in part by a grant from South Arts in partnership with the National Endowment for the Arts and The Andrew W. Mellon Foundation.

YAMATO – THE DRUMMERS OF JAPAN
FEBRUARY 20 IN STEWART THEATRE



PHOTO BY MASA OGAWA

PHOTO BY THOMAS GRUBE



CAMERON CARPENTER
MARCH 19 IN STEWART THEATRE

ACOUSTIC AFRICA FEATURING HABIB KOITÉ & VUSI MAHLASELA

Saturday, April 16 at 8pm
Stewart Theatre

The fourth installment of Acoustic Africa's exhilarating journey focuses on the richness of the African traditions of voice and song, featuring two beloved singers. A modern troubadour with extraordinary appeal, **Habib Koité**'s musicianship, wit and wisdom translate across cultures. Hailing from the musically prolific West African nation of Mali, the guitarist and composer has been named the biggest pop star of the region by *Rolling Stone*. An accomplished guitarist, percussionist, composer and poet – with a pure and commanding voice – South Africa's **Vusi Mahlasela** sang a message of peace during the anti-apartheid movement. His music is uplifting and beautiful, blending folk, pop, and traditional African music.

THE SWINGLES

Wednesday, April 27 at 8pm
Stewart Theatre

Today's London-based Swingles are an international a capella phenomenon – seven young and versatile voices who deliver folk ballads, funk jams and fugues with equal precision and passion.



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MELODIC MEMORIES

**NC State students help older adults
connect with music of their past**

BY ORLA SWIFT

In a dance unlike any that freshman Skye Zambrano has tried before, she places her fingers in the outstretched hand of the elderly woman in front of her. The woman, Lila*, smiles warmly as their eyes meet, and she begins swinging their hands side to side, then up and down, bouncing to a lively salsa beat.

Skye can't hear the beat, but Lila can, and that's all that matters. In this joyful moment, Lila is dancing with a dear friend at a family reunion, at a nightclub, or perhaps a street festival pulsing with noise and laughter.

It could be any of those places, or none, but what's important is this: she is not sitting in a chair at a table in an elderly care center in Durham. She is wherever her memories have brought her in that moment, as the strains of familiar music flow from an iPod to her headphones and into her eager mind.

The pair met through Music & Memory, a national nonprofit organization that seeks to enrich the lives of elderly people who have Alzheimer's, dementia or other cognitive and physical challenges by providing them with iPods and other digital devices filled with familiar music.

Senior CommUnity Care of North Carolina, a Durham-based program that serves elderly residents in Wake, Durham and parts of Granville counties, contacted NC State University after receiving Music and Memory certification and a grant enabling it to purchase 30 iPod Shuffles and headsets, and \$1,500 worth of iTunes gift cards. They hoped to interest some students in downloading music and loading it onto the iPods.

Amy Sawyers, coordinator for arts outreach at Arts NC State, and ►

PHOTO BY AREON MOBASHER







THIS TINY IPOD SHUFFLE CAN
HOLD HUNDREDS OF SONGS

PHOTO BY AREON MOBASHER

the instructor for the Arts Forum, an experiential arts course that students living in the university's Arts Village are required to take, saw potential for a deeper involvement. In the Arts Forum, students attend 12 arts events per semester, selecting from a list of 100 classes, workshops, performances and other opportunities. Sawyers asked if the students could come to Durham and work directly with the elderly participants. From that proposal, the local Music and Memory Project was born.

"My background is in applied arts, and I see tremendous value in students not only experiencing art as audience members but using art to engage with their community via service-related work," says Sawyers. "My master's thesis was about creating an intergenerational storytelling project, and I saw firsthand how using art as a platform for sharing in an intergeneration space was really rewarding for all involved."

Skye, a math and math education major who loves music and how it makes her feel, eagerly signed up. After her first of three visits, she was sold on the program's restorative power.

"Having a passion for music, I can see how music has effects on my life, but to see how it affected the residents was completely eye-opening," she wrote in an email to Sawyers after her first visit. "It was amazing to watch how certain people started off sleeping, watching television, being silent, or not being

at all interactive. Once the headphones came on, the excitement just flooded them. There was a man who rarely communicated with the workers; he began making verbal sounds once his iPod started playing. While his words were slurred and not understandable, he had still made his own progress."

Skye was immediately at ease with the participants on the second visit, sitting quietly with them but keenly sensitive to whatever level of communication they sought. With one man, that amounted to only an occasional smile or nodding to a shared rhythm. With Lila, there was something deeper, in part because Skye understood Lila's native Spanish, but also, Skye speculated, because she reminded Lila of someone from her past. Lila offered chatty observations to Skye throughout her visit, occasionally reaching out to touch Skye's face or stroke her hair.

Nearby, Davis Ranson, a junior majoring in biomechanical engineering, scrolled through iTunes to find more music for the iPods. The top requested genres – garnered from the participants' relatives and staff members who had come to know them – were Latin, gospel, Hindu and country music. At a nurse's request, she was now gathering Selena tunes for Lila, because Selena makes Lila want to get up and dance.

Davis says she got involved in Arts Village to provide some balance with her highly technical studies. Her role this year is to drive students to arts events, but



LILA AND SKYE

PHOTO BY AREON MOBASHER

she was eager to participate more actively in this special project.

"I thought it would be a good opportunity to see how the arts continue to play a role in people's lives beyond just appreciating creativity," she said. "I'm not sure what I was expecting when I came here, but it's been really neat how everybody seems to respond in different ways."

Kyra Schor, community outreach coordinator for New York-based Music & Memory, said she loves how students are beginning to get involved with the organization.

"At Music & Memory, we believe that the power of our program comes from meaningful interactions that personalized music playlists help spark," Schor says. "Thus, the most important benefit of student volunteer organizations is the human connection and compassion they bring to care organization residents on a regular basis."

Sawyers hopes to expand the Music & Memory Project for the spring semester, opening it up to all NC State students and inviting Music Department students in particular.

"I am really proud of our Arts Village students for leading this effort," she says, "and for reaching outside of their campus community into the Triangle community to use art as a vehicle for community building and service."

They'll have plenty of opportunities with Senior CommUnity Care, which is now using the iPods daily in two activity rooms, according to marketing manager Kimberley R.P. Ladue. They're also considering seeking a grant to provide additional music therapy programs.

"Truly, the gift of music – the power that it brings and the benefits of being able to reach someone thought to be unreachable – is priceless," she says. "But so is the lesson that the students may have gleaned: that we come in all shapes and sizes, we grow to be many things, and each of us is worth reaching out to." •

**Lila's name was changed for this article, in order to adhere to federal health care privacy regulations.*

MORE INFORMATION:

musicandmemory.org

seniorcommunitycarenc.org

arts.ncsu.edu/about/arts-outreach

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



**FIDDLER ON THE ROOF,
FALL 2015**

PHOTO BY RON FOREMAN

University Theatre

Spring 2016

LEADING LADIES

February 11 - 24

Titmus Theatre

In this hilarious comedy by the author of *Lend Me A Tenor* and *Moon Over Buffalo*, two English Shakespearean actors, Jack and Leo, find themselves so down on their luck that they are performing "Scenes from Shakespeare" on the Moose Lodge circuit in the Amish country of Pennsylvania. When they hear that an old lady in York, PA is about to die and leave her fortune to her two long lost English nephews, they resolve to pass themselves off as her beloved relatives and get the cash. The trouble is, when they get to York, they find out that the relatives aren't nephews, but nieces!

By Ken Ludwig

DR. JEKYLL AND MR. HYDE

April 7 - 17

Titmus Theatre

On the fog-bound streets of Victorian-era London, Henry Jekyll's experiments with exotic "powders and tinctures" have brought forth his other self – Edward Hyde. Now, two sides battle each other in a deadly game of cat-and-mouse to determine who shall be the master and who the slave in this new and shocking version of Robert Louis Stevenson's classic tale of depravity, lust, love and horror.

Adapted by Jeffrey Hatcher



ANON(YMOUS),
FALL 2015



PHOTO BY RON FOREMAN

THEATREFEST 2016: BREAK OUT THE DEERSTALKERS!

University Theatre's TheatreFest 2016 will salute the grand lady of mystery, Agatha Christie.

The season will include one of her most intriguing and popular works, *The Hollow*, as well as *Something's Afoot*, a musical, satirical salute to Christie's *Ten Little Indians*. This full-scale musical will offer laughs, tingles, toe-tapping songs and aha! moments galore.

University Theatre is also putting a little behind the scenes magic into the summer with some very limited, special original events guaranteed to add spice to your visits with Agatha. Please visit theatre.arts.ncsu.edu for details and performance schedule.

The folks at University Theatre are unpacking the deerstalker hats and magnifying glasses in anticipation and, as they sing in *Something's Afoot*, "We owe it all to Agatha Christie!"

The TheatreFest season will run June 3-26, with performances in Thompson Hall. Tickets will go on sale **Thursday, April 7**.

TheatreFest 2016 is funded in part by the City of Raleigh based on recommendations of the Raleigh Arts Commission.

DUCK HUNTER SHOOTS ANGEL,
FALL 2015



PHOTO BY RON FOREMAN

JUST ADDED

INK

March 17 - 19

Kennedy-McIlwee Studio Theatre

A new play by William Stewart, winner of the 2014-15 Arts NC State Creative Artist Award.



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RALEIGH'S LATEST LANDMARK HONORS THE NC STATE BELLTOWER

BY KATE DOBBS ARIAIL

Artist Thomas Sayre has been working in Raleigh for many years now, and has made several significant pieces that mark transitional moments in the city's maturation. Since the 1980s, when Sayre and partner Steve Schuster formed Clearscapes Architecture and led some of the first wave downtown redevelopment, Sayre has been an important voice in the conversation about the built environment, and the effect of its physical and visual qualities on the people who inhabit it.

Sayre's latest contribution to the cityscape has particular relevance for NC State. *Overtones*, located outside of the Aloft Hotel on Hillsborough Street, directly across from the landmark NC State Belltower, is both an homage to the memorial tower, and a new landmark in itself.

Throughout his career, Sayre has been notable for his refined combination of intellectual abstraction and tactility, and for his unerring sense of scale. *Overtones*, 51 feet tall, holds its own with the architecture around it. Made of highly polished curved steel strips visibly supported from within by a nexus of linear star shapes around a central axis, it shimmers in the light, changing to the view with perspective and time. It's a visual representation of how a bell

PHOTO BY BECKY KIRKLAND



makes sound, the aural wave-forms made visible to the eye. But the way the sculpture apparently changes with viewer position and time of day also offers a representation of how we perceive sound, depending on our relationship to its source during its duration.

Like the sound from a peal of bells, the general form of *Overtones* swells and diminishes. But due to the use of highly reflective material, the sculpture also provides a visual analog to the urban soundscape, in which many sounds break upon each other to create a multi-textured flow. The sculpture fractures and repeats reflections of everything encircling it – it echoes – in such a way that its firm and definite structure seems as insubstantial as a reflection in moving water. And like all successful sculpture, it activates the space around it.

Although it does not project a particular image, like the wonderful *Cree Shimmer Wall* which

Sayre designed in 2009 for the side of the Raleigh Convention Center, *Overtones* continues Sayre's exploration of spatial geometries through the simplest of forms, and the effects of light on those forms and on viewer perception. Another example in downtown Raleigh is the *Pas de Chat* pool in Lichtin Plaza fronting Raleigh Memorial Auditorium. *Overtones'* closest artistic ancestor, though, is Sayre's monumentally scaled *Gyre* (1999), with its three enormous earth-cast rings, on the grounds of the NC Museum of Art. Like *Overtones*, its power depends upon its simplicity and scale; its impact depends upon the light and the viewer's physical relationship to it. And in both pieces, there is music at the reverberant core. ●

Kate Dobbs Ariail has written widely on the arts since 1988. The Five Points Star, her cultural criticism blog, can be found at thefivepointstar.com.



THE SEPTEMBER 2015 NC STATE LIVE RESIDENCY WITH BANDALOOB INCLUDED AN OUTDOOR PERFORMANCE ON THE SIDE OF THE NEW ALOFT RALEIGH, WITH THE AERIAL DANCERS PERFORMING ALONGSIDE THOMAS SAYRE'S *OVERTONES*.

PHOTO BY THOMAS C. SHAW



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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

Liquid State

1908 Hillsborough St
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2426 Hillsborough St
919.821.7771

Players Retreat

105 Oberlin Rd
919.755.9589

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919.755.2231

Cantina 18

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919.835.9911

Faire

2130 Clark Ave
919.307.3583

Sugarland

2031 Cameron St
919.835.2100

Tazza Kitchen

432 Woodburn Rd
919.835.9463

Tupelo Honey

425 Oberlin Rd
919.723.9353

Village Draft House

428 Daniels St
919.833.1373

DOWNTOWN

Beasley's Chicken + Honey

200 South Wilmington St
919.322.0127

Busy Bee Café

225 South Wilmington St
919.424.7817

Capital Club 16

16 West Martin St
919.747.9345

Chuck's

237 South Wilmington St
919.322.0216

Fiction Kitchen

428 South Dawson St
919.831.4177

Five Star Restaurant

511 West Hargett St
919.833.3311

Flying Saucer

328 West Morgan St
919.821.7468

Gravy

135 South Wilmington St
919.896.8513

Humble Pie

317 South Harrington St
919.829.9222

Irregardless Café

901 West Morgan St
919.833.8898

The Oxford

319 Fayetteville St
919.832.6622

The Pit

328 West Davie St
919.890.4500

Poole's Downtown Diner

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Our State supports the North Carolina Presenters Consortium (NCPC) with a monthly listing in the magazine of exciting professional arts and entertainment events.



CRAFTING FOR THE BIRDS

This spring, the 16th annual Birdhouse Competition returns to the JC Raulston Arboretum here at NC State. The contest takes place on April 2, 2016, and builders of all ages may submit entries. Creations from past competitions have ranged from barrels of laughs to studies in craftsmanship and beauty.

New this year, there will be a category just for NC State students. In advance of the April 1 submission deadline, the Crafts Center will be working with student groups to build birdhouses from a variety of media.

George Thomas, director of the Crafts Center, hopes to see a collection of student-built birdhouses inspired by the NC State campus. "Could you imagine what a birdhouse would look like if reflecting those living in the Engineering Village or maybe Arts Village? What would an Honors house look like or maybe a house made by a design student or maker enthusiast? How about a fraternity house, sustainable house, Habitat or even a GLBT house... and then there's the entrepreneur house, an absolute



Tile birdhouse by Crafts Center instructor Marina Bosetti.

must see! It would be cool to see 3D printed houses, houses made from recycled materials, and maybe even some redbird houses that scream 'Go Pack!'"

In addition to the student group sessions, the spring Crafts Center class lineup includes multi-week classes for building birdhouses from clay, gourds and wood – tiny homes perfectly suited for North Carolina bluebirds, wrens, and nuthatches. ●

Visit ncsu.edu/crafts to learn about birdhouse building.

Visit go.ncsu.edu/birdhouse for details on the competition at the Arboretum.

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Living History

The past is made present at NC State. Using the immersive spaces at the Hunt Library, digital humanities researchers have joined colleagues in engineering, architecture and computer science to bring historic speeches to life. Now, with funding from the National Endowment for the Humanities, they're creating open-source tools so others can follow their lead.

Our digital humanities projects bring the past to life:



Paul's Cross

Poet John Donne's
1622 plea to support a king



Virtual MLK

Martin Luther King Jr.'s call
for peaceful protest



Lost Pavilion

Queen Victoria's
19th-century artistic lab