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#creativestate

The official magazine of Arts NC State
FALL 2017

It's Suddenly Real

PAGE 20

Passion for Grace in the Everyday

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Theatre Students Think and Do

PAGE 40

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PHOTO BY MARC JACKSON

Dear Friends –

As we enter the exciting start of a new school year, so, too, is it a time of exciting new beginnings for Arts NC State.

Many readers are familiar with the construction of the new home of the Gregg Museum of Art & Design, and we take you further on that journey in this issue. We are thrilled that construction is complete and the official opening of the museum will be on Saturday, August 26. For those of you who have contributed time, energy or resources to the project, we cannot thank you enough. For all, whether you can attend the opening or visit at a later date, we look forward to welcoming you to Raleigh's newest arts destination.

Significant to the ongoing efforts of the Gregg Museum is a generous gift from Robert Black and Ormond Sanderson. As you'll learn from our feature article about them, their engagement with the Gregg aligns perfectly with their lives as artists and arts patrons. Their gift will ensure inspiring exhibitions and educational opportunities at the Gregg Museum for generations to come.

As students complete their studies and incorporate experiences in the arts to complement their degree program, those of us in Arts NC State know their career will be enhanced by their arts experiences. Teal Lepley is one such recent alumna, with a degree in English and multiple credits in University Theatre. A well-deserved recipient of our Creative Artist Award, her path to writing the winning play is a clear statement of the value of an NC State education that includes the arts.

Thank you for your support of Arts NC State, and I look forward to meeting many of you throughout this year.

Rich Holly
Executive Director
Arts NC State

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ON THE COVER

The majestic magnolias on the front lawn suggest a curtain being parted to reveal the new home of the Gregg Museum of Art & Design. Old meets new, with a magnificent contemporary wing adjoining the stately Georgian-style home that served as the official residence of all NC State chancellors from 1928 to 2011.

PHOTO BY ROGER WINSTEAD

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The official magazine of Arts NC State

FALL 2017 | VOLUME 3, ISSUE 1

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
Music Department
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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For advertising information, contact Rory Kelly Gillis at 919.933.1551 or rory@durhammag.com.

Arts NC State
3140 Talley Student Union
Campus Box 7306
Raleigh NC 27695
arts.ncsu.edu
artsnstate@ncsu.edu

Mark K.S. Tulbert
Director of Arts Marketing

Ticket Central: 919.515.1100
Administration Offices: 919.513.1800

This magazine was not produced or mailed with state-appropriated funds.

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2016 WEDDINGWIRE COUPLES' CHOICE AWARDS
2015 WEDDINGWIRE COUPLES' CHOICE AWARDS
2014 WEDDINGWIRE COUPLES' CHOICE AWARDS

2017 DIAMOND AWARD
2016 DIAMOND AWARD

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, art on paper, 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 free collecting and exhibition 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.
gregg.arts.ncsu.edu

MUSIC DEPARTMENT

The Music Department 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

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EVENTS CALENDAR

2017 **FALL**

- NC STATE LIVE
- UNIVERSITY THEATRE
- CRAFTS CENTER
- GREGG MUSEUM
- DANCE PROGRAM
- MUSIC DEPARTMENT
- ARTS NC STATE



**PANORAMIC
DANCE PROJECT**
PHOTO BY JILLIAN CLARK

AUGUST

● **Joumana Medlej: Art in Times of Crisis**

Crafts Center
August 15-October 30

● **The Quadrivium Project plays Led Zeppelin**

Stewart Theatre
August 24 & 26

● **Gregg Grand Opening Celebration**

Gregg Museum of Art & Design
August 26

● **Show and Tell – Celebrating the Collection of the Gregg Museum of Art & Design**

Gregg Museum of Art & Design
August 26-December 31

● **A Door is not a Window – Herb Jackson Paintings**

Gregg Museum of Art & Design
August 26-January 28

● **Treasures of Native America – Selections from the Drs. Norman and Gilda Greenberg Gift**

Gregg Museum of Art & Design
August 26-April 29

SEPTEMBER

● **Lucky Plush Productions: free informal showing of Rooming House** (a work in progress)

Stewart Theatre
September 15

● **Pride & Prejudice**

Titmus Theatre
September 21-October 1

● **John Pizzarelli Quartet with Catherine Russell: Billie & Blue Eyes**

Stewart Theatre
September 23

● **Creative Kufi calligraphy workshop**

Crafts Center
September 25-29

● **Artist reception: Joumana Medlej**

Crafts Center
September 28

OCTOBER

● **Aquila Theatre: Sense & Sensibility**

Stewart Theatre
October 3

● **The Exonerated**

Kennedy-McIlwee Studio Theatre
October 18-29

● **Philadanco! and Rennie Harris Puremovement**

Stewart Theatre
October 18

● **Jazz Ensemble I**

Titmus Theatre
October 20

● **Theatreworks USA: Pete the Cat (Kidstuff)**

Stewart Theatre
October 22

**ACAPPOLOGY**

PHOTO BY ROBERT DAVEZAC

**NC STATE JAZZ**

PHOTO BY ROBERT DAVEZAC

● **Fall Choral Collage**Unitarian Universalist Fellowship of Raleigh
October 22● **Harold Lopez-Nussa Trio**Stewart Theatre
October 26● **SoJAM A Cappella Festival**Various venues
October 28-29● **Wind Ensemble**Stewart Theatre
October 31**NOVEMBER**● **Ladies in Red**Stewart Theatre
November 4● **Raleigh Civic Chamber Orchestra**Stewart Theatre
November 5● **Beowulf, Lord of the Bros**Titmus Theatre
November 9-19



LADIES IN RED

PHOTO BY ROBERT DAVEZAC

● **Red Baraat**

Stewart Theatre
November 11

● **Acappology**

Stewart Theatre
November 12

● **Dance Program Fall Concert**

Stewart Theatre
November 16-17

● **Wolfgang A Cappella**

Stewart Theatre
November 18

● **Holiday Crafts Fair**

Crafts Center
November 18

● **Raleigh Civic Symphony**

Stewart Theatre
November 19

● **Jazz Ensemble II**

Stewart Theatre
November 20

● **Jazz Ensemble I/Wind Ensemble Holiday Concert**

Stewart Theatre
November 30

DECEMBER

● **Choral Holiday Concert**

Stewart Theatre
December 1

● **Grains of Time**

Stewart Theatre
December 2



FOR TICKETS

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NC STATE JAZZ

PHOTO BY MARK TULBERT

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VIGNETTES

SHREDDING COMPETITION: A NEW RHYTHM FOR ARTS ENTREPRENEURSHIP

The interdisciplinary nature of the arts programming and curricula at NC State cultivates well-rounded students who will find themselves equipped to face a variety of artistic challenges.

Such a student is Daniel Cece, drummer for local progressive metal band Krosis. The band recently signed with 10 and 8 Management, picked up their first album contract from a major heavy metal label, and had a nationwide tour in summer 2017. Cece gained sponsorship from Xcel Drumsticks, Souldtone Cymbals and Anchor Drums. He has every reason to look forward to his career in music.

Daniel feels his experience at NC State as a student of the arts entrepreneurship program has been an integral part of the band's recent triumphs. "It's been such a privilege to learn all the business and marketing aspects of the arts as an industry, specifically in music," says Cece. "I attribute so much of the band's success to this program, and to having Dr. Gary Beckman as a mentor."

Cece believes his academic experience at NC State has had a positive impact on his career in ways that he could not have received from any other institution. "NC State was always the most practical and pragmatic choice for me," he says. "From the beginning, it just seemed like the most all-encompassing and diverse option for me, in terms of all the resources it provides,



PHOTO BY CHRISTY PETERSON

and the ways I could be empowered as a professional artist while still getting an academic degree in another field."

Though NC State is widely known for its excellence in STEM fields, Cece views the arts entrepreneurship minor as the university's "hidden gem" that, when paired with his major in communication media, equipped him with the ultimate arsenal for a young professional artist in a field that relies so heavily on self-promotion. "NC State and the arts entrepreneurship program have given me so much freedom to pursue my passion, and I couldn't be more grateful for that."

Cece is on track to graduate at the end of the fall 2017 semester. He plans to release a full-length concept album with Krosis on their soon to be announced label in 2018. — *Areon Mobasher*

33RD ANNUAL HOLIDAY CRAFTS FAIR

The Saturday before Thanksgiving means one thing around here: it's time for the annual Holiday Crafts Fair at NC State. Enjoy one-of-a-kind works by more than 40 of the Crafts Center's local artists, representing a variety of media: clay, fibers, glass, jewelry, sculpture, painting, wood, photography and more! Saturday, November 18, 10am-5pm. Admission is only \$2 per person, or \$5 per family.



Turned pepper mills by Crafts Center instructor Alan Leland.

TO BABA CHUCK, WITH LOVE

In the last three years, the students of NC State's Panoramic Dance Project have developed skills and memories they will long cherish.

They had the opportunity to learn from a teacher who *The New York Times* called "America's foremost master of African dance," Raleigh native Charles R. Davis, respectfully and affectionately known as "Baba Chuck."

A distinguished teacher, choreographer and ambassador for dance, Davis passed away at his home in Durham on May 14. He founded the Chuck Davis Dance Company in New York in 1968 and, in 1982, returned to his native North Carolina to create the African American Dance Ensemble. He was also the founder (1977) and longtime artistic director of DanceAfrica, an annual festival based at the Brooklyn Academy of Music.

Anyone who was fortunate enough to experience Davis' larger-than-life presence learned the motto he lived by: "Peace, Love and Respect... For Everybody."

"It has been such an honor and a privilege to have him in the studio for the past few years," director of the NC State Dance Program Tara Mullins said about Baba Chuck. "Sometimes I had to pinch myself when he came in! His voice commanded attention, his heart was completely open and full of love, and his work was breathtaking."

Davis worked with Panoramic Dance Project students on *Operation Breadbasket* (2014), *Bi-nKa-bi (Bite Not One Another)* (2015), *Finale* (2016) and *Eli* (excerpt from *Laura Nyro Suite*) (2016-17).



AUSTEN 200 AT NC STATE

To commemorate the 200th anniversary of Jane Austen's death, NC State LIVE and University Theatre join forces with NCSU Libraries for a series of Austen-centric events, to include interactive video art, panel discussions, film screenings, and pop-up performances.

The main events are productions of both *Pride & Prejudice* and *Sense & Sensibility*.

University Theatre's *Pride & Prejudice* runs September 21 through October 1 in Titmus Theatre. Directed by Mia Self – and featuring John McIlwee as Mr. Bennet – this comedy was adapted by Jon Jory from one of the most beloved romance novels in English literature.

For one show only on October 3 in Stewart Theatre, NC State LIVE presents Aquila Theatre's wildly inventive new adaptation of *Sense & Sensibility*. Seduction, courtship, love, heartbreak and surprise abound in this classic romantic comedy revolving around the lives of two sisters after the untimely and unexpected death of their father.

Special discounts will be available to patrons attending both productions. Visit go.ncsu.edu/austen200 for details.

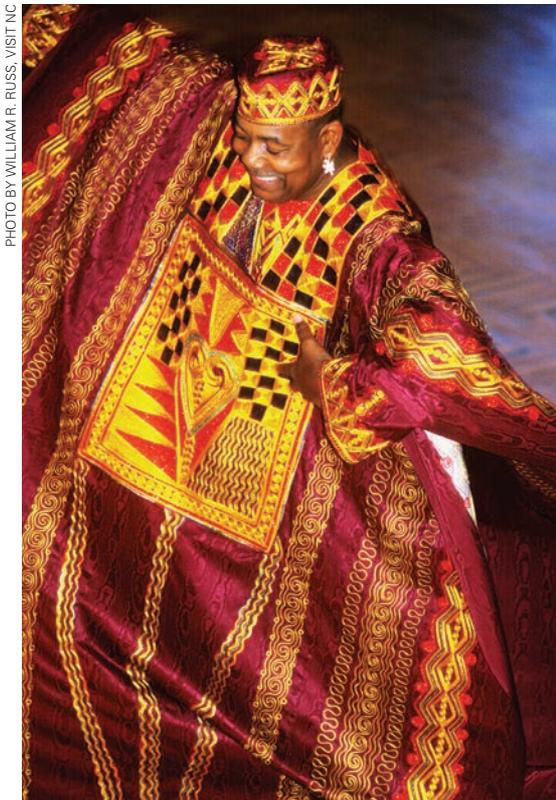


PHOTO BY WILLIAM R. RUSS. VISIT NC

KEYS TO SUCCESS

For students, what makes Arts NC State unique? At NC State, students from all academic disciplines can have both a substantial academic experience in their major as well as one in the arts.

Daniel Hueholt – a double major in meteorology and mathematics – is fully able to exercise his lifelong passion and talents through the piano performance minor in the NC State Music Department, under the instruction of Dr. Olga Kleiankina.

Having started piano lessons at age four, Daniel's life has always been filled with music. He has competed in Music Teachers National Association competitions several times, and won at the state level to compete in regionals just before starting his education at NC State. He has won concerto competitions and performed with the Wilmington Symphony Youth Orchestra. In March 2017, he performed a challenging program in the North Carolina Federation of Music Clubs' collegiate competition at UNC Greensboro and won second place; all of his competitors were music majors.

"State's piano performance program gives at least as much instruction and experiential training as you'd get in any other music minor," says Hueholt. His experience in the piano performance program has been shaped by the one-on-one teaching style employed by Kleiankina. "She's allowed me to choose my own repertoire and build my own path – all with her guidance, of course – which allowed me to really grow into myself as an artist. She has such an eye for technique, but also has a strong sense of musicality and interpretation, which I would argue is even more important than just technique."

One of the standout pieces from his studies, as well as one of his favorites to play, is Scriabin's "Black Mass Sonata." Daniel describes it as a massive, largely atonal work. It is completely different from music he was accustomed to and likely would not have experienced had Kleiankina not introduced him to it.

Hueholt feels that his academic dedication to hard sciences certainly has a close relationship to



PHOTO BY ROBERT DAVEZAC

his passion for music, though it was not always this way. It was not until he began a dual-enrollment program when he was in high school that he took his first calculus course and realized the relationship between math and music. "I would grow to learn that the kind of math that I enjoy doing is theoretical and very abstract, almost like 'art math'," Daniel says. "There are definitely some comparisons you can draw between that and music, especially in terms of interpretation and what you can do with the technical elements... rather than just doing what's on the page."

Beyond the realm of coursework and training, Hueholt is able to exercise his musical talents further by performing with local ensembles such as the Raleigh Civic Symphony, and providing accompaniment for vocalists in various audition and performance settings, some of whom are students in the vocal performance minor at NC State.

Daniel encourages his peers who may have given up piano upon attending NC State to check out the piano performance program: "It is here, it is real, and it is awesome." – *Areon Mobasher*

FULL CIRCLE

When Carol Fountain Nix came to NC State the first time, she was 12 years old, attending Kay Yow's eponymous basketball camp. Little did she know that she would return to NC State – many times.

Nix came to Raleigh in 1987 to do her graduate work at the College of Design and eventually started her own business in downtown Raleigh called NIXdesign, a renowned brand design firm which she grew to over 15 people and \$1.2 million in business – until 2008 when the economy crashed. Nix downsized the firm and began to teach digital media courses, landing back at NC State as an associate professor of the practice at the College of Design. There she led a series of collaborative user experience courses, bringing in engineering students to work with design students with Deutsche Bank as a sponsor. Additionally, she developed the college's brand and marketing platform. In March, Nix became



PHOTO BY AREON MOBASHER

the new director of the university's Crafts Center, taking the helm after previous director George Thomas retired.

"It's an honor to be here at the Crafts Center," Nix said. "This is such a special place on campus with such a rich history and promising future. I am constantly delighted and astounded by the quality of work that is created here."

As an entrepreneur, designer and practicing artist, Nix brings

new vision to the Center. "I have big shoes to fill – my predecessors built this place into what it is today. My goal is to move the Center forward with new innovations, enhancements and advanced programming while preserving the rich legacy and unique personality of this valuable resource on our campus," she said. "I have a great team here and we're all dedicated to making the Crafts Center a hub of creative energy for all students as well as faculty, staff, alumni and the community."

LIZA'S NEW LEADERSHIP ADVENTURE

Liza Wade Green, associate director of NC State LIVE, has been selected to join the third cohort of the Association of Performing Arts Professionals' (APAP) Leadership Fellows Program (LFP).

Launched in 2015, and developed in partnership with the University of Southern California's Arts Leadership Program, the LFP is a 20-month-long program for mid-career performing arts professionals.

"The Leadership Fellows Program examines core questions around content and scope of leadership development for the performing arts field. It highlights, supports and helps participants understand and define the many reaches of leadership and its capabilities through peer-to-peer mentoring and creating a community of support," says Mario Garcia Durham, president and CEO of APAP.

APAP has been committed to leadership development in the changing ecology of the performing arts industry, providing avenues for



PHOTO BY MARC JACKSON

members to expand and strengthen their leadership skills. Through this program, the fellows sharpen their sense of engagement with the arts presenting community and develop leadership skills.

Prior to joining the NC State LIVE staff in November 2016, Green was development manager and artist services associate with The Field, a nonprofit organization that provides fiscal sponsorship and professional and creative development services to performing and media artists in New York City. She earned an MFA in performance and interactive media arts from CUNY Brooklyn College, and is co-creator and producer of The Institute for Psychogeographic Adventure.

The Association of Performing Arts Professionals, based in Washington, D.C., is the national service, advocacy and membership organization dedicated to developing and supporting a robust performing arts presenting field and the professionals who work within it. Each January, APAP presents the annual APAP|NYC conference, the world's leading forum and marketplace for the performing arts.

NEW NILE PROJECT ALBUM RECORDED IN NORTH CAROLINA

NC State LIVE's groundbreaking presentation of The Nile Project residency in spring 2017 leaves behind more than memories of amazing music and inspiration for future sustainability efforts. There's also an album.

While in North Carolina, the Nile Project musicians spent several days in the high-end studio of Manifold Recording in Pittsboro, laying down tracks for their third album, *Tana*. Scheduled for release in summer 2017, the new recording is named for the lake that serves as the source of the Blue Nile in Ethiopia. Arts NC State served as co-executive producer of the project.



PHOTO BY HABI GIRGIS

Copies of the new album are available online at nileproject.org.
Check out photos of the recording process at go.ncsu.edu/tana.

INTERNATIONAL PERSPECTIVES IN DANCE

At age fourteen, Maria Potepalova performed in the United States for the first time. A native of St. Petersburg, Russia, she was a member of the Golden Gates Cultural Program, a collection of folk-based performing arts ensembles composed of artists from Russia, Georgia, Ukraine and Kazakhstan, representing and sharing their respective cultures on tour throughout the country.

Having danced since age six, Maria began her career in St. Petersburg in one of the city's leading youth ensembles. Her repertoire consists of a myriad of folk dances originating from Russia, Ukraine and Hungary, as well as other European countries, all with a primary focus on Russian tradition. By the time she was pursuing her bachelor's degree in public relations from St. Petersburg State University, Maria had performed in China, Bulgaria, Italy, Finland and Estonia.

Upon finishing her undergraduate degree, Potepalova returned to the United States and earned her M.A. in communication here at NC State. She then began her work with the Dance Program – both as the marketing assistant and a teacher of master classes – and serves



as a leading coordinator for the Triangle Russian Festival.

Maria feels a personal connection to the way that arts experiences are provided for students at NC State. "I think Arts NC State is very unique within the university as a whole," she says. "Students here can truly experience dance, receive very deep training in dance, and take several master classes... In my experience back in St. Petersburg, I had to travel an hour from my university to continue my dance training, to keep doing what I had done all my life, just because I was not majoring in dance... I really appreciate all that NC State does for non-arts majors." – *Areon Mobasher*



PHOTO BY ROBERT DAVEZAC

THE QUADRIVIUM PROJECT PLAYS LED ZEPPELIN

What better way to start the school year than with a Led Zeppelin tribute concert! Featuring NC State faculty members Katherine Annett-Hitchcock (Textiles), Gary Beckman (Arts Entrepreneurship), Tommy Holden (Health and Exercise Studies), Rich Holly (Arts NC State) and Tom Koch (Music), The Quadrivium Project is both NC State's faculty rock band as well as an educational vehicle to discover and explore entrepreneurial opportunities for students related to contemporary live music making. Come enjoy a fun evening of Zep music-making, learn about cool student projects, and perhaps even sing along.

**Thursday & Saturday, August 24 & 26 at 8pm
Stewart Theatre**

NC STATE MUSIC HOSTS SOJAM

In late October, the NC State Music Department will host SoJam, a weekend-long a cappella extravaganza produced by The Contemporary A Cappella Society (CASA). All four of the Music Department's a cappella ensembles – Acappology, Grains of Time, Ladies in Red and Wolfgang – will take part in welcoming guests to campus.

Jam-packed with concerts, competitions, master classes and hands-on workshops led by some of the biggest names in the vocal music industry, SoJam has established itself as one of the most exciting a cappella gatherings in the world, providing opportunities for professional groups and clinicians to mix with students and singers of all levels.

JOUMANA MEDLEJ: ART IN TIMES OF CRISIS

The Crafts Center, in collaboration with the NC State's Khayrallah Center for Lebanese Diaspora Studies, will host artist-in-residence Joumana Medlej, September 25-29.

Joumana Medlej is a Lebanese calligraphy artist, trained by a master in Beirut and now living in England. Her body of work encompasses drawing tutorials, graphic design, illustration, comic books, digital games and children's literature.

Joumana's visual language is based on Kufi calligraphy, the first great Arabic script, now largely forgotten even by native speakers. She received the essence of Kufi while working with master calligrapher Samir Sayegh, and went on to gain a deep understanding of it through her own practice and research. The stylized, repeated words that make up each art piece endow it with the script's intrinsic qualities – an inner consonance of shapes and proportions that reflects classical teachings on beauty – making each of them a self-contained whole, a world with its own natural laws.

Medlej will conduct several workshops and special sessions during her week on campus at NC State. Visit crafts.arts.ncsu.edu for a full listing of events. Joumana Medlej's work will be exhibited in the Crafts Center gallery, August 15-October 30, with a reception on September 28 from 5:30-7:30pm.



PHOTO BY JOHN SHYLOSKI

The weekend includes a professional showcase at the Duke Energy Center for the Performing Arts on Saturday, October 28, featuring headliners Arora (previously Sonos), known for vocals mixed with electronics; and Take 6, the ten-time Grammy Award-winning sextet that Quincy Jones calls the "baddest vocal cats on the planet." *Learn more at sojam.net.*



PHOTO BY BLAND HOKE

After the first wildly successful year of the International Bluegrass Music Association's World of Bluegrass event, the Office of Raleigh Arts put out a call for proposals for an interactive public art piece to be installed for the next festival in 2014. Wyoming artist Bland Hoke conceived the winning entry with his plan for the *Banjostand*, created with defective banjo necks and pots that had been accumulating for 25 years at the Deering Banjo Company in California. When local volunteers were needed for assembly, Raleigh's public art director, Kim Curry-Evans, contacted Arts NC State. The students of NC State's Arts Village answered the call, and have helped put together the most popular photo spot at the festival ever since.

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**PHILADANCO! AND
RENNIE HARRIS PUREMOVEMENT:
STRAIGHT OUTTA' PHILLY
OCTOBER 18 IN STEWART THEATRE**

NC State LIVE Fall 2017

LUCKY PLUSH PRODUCTIONS: ROOMING HOUSE

Friday, September 15 at 8pm
Stewart Theatre

Get a free peek into the artistic process. Join an NC State LIVE favorite – Lucky Plush Productions – as they develop their newest dance/theatre work, set to premiere later this year in Chicago. In *Rooming House*, the company uses a complex game of whodunit to explore how we use stories to make cases for what we believe in and how we alter perceptions of what is real. You can be a part of the process at this free work-in-progress showing.

JOHN PIZZARELLI QUARTET WITH CATHERINE RUSSELL: BILLIE & BLUE EYES

Saturday, September 23 at 8pm
Stewart Theatre

Cat Russell's Grammy Award-winning vocals and John Pizzarelli's smooth quartet pair to evoke the glory days of jazz, taking on two of the greats: Billie Holiday and Frank Sinatra. This unforgettable evening features soulful interpretations of chart-topping classics like "All of Me," "God Bless the Child," "Witchcraft," and "One More for My Baby." Instead of stepping back in time, these great artists pull these songs gracefully into the present, and do it all with their signature panache.

AQUILA THEATRE: SENSE & SENSIBILITY

Tuesday, October 3 at 8pm
Stewart Theatre

Seduction, courtship, love, heartbreak and surprise abound! To commemorate the 200th anniversary of Jane Austen's death, Aquila Theatre breathes life into one of her most beloved works in a wildly inventive new production. Though the stakes are high, Austen's tale is a classic romantic comedy revolving around the lives of two sisters after the untimely and unexpected death of their father. *See page 10 to learn more about Austen 200 at NC State.*

PHILADANCO! AND RENNIE HARRIS PUREMOVEMENT: STRAIGHT OUTTA' PHILLY

Wednesday, October 18 at 8pm
Stewart Theatre

Two Philadelphia dance institutions join forces for a spectacular evening that fuses hip-hop and contemporary ballet. The Philadelphia Dance Company – better known as *Philadanco!* – has been celebrated worldwide for their innovation, creativity and preservation of predominantly African-American traditions in dance. Rennie Harris Puremovement emerged over 20 years ago as a force on the hip-hop scene and the dance world at large. This shared evening includes dances from each of their extensive repertoires, alongside a powerful new work choreographed by Harris and danced by both companies.

PETE THE CAT

Sunday, October 22 at 3pm
Stewart Theatre (Kidstuff Series)

Based on the bestselling *Pete the Cat* series of books by Kimberly and James Dean, this family-friendly musical by Theatreworks USA takes audiences on a groovy feline journey, travelling all the way to Paris and back in a yellow VW Bus.

HAROLD LÓPEZ-NUSSA TRIO
OCTOBER 26 IN STEWART THEATRE



PHOTO BY EDUARDO RAWDRIGUEZ



**JOHN PIZZARELLI QUARTET
WITH CATHERINE RUSSELL:
BILLIE & BLUE EYES
SEPTEMBER 23 IN STEWART THEATRE**

HAROLD LÓPEZ-NUSSA TRIO

Thursday, October 26 at 8pm

Stewart Theatre

Young Cuban pianist and composer Harold López-Nussa is garnering international success by marrying his classical piano chops with his jazz roots. Collaboration with veterans from the Buena Vista Social Club to singer Omara Portuondo have helped shape his musical style – muscular, elegant, familiar and fresh – rooted in Cuban tradition yet permeated by sounds from other parts of the world. His 2016 album, *El Viaje* (The Journey), recently hit number one on the iTunes Jazz Chart.

RED BARAAT

Saturday, November 11 at 8pm

Stewart Theatre

Back by popular demand on NC State LIVE's stage, Red Baraat can mesmerize an audience with a funk groove, turn a switch, and drive the same crowd to the brink of delirium. In this Brooklyn-based eight-piece band, a horn section bles, percussionists pound, everybody shouts, and the group's charismatic leader, Sunny Jain, holds the explosive songs together with rhythms from his dhol – the Indian double-headed drum played slung over the shoulder that provides bhangra with its frenetic heartbeat. NPR hails Red Baraat as, "the best party band in years," for their high-energy gut-busting fusion of jazz, hip-hop beats, rock muscle, funky go-go, and scalding hot bhangra.

SPRING 2018 PERFORMANCES

The Birdland All-Stars featuring Tommy Igoe

Saturday, February 3

Urban Bush Women: Hair and Other Stories

Friday, February 9

Somi

Saturday, February 24

Dragons Love Tacos

Sunday, March 11 (Kidstuff Series)

ETHEL with Robert Mirabal: The River

Thursday, March 15

Marc Bamuthi Joseph/The Living Word

Project: /peh-LO-tah/

Wednesday, March 28

L.A. Theatre Works: The Mountaintop

Tuesday, April 17



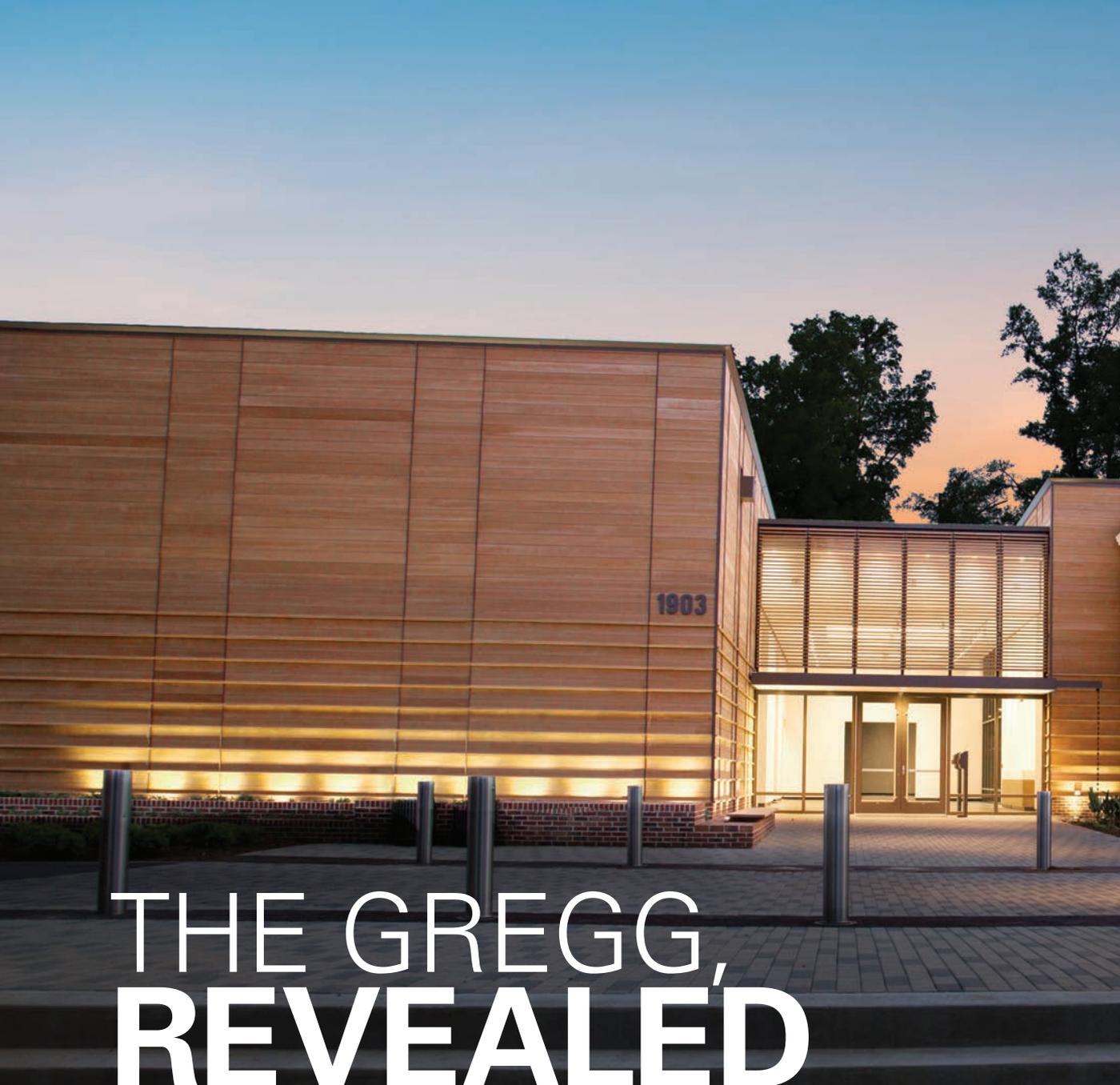
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THE GREGG, REVEALED

BY KATE DOBBS ARIAIL

When I spoke with Roger Manley at the beginning of June, he was in the midst of packing up his office. The director of the Gregg Museum of Art & Design had just received the keys to its new facility on Hillsborough Street five days previously, and he was gearing up for the final push that will give NC State a freestanding art museum for the first time in its history. "It's been a receding mirage," Manley said, "but we've finally closed in on it. It's suddenly real!"

The new Gregg occupies a prominent spot on the NC State campus: the former chancellor's residence,

designed by renowned architect Hobart Upjohn in the 1920s. The Georgian-style brick house has been given a museum-grade makeover by the architectural firm Perkins+Will, which also designed the very contemporary addition that gives the Gregg far more, and more flexible, exhibition space, as well as providing efficient storage for the expanding collection (currently over 35,000 objects). Chancellor Randy Woodson and his wife now have a home on Centennial Campus, but Susan Woodson, who serves on the board of the Friends of the Gregg, notes that "the historic chancellor's residence was our first home in Raleigh.



PHOTO BY MATTHEW GAY

Randy and I believe that great universities have great museums, so we supported the new life of the chancellor's residence as the university's first stand-alone museum." And as longtime supporter Jerry Jackson points out, "by putting the new Gregg on the front doorstep of the university, the Gregg Museum of Art & Design is welcoming both the NC State family and the community at large to enjoy the beautiful objects."

An interesting thing about the new Gregg is that it is going to be new without actually being new. The Gregg has existed, in other forms and under previous names since the late 1970s, but was nearly invisible after it moved out of the Talley Student Center in

2013, and into temporary quarters tucked away on Brickhaven Drive. Many people won't have realized that museum work still went on, and at a breakneck pace, even without an on-campus exhibitions roster. "The activity level has not been as diminished as people might think, but our profile has been obscured," says Manley. In addition to raising money and planning future exhibitions and publications (museum shows may be conceived and developed over a period of two to five years), routine care of the collections and upgrading the cataloging system, the Gregg continued as much as possible to make the collections available to faculty and students – and director Manley, who also serves as curator, put together exhibitions for small spaces at

the university and other museums around the state.

Dan Ellison, president of the board of the Friends of the Gregg (FOG), says that “being without an exhibition space for a while has required the museum to be more collaborative, and that’s a good thing.” Lending to other museums is “about sharing the wealth.”

As a land-grant school, such sharing is in the university’s DNA. Still, there’s no place like home. “I’m very excited about the opportunity to finally put stuff on our walls,” says Manley. “We have had exhibitions in other people’s spaces, and that’s been interesting – but frustrating at times. It’s not the same thing as having your own space and getting all the credit for it,” he laughs.

Dr. Charlotte V. Wainwright knows all about that. Wainwright (then Dr. Charlotte V. Brown) was the founding director of the Visual Art Gallery, one of two names the institution was called before being endowed by the Gregg family. Hired in 1982 as the second curator, following Ben Williams, she founded the Visual Arts Program to continue to carry out the twin charge of mounting exhibitions in the University Student Center (now Talley Student Union) and building a collection for study at NC State. She transformed this into the Gallery of Art & Design in 1992 (renamed the Gregg Museum of Art & Design in 2007), continuing as its director until her retirement in 2009. While the dedicated gallery and workspace in the Talley was a great advance over glass cases in the ballroom and the odd corner, “when you had to find the Gregg up in the air and with no direct connection to any particular activity in the student center, and just showing anything successfully was a challenge.” Wainwright says that the new Gregg will finally fulfill the vision university leaders saw in the 1970s when they set out to bring the arts and humanities into balance with the STEM disciplines.

“When I told people I wanted the chancellor’s historic residence for the Gregg, many scoffed, but I believed in the vision of a museum for NC State, not for one particular college or program,” she says. And to



PHOTO BY
ROGER WINSTEAD

see her gallery-baby grown and fledged into a free-standing museum feels, she says, “fabulous! It was worth all the tears and anxieties; the bad jokes on cow college art; the begging for great gifts.”

Over the years and through the iterations of the Gregg, its mission has remained much the same, but the changing nature of the state and the university has changed its expression. Originally, the curators were charged with building a study collection “directly influenced by the state’s traditional pottery, its textile and furniture histories, and the university’s curricula,”

says Wainwright. Given the prominence of NC State’s architecture and design curricula, the collections came to include many extraordinary examples from across the spectrum of design. While the textile, ceramics and furniture holdings are deep and wide, the collection is also rich in photography, and there are many marvelous examples of folk/outside art, jewelry, metalsmithing, graphics, architectural models and less easily classifiable wonders – the international puppet collection, for instance.

Looking back on all the exhibitions, one sees a gradual change from North Carolina-focused exhibitions in the early years toward shows with much greater scope and international content. Dan Ellison, of the FOG board, says that the museum “has a real sense of grassroots to it that is very endearing,” noting that director Manley’s “own creativity, interest in and knowledge about outsider art fits so well with the Gregg’s overall mission.” Under Manley’s ongoing leadership, expect the changes to pick up speed once the doors open on Hillsborough Street.

“I’m very committed to doing shows that cross academic boundaries more and more, bringing a contemporary and cross-disciplinary energy to the mission” he says. In 2019, the Gregg will mount an exhibition about genetic engineering and society, for example. “What is the role of art in genetic engineering?” he muses. “Genetic engineering says ‘if you can envision it, you can make it happen.’” This could almost be the NC State University motto. “The

students are our first audience, so we need to make shows that will mean something to them. What will they find exciting, what will open their eyes? There are a lot of people who want to enjoy the handmade, the beautiful, the physical object. But NC State is a STEM university. Anything I can do to bridge that gap between sensory experience and the exploration of the world that science opens up, I want the Gregg to do.”

Susan Woodson reinforces that: “Art enables us to experience the world another way, to invoke our creativity and our imaginations, and to engage with diverse perspectives. The Gregg Museum embodies the complementary role that the arts have at NC State – a way to explore and understand the world beyond our immediate experiences.” Quoting playwright Wilson Mizner, who said “art is science made clear,” she emphasizes that “art plays an important role in every discipline, including STEM disciplines.”

Rising senior Ian Beggen agrees enthusiastically, even though he is not a STEM student. “I feel like the artistic community at State is kind of overshadowed by the prominence of our STEM programs,” he says. “With the addition of the new Gregg, NCSU will be able to show that we are committed to the study of the humanities as well.” An anthropology and Spanish

major, Beggen encountered the Gregg when his freshman year class on the history and archeology of ancient Latin America visited the collections in their temporary home. After seeing the pre-Columbian textiles there, and getting a “great introduction to working with actual cultural material in a museum context,” he applied to intern with the museum. As a sophomore, he worked with museum staff documenting and helping to preserve the Gregg’s collection of ancient Andean textiles. That experience led to an internship at the National Museum of Natural History, and to an NC State Professional Experience Program position at the Gregg, during which he undertook various tasks related to organizing the collections ahead of the move to the new building – before heading to Bolivia for summer work in a small rural museum. “My work with the Gregg has been necessary for my career development,” he says, adding that, “I arrived after the Gregg had already moved out of the old Talley. I’m extremely excited to see how all of the objects which were previously not displayed to the public will be exhibited.”

The new Gregg will open with three exhibitions. *Show and Tell* will be what Manley calls not a “best-of show” but “a core sample, to reintroduce our public



YOU HAVE TO WALK AROUND BACK TO SEE THIS GORGEOUS PART OF THE NEW GREGG MUSEUM. THE POLLINATOR GARDEN WRAPS AROUND THE GREEN LAWN IN THE CENTER.

PHOTO BY ROGER WINSTEAD

to the kinds of things we have here, and to remind people that we are really game for anything.” It will be accompanied by a 336-page catalogue, replete with 500 photographs, and will utilize two of the new spaces: the J. Norwood and Valeria C. Adams Gallery and the Randy and Susan Woodson Gallery. The Robert Keith Black and J. Ormond Sanderson, Jr. Gallery will host a dozen recent paintings by North Carolina artist Herb Jackson. Manley, who co-curated *A Door is not a Window* with Lia Newman of the gallery at Davidson College where Jackson taught for many years, said that Jackson was “instrumental to the founding of the Raleigh Fine Arts Society,” an early piece of Raleigh’s cultural infrastructure, and that he “wanted to celebrate that” at the Gregg’s opening on Hillsborough Street. The third exhibition is *Treasures of Native America*, a choice selection from a collection donated to the Gregg by Drs. Norman and Gilda Greenberg, on display in the galleries of the historic residence.

All will remain on view throughout the fall semester, with staggered closings in early 2018. “There will always be something on display,” said Manley before reeling off a list of stimulating exhibitions already in development and on the calendar for the next two years. In addition to the genetic engineering show, exhibitions already in the planning stages include one of kinetic sculptures by North Carolina artist Bob Trotman; one on Surrealist furniture; a selection of wet-plate photographs of blues musicians by Tim Duffy; and an ambitious look at the output of Mountain Lake Workshop (which Manley describes as “Virginia’s version of Black Mountain College,” that hotbed of



TOP: EVENING GOWN, 1909, BY CALLOT SOEURS, PARIS, FRANCE. SILK, EMBELLISHED WITH CELLULOID SEQUINS AND GLASS GEMS. GIFT OF SUSAN BIGGS AND MYRTA SPENCE.

ABOVE: MOUNTAIN LAUREL RING, 2006, BY C. JAMES MEYER, AMERICAN. CAST GLASS, GOLD, SILVER, COPPER, WOOD. GIFT OF FRIENDS OF THE GALLERY.

PHOTOS BY DOUG VAN DE ZANDE (TOP), MATTHEW GAY (ABOVE)

creativity and modernist thinking).

Manley also speaks excitedly about a beautiful example of the synergy between NC State and the artists of North Carolina. Robert Black and Ormond Sanderson are artists whose own work is underrecognized, overshadowed as it has been by the importance of their early high-design gallery between Chapel Hill and Durham, and by their influence as collectors. Even while they still had their Straw Valley gallery, Manley says, the pair “had quit worrying about showing and just kept making” their paintings and enameled panels. He adds, “their work deserves to be seen,” and the Gregg will mount an exhibition of their artwork alongside items from their collection in the spring of 2018. As artists supporting the arts, Black and Sanderson have committed substantial gifts to the Gregg Museum (see *Objects of Beauty*, page 28).

Besides being much bigger, the new building allows the Gregg to be *more* in many ways. The flexible gallery design will allow bigger exhibitions, or

in different configurations, more simultaneous, smaller exhibitions. There will be enough space in the galleries, lobby and outdoors for screenings and concerts. The improved collections storage and management areas will make study access even easier. The online collection catalog is constantly being improved with better images and more precise location information (there is a separate catalog for the small specialist library which is also accessible to the public). “The stuff is on the shelves to be seen and used,” says Manley. “We will make anything available to anyone if they let us know ahead of time.”

The new Gregg is different in a very significant way: Rather than being “up in the air” it meets the visitor at ground level – and it has three acres of grounds and gardens. And it makes itself easy to get to, whether walking from campus, downtown or over the connection from Raleigh’s Pullen Park with its own arts facilities. “It’s a little arts campus just across from the College of Design,” says Manley happily. A stop for NC State’s Wolfline and the city’s GoRaleigh buses is right outside, and there is parking available for those who drive from off-campus. “Now you can park, walk in, walk to it – it is fresh and green and at the same time it declares its allegiance to the history of the school,” declares former director Wainwright, who grappled with all the access difficulties of the former site. According to FOG president Dan Ellison, “it is going to add to the arts transformation happening all along the Hillsborough Street corridor. It will be as transformative to NC State as the Nasher Museum has been to Duke.”

Once the museum staff understands how people want to use the outdoor space, the Gregg will create a sculpture garden – but they’ll start right off with a Vollis Simpson whirligig in the front yard. What could be better? No one can resist the multiple pleasures of the kinetic works of the late Wilson County master of physics and “junk” parts. There’s a Horace Farlowe multipart marble sculpture waiting for its spot to be found, and more works will follow as the sculpture garden develops.

Another kind of garden is already in place, thanks to another NC State connection-collaboration story. Professor Sue Carson of the TH!NK program, a



TOP: VASE OR BOTTLE, CA. THIRTEENTH CENTURY, UNKNOWN KOREAN MAKER. CELADON-GLAZED AND INCISED STONEWARE. GIFT OF HELEN S. UNDERHILL.

ABOVE: KATSINAM, EARLY 1950S, VARIOUS HOPI MAKERS, NORTHERN ARIZONA. HAND-CARVED AND PAINTED COTTONWOOD, FEATHERS, AND LEATHER. GIFT FROM DRs. NORMAN AND GILDA GREENBERG.

PHOTOS BY ROGER MANLEY (TOP), MATTHEW GAY (ABOVE)

beekeeper in her spare time, learned about a grant possibility from the Bayer CropScience Bee Center in Research Triangle Park. She connected the museum, the grant-maker and Anne Spafford, associate professor in the Department of Horticultural Science, who had her landscape design students propose pollinator garden plans. The Gregg chose the ideas they favored from the designs; the students then worked collaboratively on what Manley calls “a gorgeous design.” It was planted in the spring and immediately began nurturing bees as well as human souls.

It’s been a long road to the new Gregg, paved with the visions and dreams of many people over many years.

Says Susan Woodson: “There have been so many individuals involved in the vision and the success of the Gregg Museum that it’s hard to give them all the credit they deserve. The Friends of the Gregg have been a vibrant, dedicated, mission-driven group since they started in 1983, and it’s been an honor to be on their board. The partnerships with students, the City of Raleigh, Wake County, and many

private donors and friends have allowed the vision to become a reality.”

Jerry and Nina Jackson are two of the generous donors who have been crucial to realizing the vision. “As an early member of the Friends of the Arts NC State Board of Advisors, I was hooked on adding beauty to my alma mater,” says Jerry Jackson. “Nina and I were involved in the capital campaign for the Thompson Hall project and named an element for our fathers. We were looking for another target to name for our mothers, and the garden at the new Gregg combined our love for galleries and gardens. NC State

is a place of memories for us. It is also a place for creativity to flourish. Art underpins creativity. We like being a part of that.”

Jackson exhorts everyone to “first, go visit the Gregg and experience the blending together of the old and the new, the traditional and the cutting edge, the education and the pure enjoyment of the gardens and galleries. And second,” he continues, “become a Friends of the Gregg member and volunteer some time to become more immersed in the Gregg experience.”

Susan Woodson also says “I would absolutely encourage everyone to consider joining Friends of the Gregg. It provides a way for everyone in the community to engage with the arts – whether it’s visual arts, performances, readings or films. It has enabled NC State to have a larger presence in Raleigh’s arts corridor, which means that more individuals in the community will benefit from experiencing art at the Gregg and being involved in events.”

Student Ian Beggen, who also served on the FOG board, agrees wholeheartedly. “I encourage all students, regardless of their majors, to visit the new Gregg. This is a great opportunity for NC State students and Raleigh locals alike to experience a wide range of art in a beautiful new location.”

Director Roger Manley says the new Gregg Museum of Art & Design is, simply put, “more of a *place*. The experience begins when you see the museum and walk up to it. All the arts are about enhancing the senses, being alive, enjoying the world. If we do our jobs right, I think people will love it.”

Good museums are always ever-renewing places where past, present and future can feed and fight each other. The new Gregg, a veritable palimpsest of visions for the humanities through art and design, will be no exception. It’s very architecture, which depends upon harmony of proportion, links a brick-built past with the more varied structural textures of today, and on August 26 its welcoming doors will open to the collected objects of past and present, and to the viewers of the future.

“I have witnessed the transformation,” says Susan Woodson, “and am thrilled with the result. As the Gregg Museum, the historic chancellor’s home is opening its doors to the entire community – to engage with art and each other. I cannot imagine a better future for this historic building, and one that better represents the vibrancy of NC State.” •

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 BIG DAY!

**August 26, 2017
10am-3pm**

The new Gregg Museum of Art & Design will open its doors on Saturday, August 26. The day of free events will begin with a ribbon-cutting ceremony followed by exhibition viewings, activities, artist demonstrations, tours and performances.

Explore the galleries

Docents stationed throughout the museum’s galleries will answer your questions about the three opening exhibitions and the beautiful new museum space.

Enjoy activities and demonstrations

Events for the whole family will reflect the Gregg’s collections and mission.

Discover the pollinator garden

Tour our new habitat for the bees and butterflies, designed and installed by NC State horticultural science students.

Become a member

Learn how you can support the new museum by being a member of the Friends of the Gregg.

Follow the Gregg as we prepare to open

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Get details for the Gregg grand opening at gregg.arts.ncsu.edu.

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ORMOND
SANDERSON

PHOTO BY BECKY KIRKLAND

A photograph of Ormond Sanderson, an elderly man with white hair, wearing a light blue striped shirt and a dark patterned vest. He is pointing his right hand towards a glass display case filled with various glass objects, including vases and bottles. The background shows more shelves with similar objects.

OBJECTS OF BEAUTY

A Lifelong Passion for
Grace in the Everyday

BY KELLY McCALL BRANSON

In 1959, when Ormond Sanderson and Robert Black were young men just getting started, they made a leap of faith that would set them on a path to a lifetime of making, collecting, appreciating and sharing beautiful things. For more than six decades, in their soft-spoken, Southern-gentlemanly way, Robert and Ormond have lived and preached a gospel of the value of beauty and elegant design in absolutely everything.

Last year, Ormond and Robert committed a transformative planned gift of \$3.44 million to the Gregg Museum of Art & Design, the largest gift in Arts NC State's history, and an important investment in NC State's Think and Do the Extraordinary Campaign. Their gift will ultimately be endowed and used to support museum exhibitions and collection acquisitions.

Eager to make an impact today on the opening exhibitions, Ormond and Robert have also made cash donations to help the museum during this critical period in its history. With

their generous gifts to the Gregg, they have ensured their mission to preserve and educate, create and appreciate beautiful design will continue for many decades to come.

A LEAP OF FAITH

Ormond Sanderson grew up in Raleigh. The son of longtime superintendent of Raleigh Public Schools, Jesse O. Sanderson (for whom Sanderson High School is named), he pursued a music education at

the University of Michigan, earning B.M and M.M. degrees there. After a stint in the service during the Korean conflict, where he helped to train the drum corps, he returned to Michigan to begin doctoral work.

It was not this formal graduate work that would forever alter Ormond's life trajectory, but rather his studies with Polish artist, Erik

Kamroski, experimenting in stained glass and mobile construction. This exploration into design and craft would lead to Ormond's longtime passion for enamel

“The range and diversity of the Gregg’s collection sets it apart from other museums as being unique in the respect of relating art, technology and design to one another... a relationship of the utilitarian to the aesthetic.”

ORMOND SANDERSON



ROBERT BLACK

PHOTO BY MARK TULBERT

work. This fusing of glass with metals would bring him much acclaim, and he would continue his experimentation and innovation in the medium for decades. He has said: “Enamel is a viewing glass through which a philosophy of life may be seen.” And so, as his own life philosophy began to emerge, a change was brewing for Ormond.

Robert, also a native North Carolinian, is the son of Dr. Charles Black, a longtime Wake Forest College professor of chemistry. He earned a degree in biology from the University of Michigan and a Master of Arts in painting at the University of Georgia, where he studied under painter Howard Thomas. Robert’s budding interest in design led him also to attend Parson’s School of Design in New York, studying interior design there.

In the late 1950s, Robert and Ormond both found their way to tiny Atlantic Christian College (now Barton College) in Wilson, NC, where Ormond taught in the music department and Robert in the art department. But it wasn’t their faculty positions that introduced the two to each other – it was Robert’s rambunctious Doberman. As fate would have it, Robert’s apartment in Wilson was directly above Ormond’s. “When I first moved in, I kept hearing these *thunderous* sounds above on the ceiling – like an earthquake really,” laughs Ormond. “I finally went upstairs to see what was going on, and it was just his dog running and playing with a bone!”

The two quickly realized their shared appreciation

for art, craft and good design, and before long decided that teaching was not their passion – *creating* was. And destiny, it seems, bent their way; Ormond’s uncle owned a homestead and some farmland between Durham and Chapel Hill. “It happened to be empty at that point,” says Robert, “so we said, well let’s open a store and make a living doing crafts.” Their minds made up, the two spent every weekend that spring semester in 1959, readying an old cabin on the property to become their first gallery. They cleaned and repaired, installed windows and wiring, weatherproofed and painted throughout the winter.

The one-time dairy farm’s 200 acres was at what is now the intersection of 15-501 and I-40, but in 1959, it was an idyllic rural setting. Robert and Ormond named it Straw Valley for the fields of broom straw that surrounded the house and outbuildings. (Though Ormond would quip in an interview at the time, that after their first winter spent in the drafty old cabin, they should have named it “Windy Hill.”)

To help the boys out in those early days, Ormond’s mother, who was a superb Southern cook, would make box lunches for them to sell on the roadside on game days to the motorists making their way between Chapel Hill and Durham for college football.

Robert, who had first become interested in ceramics while in school at the University of Georgia, decided that selling pottery, unlike his paintings, was a better bet for making a living. And so, he took a six-week pottery course at NC State. “Looking back,



THIS ENAMEL WORK BY ORMOND SANDERSON WAS CHOSEN TO REPRESENT THE U.S. IN THE AMERICAN PAVILION AT THE 1964-65 NEW YORK WORLD'S FAIR.

PHOTO BY BECKY KIRKLAND

it seems awfully foolhardy to have started something we knew nothing about," says Robert with a smile.

Another outbuilding, the old blacksmith's shop, would become their studio. Robert installed a pottery wheel and large kiln in the back for his clay pitchers and teapots, lanterns and bells. And Ormond had two small electric kilns and a work table for his enameling. He would create copper bowls, plaques and boxes, etched and fused with powdered glass.

They named their new enterprise the Straw Valley Craft House. In addition to selling their own wares, the pair were deeply committed to introducing the local community to craft as more than the product of casual weekend hobbyists. "We've always had an interest in trying to promote design and to educate people," says Ormond. In their new gallery, they carried the pottery of Ben Owen at Jugtown and J.B. Cole, weavings by Sandra Miller, jewelry and myriad decorative pieces from master craftsmen in the area. Within six months of opening, they had outgrown the tiny cabin and moved their showroom into the larger main house on the property.

A MODERN AESTHETIC

Robert's time spent in New York had piqued his interest in modern design. He was drawn to the Knoll and Herman Miller showrooms, featuring the furniture of icons of the era like Mies van der Rohe, Hans

Wegner and Charles and Ray Eames. He frequented the Georg Jensen, Bonniers and Venini stores, impressed with the high-design concepts of their furniture, fabrics, furnishings, tableware and lighting.

Robert and Ormond's enthusiasm for Scandinavian design was a great influence on both the design of Straw Valley as well as the furniture and wares they would promote. And, just as they were committed to introducing the work of local artisans to the Triangle, the pair were equally devoted to cultivating interest in Danish Modern design in the more traditionally minded South. "You know, *now* there's a lot of interest in beautifully designed functional objects," comments Robert. "But back when we were starting out here, that just wasn't true." They carried Knoll and Tech furniture, along with lamps and lanterns by Japanese-American sculptor Isami Noguchi and bronze wind bells by Italian-American architect and artist, Paolo Soleri.

Robert and Ormond ultimately composed a kind of bucolic creative enclave at Straw Valley, a Southern oasis, uniting traditional crafts with modern Scandinavian and Japanese design. Existing structures were moved and reclaimed, and the private courtyards this created were planted with bamboo and landscaped with serene Japanese influences.

Additions were built and artifacts, salvaged from historic buildings further afield, incorporated. The barn and another structure were transformed into

their residence, and outbuildings were converted to additional studio and retail space.

And everywhere, woven into the walls and the windows, the interiors and the gardens, were Robert and Ormonds' own designs and handiwork. Ormond's cast cement sculpture filled the courtyards, and Robert crafted the glossy ebony tiles for the fireplace surround. Robert designed a dramatic butterfly roof and Ormond the etched windows in a sunroom.

The influence of the natural world can be seen in all of the varied endeavors of these two artist-craftsmen – in the subtle earth tones and organic lines of Robert's stoneware and the cell-like structures of Ormond's inlaid enamel (some of which even harbor microscopic animal and plant-seed forms). "A lot of our work has been impacted by natural things," says Ormond. "And I think in some ways we are trying to protect the beauty of nature with what we do."

Ormond experimented with acid etching the copper plates on which he applied enamel, creating subtle, almost monochromatic palettes on the engraved

metal surface. A gold enamel box he created was a gift to Princess Grace of Monaco. His enamel work was chosen to represent the U.S. in the American

Pavilion at the 1964-65 New York World's Fair.

Robert exhibited his ceramic sculpture in regional and national venues. A prize-winning urn was added to the North Carolina Museum of Art's collection. Fortuitously, it was the first of his pieces to become a part of the Gregg Museum's collection when the Museum of Art transferred ceramics to NC State University in 1998.

Among his commissions, Black was selected to create a stoneware and metal table for a home designed by renowned modernist architect George Matsumoto.

The Straw Valley campus continued to evolve for more than two decades. In 1972, a long-term goal was achieved when a modern two-story commercial structure was designed and built on the property by the locally renowned modernist architects Cogswell Hausler. Ormond and Robert changed the name of their showroom to Design Gallery to reflect its growing sophistication and later to SABL Gallery (for

The two quickly realized their shared appreciation for art, craft and good design, and before long decided that teaching was not their passion – creating was.

**NC STATE
UNIVERSITY**

THINK AND DO THE EXTRAORDINARY



The Campaign for NC State

The Gregg Museum of Art & Design was one of the first extraordinary places completed as part of NC State University's Think and Do the Extraordinary Campaign, creating extraordinary opportunities and experiences that benefit our students, campus and community. The Campaign is the most ambitious

fundraising effort in NC State history, and donors like Robert Black and Ormond Sanderson are setting the pace for support of the arts during this campaign. They hope their gift will inspire others to consider how they can invest in the Gregg Museum.

The impact of a gift of this significance will be felt across the museum. "Because of their confidence in us," Roger Manley says, "we wake up each day eager to see what we'll be able to achieve next."

The **Robert Keith Black and J. Ormond Sanderson, Jr. Endowment** will provide support in perpetuity for:

- Designing, installing and presenting engaging and diverse exhibitions.
- Offering thought-provoking programming and publications that build on visitors' experiences with the exhibitions.
- Acquiring new art for the museum's diverse collection, which currently includes more than 35,000 objects.



BLACK AND SANDERSON'S LIVING ROOM SHOWCASES THEIR EXQUISITE SENSE OF DESIGN, FEATURING MID-CENTURY MODERN CLASSICS, BEAUTIFUL OBJECTS COLLECTED FROM AROUND THE WORLD, AND PAINTINGS, POTTERY AND SCULPTURE BY BOTH ARTISTS.

PHOTO BY BECKY KIRKLAND

the first two letters of their last names).

The creative and design-focused tenants of Straw Valley reflected Robert and Ormond's commitment to beauty in fine art as well as everyday things and included Minta Bell Interiors, Somerhill Gallery, Rosemary's Attic Needlepoint and Anna Darden LTD, carrying the fashion of Diane von Furstenberg. "I think Anna ended up *wearing* most of the clothing herself," remembers Ormond.

One can well imagine this unique conclave of historic-pastoral meets master-handmade meets Scandinavian-modernist as an avant-garde hub for the creative intellectuals of the 1960s Triangle area. Professors at Duke were big supporters, and the Craft House enjoyed visits from numerous celebrities, in town for the Rice Diet program. Exchange students from all over the world dropped in and Robert and Ormond gained inspiration discussing design and craft

from far flung cultures like Thailand, Egypt and Japan.

But as I-40 was completed and development encroached from all sides, Straw Valley's days as a cloistered center for creative expression and clean design came to an end. In the 1980s, Ormond and Robert closed the business, later sold the land for what would become New Hope Commons and began a new chapter of creating and collecting.

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Straw Valley – the unique
conclave of historic-pastoral
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avant-garde hub for the
creative intellectuals of
the 1960s Triangle area.**

EVER EVOLVING

Never ones to settle for the ordinary, the pair chose to craft their current home from a dormant elementary school in rural Caswell County. Built in 1960, the old Anderson School has been masterfully repurposed into a sunlit, modernist space for Robert and Ormond to work and garden and display their truly eclectic collection.

The first step into the courtyard of this brick-walled enclave is a step into a lovingly curated landscape of

beautiful things. A harmony of shape, texture and color, shifting light and ethereal sound greets the visitor. Massive ancient Chinese wine jars rest in a cool shaded corner. Robert's steel verdigris sculpture glints in the sunshine of the garden. Hundreds of Paolo Soleri's bronze and clay bells ring a low murmur in the breeze.

The house is likewise a pantheon to fine craft and design. Pristine, original mid-century modern classics like Hans Wegner's Peacock Chair and the iconic silver Arco floor lamp are interspersed with Robert's stoneware urns and intricately painted boxes. Inuit carvings from a whale's vertebra rest alongside Ormond and Robert's stoneware critters.

Two rooms are filled with exquisite glassware from around the world, along with numerous examples of Ormond's enamel plaques. He points to one and comments: "I used a lot of oxidation which caused these dark areas, which most enamellists would say is terrible, but I just liked the color." Indeed, both artists concur that many times their best work comes from happy accidents.

On many of the walls hang works Robert calls his paper paintings. These geometric abstracts, some monochromatic, some vividly colorful, are the result of Robert's painting on printed paper, crushing the paper, for texture, cutting it into tiny fragments and then

gluing the fragments to create shapes and patterns on the large canvases (or boxes or chests).

There are works in ceramic and stained glass by the two, iron and steel, paintings, drawings, jewelry, furniture Robert designed and glass doors etched by Ormond. "Your interest changes, and you've also just got to *relax* sometimes," laughs Ormond, when asked about the amazing diversity of their work. "You can get so saturated, it helps to do something else for a while." Though now in their eighties, both men continue to create, with Robert focusing lately on vividly colored abstract paintings and Ormond, black-and-white drawings.

INSPIRING TOMORROW'S MAKERS

It is perhaps their own constantly evolving curiosity and certainly their passion for the significance of beauty in everyday things that has drawn Robert and Ormond to the Gregg Museum of Art & Design. With a permanent collection that includes pottery and furniture, fashion and decorative items, outsider art and Native American art, sculpture and photography, it is a museum that celebrates the myriad forms that art can take.

"The Gregg's collection differs from that of the North Carolina Museum of Art and the Nasher Museum of Art in that it emphasizes beautiful, well designed objects, some of which may be practical, and

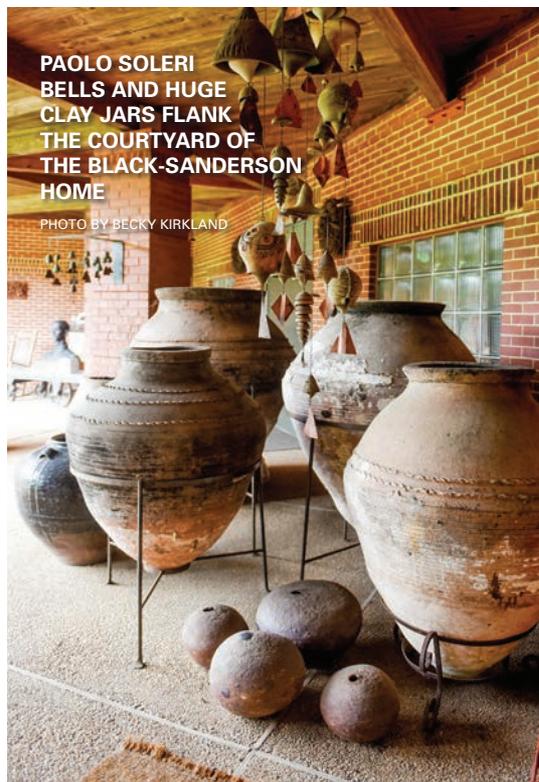
ROBERT BLACK'S AWARD-WINNING URN. IT BECAME THE FIRST OF HIS PIECES IN THE GREGG MUSEUM COLLECTION.

PHOTO BY MATTHEW GAY



PAOLO SOLERI BELLS AND HUGE CLAY JARS FLANK THE COURTYARD OF THE BLACK-SANDERSON HOME

PHOTO BY BECKY KIRKLAND





ABOVE: COLLECTION OF CLAY WORKS BY ROBERT BLACK

RIGHT: RECENT ACRYLIC WORK BY ROBERT BLACK

PHOTOS BY BECKY KIRKLAND



can add greatly to the quality of life," says Robert.

Ormond adds: "The range and diversity of the Gregg's collection sets it apart from other museums as being unique in the respect of relating art, technology and design to one another, and in many instances, emphasizing their mutual dependency – a relationship of the utilitarian to the aesthetic."

They note the unique position of the Gregg, with its highly accessible collection, combines with its association with NC State's College of Design, the Crafts Center, the College of Engineering, indeed the entire university, to educate and inspire a whole new generation of designers, craftsmen and makers. "One could well imagine," says Ormond, "a budding architect scanning a sculpture exhibition at the Gregg and leaving with an incipient design concept for a possible 'inhabitable'

sculpture such as Frank Gehry's Louis Vuitton Foundation arts center in Paris or Zaha Hadid's million-square-foot Dongdaemun Design Plaza in Seoul."

These, according to Robert and Ormond, are perfect examples of the marriage of engineering technology and the art of design. "More than ever before, when today one looks at developments in the scientific and engineering fields," adds Ormond, "it becomes

apparent that art, design science and engineering are inexorably entwined, and this is why the Gregg's purpose is so meaningful and relevant."

Both are looking forward to the opening of the new museum and pleased with the integration of the old chancellor's residence with the new modern gallery (though they admit to at first having had their doubts). They comment, too, on the nature of the Gregg's collections and exhibitions to adapt and transform: "It's always changing and incorporating new ideas, never getting stale," says Ormond. "And that's how it should be – to continually evolve and be of current interest. That's something we wanted to help to continue and make permanent."

In recognition of their tremendous support, the medium gallery in the contemporary addition to the



ROBERT BLACK'S STEEL VERDIGRIS SCULPTURE GRACES THE COURTYARD.

PHOTO BY BECKY KIRKLAND

new Gregg will be named the Robert Keith Black and J. Ormond Sanderson, Jr. Gallery, and an exhibition of their own work is planned for early 2018 in their gallery.

It does seem quite fitting that this pair of artists, designers, master craftsmen, who had the immense courage back in 1959 to follow their passions, should leave this legacy that will inspire a

new generation to do the same. ●

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.

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University Theatre

Fall 2017

PRIDE & PREJUDICE

September 21-October 1

Titmus Theatre

In a world obsessed with marriage, the charming, independent-minded (and very single) Elizabeth Bennet knows that options are limited for a girl of no fortune. But that won't stop her overzealous matchmaking mother, who is determined to find suitors for Elizabeth and her four sisters, however unsuitable they may be. All of the wit and romance of Jane Austen's classic novel come to life in this fast-paced and engaging new adaptation by Jon Jory. University Theatre's John McIlwee will grace the stage as Mr. Bennet. *See page 10 to learn more about Austen 200 at NC State.*



*From the director,
Mia Self:*

Jane Austen's 1813 novel has been widely adapted for both stage and screen, with more than a dozen miniseries and films produced since the 1930s. Adaptations include the 2001 *Bridget*

Jones Diary, the Emmy-winning *Lizzie Bennet Diaries* on YouTube, and the 2016 movie *Pride and Prejudice and Zombies*. It seems that 204 years later, we are still obsessed with the challenges of meeting and marrying. University Theatre students made multiple requests for a production of "something Austen" in our season, perhaps because the characters wrestle with many of the same hardships that love visits upon our own students today.



PHOTO BY RON FOREMAN

THE SECRET GARDEN
SPRING 2017

BEOWULF, LORD OF THE BROS

November 9-19
Titmus Theatre

Loosely based on *Beowulf*, University Theatre presents the world premiere of this modern, musical bro-mantic rock comedy for the ages. Ross Garth is a 20-something bro who throws BOMB parties. His best bro/roommate is moving, his neighbor Sam Grendelstein keeps ruining the parties and, despite her hints, he's not ready to have Cass, his girlfriend, move in yet. Enter Beowulf, lord of the bros, savior of parties, and the embodiment of charisma. Ross and Beo face the childish adulthoods they've led and try to grow up. When Beo's methods prove too extreme, friendships are tested, parties are busted and jokes abound. *Book, music and lyrics by Matt Deitchman and Jed Feder. Contains adult language and innuendo.*



PHOTO BY RON FOREMAN

THE REAL HOUSEWIVES OF WINDSOR
SPRING 2017



*From the director, Kyle Dougan: **Beowulf, Lord of the Bros** is a modern retelling of the Old English epic poem.*

Set in a present-day Chicago apartment complex, this modern pop and rock musical adaptation takes the characters from a 1000-year-old story and creates a party atmosphere you would expect in a show like *Rent* and comedy like you would see in movies like *The Hangover* or *Superbad*. *Beowulf, Lord of the Bros* is a touching and ridiculous "bromance" story that makes everyone leaving the theatre feel like they just left the "kegger" of the millennium. Come enjoy University Theatre's first ever world premiere musical as part of Musical Stages, NC State's program fostering the creation of new musical theatre.

Spring 2018 Performances

HAIRSPRAY

February 21-25

Stewart Theatre

The Broadway musical, piled bouffant-high with laughter, romance and deliriously tuneful songs.

HARVEY

April 12-22

Titmus Theatre

A Pulitzer Prize-winning comedy, featuring a six-foot three-and-a-half-inch tall invisible rabbit.



UNIVERSITY THEATRE STUDENTS WAIT IN THEIR HALLWAY "GREEN ROOM" FOR THE OPEN DOOR SERIES READING OF *BALTIMORE IN TALLEY'S ONE EARTH LOUNGE*.

PHOTO BY RON FOREMAN

Open Door Series

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.

THE EXONERATED

October 18-29

Kennedy-McIlwee Studio Theatre

Culled from interviews, letters, transcripts, case files and the public record, *The Exonerated* tells the true stories of six wrongfully convicted survivors of death row in their own words. Moving between first-person monologues and scenes set in courtrooms and prisons, the six interwoven stories paint a picture of an American criminal justice system gone horribly wrong, and of six brave souls – five men and one woman – who persevered to survive it. *Written by Jessica Blank and Erik Jensen. Directed by Rachel Klem. Contains adult language and situations.*

GIRL IN SPACE: A COMEDY IN ONE ACT

March 15-17

Kennedy-McIlwee Studio Theatre

Somewhere in the not so distant future aboard the *ISSA Underdog*, Lana Nelson, an IT systems analyst, must find her missing crew, debug the computer program, and place a massive order for hazelnut coffee K-cups. This space faring gal finds herself in a galaxy of trouble when AERIS, the ship's computer, reveals that the "recommended course of action is unknown." In fact, AERIS doesn't even know how long the crew's been gone – just seven. That might be seven weeks, months, or even years. Lana must forge an alliance with this sassy computer to figure out how to get back to Earth or she'll never survive the caffeine withdrawal. *Written by Peter Lalush '17, winner of the 2017 Arts NC State Creative Artist Award.*



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**UNIVERSITY THEATRE'S MIA SELF (L)
WITH CREATIVE ARTIST
AWARD WINNER TEAL LEPLEY.**

PHOTO BY AREON MOBASHER

BY ORLA SWIFT

As she approached her final year as an English major at NC State, Teal Lepley had developed the creative strength and flexibility that would serve her well in a professional writing career. She knew how to spark and shape ideas, how to get inside a character's head, and how to seek and incorporate constructive criticism.

But after winning the 2016 Arts NC State Creative Artist Award, Lepley took a challenging new journey in her senior year that broadened not only her professional skills but those of a whole team of student collaborators.

Lepley's award-winning play *Of Ghosts and Strangers* sprouted from a short story she had written about the effects of Alzheimer's disease. After it won the Creative Artist Award, the play had a staged reading in August 2016, directed by University Theatre instructor Rachel Klem and presented as part of University Theatre's new student-focused Open Door Series.

Lepley's challenge was to take what she had gleaned from that reading, and from audience feedback, and spend her fall semester and winter break improving *Of Ghosts and Strangers* before a full production in spring. The production was made possible by an arts endowment created by Suzanne Kennedy-Stoskopf, a research professor in the College of Veterinary Medicine. University Theatre assistant director Mia Self directed it and advised Lepley through her rewrites.

"When I was talking with Mia, I didn't feel like a student, I felt like I was being treated like a playwright," says Lepley, who had never written a play before, although she had acted in them. Lepley recalls one pivotal meeting in December, in which Self had set aside a half hour for them to discuss some of Lepley's new ideas. "We ended up sitting there for almost four hours, just bouncing ideas like, 'Oh, what about that?' or 'Oh, I hadn't thought about it like this.'"

Lepley spent the bulk of her winter break incorporating the ideas from that meeting, pulling countless all-nighters to finish on time. By her third draft, the one-act play had grown to two acts. The spring semester would bring her next big challenge: relinquishing control of the play, and letting it blossom in the hands of her design team, director and cast. That was not easy, she says.

"I was sitting in on all of their rehearsals. I was there every night and in all of the production meetings," she says. "Intellectually, as a playwright, you know you're giving your words to other people for them to build off of, but letting go of the control of it is kind of scary at some points. ... In the end, you just have to trust the

director and the designers and everybody to figure it out and give it its due."

The design team included students from across the university: scenic designer Alec Haklar, a senior majoring in design studies with a concentration in business administration; lighting designer Ian Oehring, a senior majoring in business administration with a concentration in finance; sound designer Thomas Matrejek, a junior majoring in computer and electrical engineering; and costume designer Nicole Hiemenz, a freshman majoring in textile engineering. All had theatre experience, but only Alec had designed a University Theatre production before.

Like Lepley, Oehring relished the opportunity this grassroots premiere presented. It was freeing to leave his accounting studies each day and draw from a different part of his brain, to step into an environment where there wasn't only one correct answer to a question, or just one solution to a problem, and where failure was seen as a natural by-product of risk-taking, not something to be feared.

"Being able to work in a team where everybody knew this was everybody's first time and we were all learning this together, I think that really created an environment where it was easier to learn," he says. "We weren't afraid to make mistakes. We weren't afraid to say, 'Hey, I don't know how to do this. I don't know what to do. Can you help me?' It was much more of a collaborative environment, and I feel like that helped all of us learn much more quickly."

Hiemenz was especially pleased to have been asked to participate, seeing as she was only in her first year. She saw the invitation as a direct result of her initiative and enthusiasm, volunteering extra hours in the costume shop, being diligent with the quality of her sewing, and making it clear to those around her that she was interested in design opportunities.

Self says she adores projects like this, particularly when they involve a receptive student like Lepley, who has the "spirit of a playwright."

"The development process is fascinating," Self says. "Everything has to be articulated so clearly because everyone's learning from the ground up. The push for clarity in the process reminds me of why I fell in love with theatre in the first place."

The project was demanding for all, particularly during the hectic home stretch, when rehearsals prompted last-minute tweaks to improve the production right up to opening night. But it was worth the exhaustion, says sound designer Matrejek. Seeing the audience respond to their shared creation, particularly at the

play's climax, gave him an adrenaline rush every night, and it has made him reconsider his career path. "It felt so amazing knowing that all of the aspects together developed a deep response from the audience."

For scenic designer Haklar, a theatre career was always on the horizon. But this project underscored the value of collaborative practice no matter what one's profession might be.

"Having a diverse group of people in one space really just helps us later in life," he says. "Just learning how to collaborate with different people is essential to success and being a good person and working with others."

Kennedy-Stoskopf attended the production, pleased to see results of her endowment and its impact on the students' lives. "Choreographing a dance, composing

music, or writing a play while pursuing an unrelated major provides balance and depth to a person," she says. "Performing art is so ephemeral. I created this endowment so students could realize their creations."

Jeff Braden, dean of the College of Humanities and Social Sciences, says Lepley's experience with *Of Ghosts and Strangers* is "the epitome of how we think and do in our college."

"Whether she becomes a professional playwright or finds another calling," he says, "the experience of creating a vision, putting it into words, and working with a team to turn that vision into reality will enhance her career and enrich her community."

As Lepley sees it, this project helped her find her true calling. She now aspires to be a professional playwright. She was on her fifth draft of *Of Ghosts and Strangers*

**OF GHOSTS AND
STRANGERS, PRODUCED
BY UNIVERSITY THEATRE IN
MARCH 2017.**



when the school year ended, and she had applied for the prestigious Sewanee Writers' Conference, for which she could not have qualified if her play had never been staged.

"It's just been a big learning experience in not only letting go of the control, but also finding joy in it and seeing where others can take your work," she says. "I'm really looking forward to future productions, seeing how other designers and other actors interpret it. It's going to be completely different every time, and I think that's the joy of it." •

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.



SET PHOTO AND PORTRAITS BY RON FOREMAN



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HAKLAR**
SCENIC
DESIGNER



**IAN
OEHRING**
LIGHTING
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HIEMENZ**
COSTUME
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COLORS OF THE NILE

PHOTO BY BECKY KIRKLAND



Intense planning for NC State LIVE's spring 2017 residency with The Nile Project began two full years in advance. As the project grew (and grew), not only did five other North Carolina universities come on board, so did colleges, departments and programs from across the NC State campus.

Units with interests as varied as sustainability, social entrepreneurship, conflict resolution and world music came together to learn, enjoy, inspire, educate and empower participants while exploring cultural, political and environment issues. The music – the arts – served as the vehicle.

Pros at getting *really* hands-on, the folks at NC State's Crafts Center dreamed up an interactive project to be created as part of the Nile residency. As NC State LIVE director Sharon Moore says, "Those crazy Crafts Center people like to come up with big ideas."

Jo Ellen Westmoreland (assistant director) and Jennifer Siegel (clay studio manager) hatched the notion of *Colors of the Nile*, a 36' x 7' mural comprised of nine wood panels. Mural artist Dare Coulter – a 2015 graduate of the NC State College of Design – was engaged to create the original work of art that depicts Nile River imagery, including the river, people, music, children, landmarks and poetry.

At NileFEST – the March 21 closing concert by the Nile Project – Coulter was joined by NC State students, the Nile musicians, and community members young



Top: students and community folks help paint the mural at NileFEST. Above: mural artist Dare Coulter and NC State nuclear engineering student Fahad Al Suwaidi, who added the Arabic poetry. Below: the scale model for the mural, painted on plywood.

and old to help paint the mural. She continued work on this extraordinary piece until its dedication on April 21, an occasion that featured live music by the renowned postmodern indie-classical quartet ETHEL. ●



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*Artists J. Ormond Sanderson Jr. (left)
and Robert Keith Black (right) at home,
surrounded by their remarkable collection.*