NEW PERSPECTIVES

Spring 2022

A Faculty Resource Guide to the Arts
**NEW PERSPECTIVES**

**New Perspectives** is an educational resource guide that connects the Berrie Center for the Arts Performing Artist Series to the general education curriculum of Ramapo College of NJ. Each page of this booklet lists:

- A performance
- Classes that may have a potential connection

Interested faculty are encouraged to review the guide and consider building the artists’ work into their syllabus. Examples include:

- Requiring students to attend the performance and then discussing the work in class or giving a writing assignment.
- Giving extra credit to students who attend the performance by having them write a response or provide documentation of their attendance.

It is our hope that by integrating the arts into your class, students will have a unique opportunity to learn the coursework from a new perspective, which can be engaging and fun.

**Free Tickets for Faculty**

Faculty who require students to attend a performance are eligible for one complimentary ticket to attend the show. Simply email a copy of your syllabus to Edouard Eloi, box office manager of Berrie Center, at eeloi@ramapo.edu. He will make arrangements for your free ticket to be available at the box office for pick up the day of the performance.

**Platinum Funding for Student Tickets**

Platinum funding can be requested to cover the cost of student tickets if you require your class to attend. For more information about platinum funding contact your Dean’s office.

**Guest Artist Residencies**

Each guest artist is in residence from one to three days, depending on our contract terms. In addition to their public performance, they do workshops, masterclasses and Q&A sessions. If you are interested in having an artist visit your class or would like to bring your class to a scheduled special event, please contact Lisa Campbell to make arrangements. Classroom visitation opportunities are limited.
The Rodney Marsalis Philadelphia Big Brass is a virtuosic 7-piece ensemble that always reflects the diverse makeup of men and women in the American culture. On the advice of family patriarch Ellis Marsalis, the group created a concert format that breaks the usual barriers between genres and strives to create a connection between the audience and performers. The evening program will feature classical, jazz, Dixieland, pop, and sacred music.

Trumpeter Rodney Marsalis, referred to as a “trumpet prodigy,” made his solo debut at the age of fifteen with the New Orleans Symphony. After having won various solo competitions, he received national attention at the age of nineteen performing as soloist with the Boston Pops Orchestra. A graduate of the Curtis Institute of Music, Marsalis has worked under the guidance of world-renowned conductors such as Leonard Bernstein, Michael Tilson Thomas, Gerard Schwarz, James DePreist, John Williams, Jesus Lopez-Cobos and Christopher Hogwood.

Recommended Website
https://www.rmpbb.com/
Les Paul Concert  
featuring  
Robert Aiki Aubrey Lowe  
and Susie Ibarra  
SATURDAY, FEBRUARY 5, 2022  |  8 P.M. 

This year’s annual Les Paul Concert will shift the focus towards contemporary artists who represent Paul’s innovative and progressive spirit.

Robert Aiki Aubrey Lowe is an artist, curator and composer that works primarily with voice and modular synthesizer for sound in the realm of spontaneous music. Along with analog video synthesis works, he has brought forth an A/V proposal that has been a focus of live performance and installation/exhibition. The marriage of synthesis and voice has allowed for a heightened physicality in the way of ecstatic music, both in a live setting and recorded. The sensitivity of analogue modular synthesis echoes the organic nature of vocal expression which in this case is meant to put forth a trancelike state. Lowe’s works on paper tend towards human relations to the natural/magical world and the repetition of motifs.

Susie Ibarra is a Filipina-American composer, percussionist, and sound artist. Her sound has been described as “a sound like no other’s, incorporating the unique percussion and musical approach of her Filipino heritage with her flowing jazz drum set style” (Modern Drummer Magazine). A faculty member at Bennington College where she teaches percussion, performance, improvisation, and art intervention, Ibarra has collaborated with Lowe on several occasions.

Residency Opportunities
Lowe and Ibarra will participate in a discussion immediately following the concert on February 5.

Recommended Websites
www.frontporchproductions.org/artists/robert-aiki-aubrey-lowe
https://www.susieibarra.com/

American Studies
Technology & Culture in America

Critical Reading & Writing
Critical Reading & Writing I
Critical Reading & Writing II

Studies in the Arts & Humanities

First Year Seminar

Global Awareness
Global Awareness
Introduction to Global Art Traditions

Music
Music Production Technology
Music Fundamentals
Electronic & Computer Music I
Music, History and Culture
Recording Arts I
Electronic & Computer Music II
Avant Garde & Experimental Music
Musical Identities & Culture
Live Audio Engineering & Recording
Recording Arts II
Contemporary Perspectives on Music
Signal Processing & Interactive Music

Sociology
Sociology of Media & Pop Culture

Values and Ethics
Urban Anthropology
Healing Hands – Act I
SATURDAY | FEBRUARY 19, 2022 | 8 P.M.

Healing Hands is a weekend of new works-in-progress based on how the arts are contributing to healing during these challenging times.

Act I will feature two performances including the Ballaro Dance work Embedded Memories. Marisa Ballaro’s research is rooted in acknowledging personal histories through the lens of scars and their images which live permanently on our bodies. By investigating the memories and stories these imprints hold, we can learn from one another and promote community healing. Inspired by Kintsugi, the Japanese art of repairing broken pottery while highlighting the areas of breakage, golden accents will illuminate these stories through numerous lighted lanterns and inventive light pieces affixed to the dancers’ bodies in a collaborative, illuminated installation. This artistic journey is personal for her after suffering a ruptured ACL, a devastating injury for a dancer, she has spent intimate time with her scars reflecting on the embedded images that live on her body.
The second half of the program will showcase storyteller and artist William Doan’s work *Inhale, Exhale, Draw*. After the catastrophic loss of one of his siblings and decades of panic attacks and depressive episodes, Doan spent three subsequent years making visual narratives and documentary style performances about loss, end-of-life decision making, and consciousness. These stories and drawings have become an integral part of his journey to mental health. Art, science, psychology, literature, history, and more recently, narrative medicine and the medical humanities have all taken up the causes of anxiety and depression. His work on this project is in conversation with many of these disciplines. Research suggests the human brain is hardwired for stories. When presented with a story, both sides of the brain work to process the words, interpret the story, and store its meaning in memory. Facts activate only the language processing areas of the brain, while stories activate the motor and sensory areas as well. Basically, stories make the brain behave as if we are experiencing the events firsthand. The combination of these brain responses makes us empathize and connect with stories and storytellers.

**Residency Opportunities**
Ballaro and Doan will join Berrie Center Director Lisa Campbell in a conversation about their work and the healing power of art immediately following the performances on February 19.

**Recommended Websites**
https://www.ballarodance.com/
https://inhaleexhaledraw.com/
Healing Hands - Act II
SUNDAY | FEBRUARY 20, 2022 | 3 P.M.

Healing Hands is a weekend of new works-in-progress based on how the arts are contributing to healing during these challenging times.

Act II will feature two performances including 48 St. Stephen, a classically trained piano and violin duo of Angela and Clara Kim. 48 Saint Stephen’s program opens with Bongani Ndodana-Breen’s Khanyisa, a piece commissioned and composed during the height of the pandemic. From the Xhosa “to shine light on,” Khanyisa draws influence from the traditional praise poets (imbona) whose words inspire strong emotions and comment on current affairs. Ndodana-Breen composed this elegiac piece in the wake of the killings of George Floyd, Breonna Taylor, and Ahmaud Arbery, among others. Their second selection, Yoon-Ji Lee’s Getting Closer, is fraught, tense, and agitated - undoubtedly emotions many of us felt during lockdown during those first confused months. She uses many effects like plucking inside the piano and sliding on the violin to create both an audible and visual flurry of chaos. Olivier Messiaen’s Louange à l’Immortalité de Jésus rounds out the program, providing a eulogy as we reflect on the past year and a half. Messiaen writes of the movement: “It is all love. Its slow ascent to the acutely extreme is the ascent of man to his god... the being made divine towards Paradise.” This incredible movement provides a canvas for us to reflect on our healing process.
The second half of the program will feature Kuchipudi (Indian Classical) dancer and physician Pranamya Suri. Suri feels dance teaches empathy, sensitivity, and perseverance, which she integrates into patient care. Medicine taught her endurance, determination, and the attention to detail, which assimilated beautifully into her relationship with dance. This work shows her deep struggle, as she put her most vulnerable self forward. Drawing on her culture, she weaves traditional Indian music, Sanskrit poetry and projections to tell her story. As a physician, Suri faced some of the toughest challenges of patient care, during the pandemic. The grueling hours, the waves of grief, the in explainable mental and physical exhaustion, the helplessness, the unpreparedness, the unpredictable future- it consumed her. She was angry, isolated, lost, drained, and jaded. She used her art to process the grief and reflect on what was going on internally, even when she was unable to express it outwardly at the hospital. Her work is an honest, raw, soulful reflection of the constant struggle of balance between hope and hurt, between the art of medicine and the art of dance, and between the two parts of herself that make her whole.

Residency Opportunities
Kim, Kim and Suri will join Berrie Center Director Lisa Campbell in a conversation about their work and the healing power of art immediately following the performances on February 20.

Recommended Website
https://www.angelakimpiano.com/48-st-stephen
Self-Help explores mental health through the lens of a relationship between psychologist and patient using Movenglish® – a movement language in progress that directly corresponds to English. The direct translation of spoken conversations is complemented by fragmented and deconstructed phrases that represent what happens between the lines and inside the mind, embodying a ceaseless yet hopeful striving toward balance between thought and feeling, mind and body, self and other.

Residency Opportunities
Charly and Eriel Santagado will join Berrie Center director Lisa Campbell for a discussion about the work immediately following the performance.

Recommended Website
https://www.mignolo.art/
https://www.mignolo.art/movenglish
Decoda is a collective of versatile musicians committed equally to virtuosic performance and audience engagement. For this concert, a wind sextet will perform excerpts of a new work by composer and Ramapo College music professor Gilad Cohen. The second half of the program will feature works by Joseph Jones, Brad Balliett, Valerie Coleman, Doug Balliett and Evan Premo.

Gilad Cohen is a composer, theorist and music educator. His music adapts features from a wide range of musical realms and explores possible interactions among them, bringing to his creative table the persistent textures of rock, the painstaking orchestration of impressionism, the gloomy harmonies of grunge and metal, the jubilant rhythms of klezmer, the intricate imitation techniques of Baroque, the motionless landscapes of psychedelic rock, the agile melodies and scales of Arabic music, and the striking dissonances of 20th-century avant-garde.

Residency Opportunities
Gilad Cohen will join co-artistic director Brad Balliett for a conversation as part of the performance.

Recommended Websites
https://www.decodamusic.org/
https://giladcohen.com/
Mack Brandon’s Gospel Explosion
SATURDAY | APRIL 23, 2022 | 8 P.M.

Ramapo music professor Mack Brandon, along with his band and choir, perform an evening of Gospel music. Rooted in the Christian tradition, Gospel music is powerful and uplifting. Brandon has performed and worked as a musical director with legends like Ben E. King, The Drifters, Average White Band and the Supremes.
Miwa Matreyek  
*Indefinitely Yours* and *This World Made Itself*  
SATURDAY | APRIL 30, 2022 | 8 P.M.

**Miwa Matreyek** is an animator, director, designer, and performer based in Los Angeles. Coming from a background in animation by way of collage, Matreyek creates live, staged performances where she interacts with her animations as a shadow silhouette, at the intersection of cinematic and theatrical, fantastical and tangible, illusionistic and physical. Her work exists in a dreamlike visual space that makes invisible worlds visible, often weaving surreal and poetic narratives of conflict between man and nature. Her work exists both at the realm of the hand-made and tech.

*Indefinitely Yours* depicts an all too familiar world drowning in the by-product of material abundance. Matreyek physically places her body at the center of this mess, navigating a kinetic journey through natural and man-made infrastructure that, like any memorable journey, is best experienced firsthand. Forefronting vaudevillian and pre-cinematic animation alongside late 20th century music video and installation art, Matreyek invokes a timeless yet assuredly timely collage of media history. The central axis of this piece is what’s at stake. Engaging the shadow of her whole body in the images, she invites us to see it is never objectified. Contrasting a materialist conception of the world in which capitalism plays a major role in the objectification of women’s bodies, her presence feels radical. Mired in mountains of garbage, the female body struggles and detaches itself both metaphorically and visually. *Indefinitely Yours* finds a curious glow at the heart of environmental calamity, offering no simple answers. This salient work lingers in the imagination as both a banner for action and a recipe for magic.

*This World Made Itself* is a visually and musically rich journey through the history of the earth, from the universe’s epic beginnings to the complex world of humanity. The piece is at once semi-scientific (like flipping through a children’s encyclopedia), and emotional, surreal, and dream-like.

**Residency Opportunities**  
Miwa Matreyek will participate in a panel discussion with other animators at 5:00 p.m. on April 30. A separate ticket must be purchased for this event.

**Recommended Websites:** [www.semihemisphere.com](http://www.semihemisphere.com)
Programs at the Berrie Center for the Arts are generously supported by grant funding from the following organizations.