Do you have the time to read this? I know you are busy—and I only have a few minutes—so let me be brief...

Well, I guess that's the problem.

No one seems to have enough time anymore—except maybe to get another cup of coffee so we can be energized for the next item on our to-do list. We all bemoan the tyrannical to-do list. We all can be energized for the next item on our to-do list. We all can energize for the next item on our to-do list. We all can energize for the next item on our to-do list.

I've found time by standing silently, without expectation of an immediate result, in front of a great painting or sculpture. I've found it in a concert hall as the sonatas of Beethoven wind their way into my soul. I've found it in a theater as actors bring to life the beauty and ambiguity of what it means to be human. Art is imagination and psychology and history and biography, and nature all at once.
For the past quarter century, the Lydian String Quartet has graced the life of Brandeis University with its distinguished artistry and teaching. Founded as a professional apprentice ensemble by faculty member Robert Koff (an original member of the Juilliard Quartet), the Lydians have inspired worldwide critical acclaim and developed a devoted New England audience. Pulitzer Prize-winning music critic Lloyd Schwartz proclaimed them “a resident string quartet of the highest quality and deepest integrity.”

The world has changed tremendously since Brandeis’s young resident musicians first began performing here in 1989. That year, Ronald Reagan was elected president, John Lennon was assassinated, CNN was born, and Brandeis itself was barely 30 years old. The Quartet’s identity has changed, too. Founding members Judith Eisenberg (violin) and Mary Ruth Ray (viola) were joined first by violinist Daniel Stepner (replacing Wilma Smith in 1987) and later by cellist Joshua Gordon (replacing Wilma Smith in 1990). Their coach gifted young violinists, violists, and cellists who are recipients of the Leonard Bernstein Scholarship for musical excellence.

Dedicated to exploring the connection between the music of the past and the present, the Lydian String Quartet communicates in an exquisite language beyond words. Among the joys of watching their concerts are the subtle ways in which they respond to and communicate with each other in performance. There is drama. There is passion. Emotions and ideas are shared and debated in a remarkable, intimate, musical dialogue. It’s a fascinating expression of their individuality, as artists and people, gracefully uniting into one musical voice that has become more glorious, more inspired, and more wise during the past 25 years.

The name Lydian refers to the musical mode or scale pattern based on Greek modes, “explains Stepner. “The Lydian mode coincides with the white-key scale built on F which means that its first four notes are separated by whole steps (unlike any other mode). One might say this symbolizes the independence personalities of the Quartet’s four members. The Lydian mode is known for its particularly emotional cast, which Beethoven exploited in his famous String Quartet 132. The mood of that work is uplifting and meditative, but Plato once described the Lydian mode as dangerous and daring.”

The more daring spirit of the Quartet is reflected in its dedication to commission and record new works. Their thrilling five-year project, American Originals, celebrated the diverse repertoire of the 20th-century American string quartet as they performed or recorded more than 60 works by American composers. In the fall of 2005, they launched another ambitious five-year project, Vienna and the String Quartet, which has reexamined works from Haydn to Schoenberg within a modernist context.

Several of their 28 recordings have been chosen “Best of the Year” by the New York Times. The Lydian’s last CD, Shapero: Serenade, was hailed by the Times as a “revelation.... The dynamic musicians of the Lydian String Quartet give engrossing performances.... unquestionably a chamber music event of the first importance.”

The Quartet’s mastery of the great European repertoire, such as Beethoven, Brahms, Mozart, and Schubert, has earned it international accolades and the prestigious Naumburg Award for Chamber Music. They have concertized throughout the United States including performances at Lincoln Center, Carnegie Hall’s Weill Recital Hall, Boston’s Symphony Hall, and the Kennedy Center. During their world tours, the Lydians have appeared to ovations in France, France, Italy, Canada, Germany, Switzerland, Armenia, and Russia.

“The Lydian String Quartet is now in its prime,” writes Boston Globe critic Richard Dyer. “It is an ensemble in which intuition and intellect are ideally balanced, and in which youthful energy and idealism have been tempered and reinforced by experience.”

Founded by Lydian violinist Judith Eisenberg, MusicUnitesUS is a three-tiered program that encompasses an Intercultural Residency Series, a Public School Education Program, and the World Music Series. The World Music Series invites you to experience the diverse history and cultural memories—indeed, the heart and soul—of a people through the universal language of music. This year’s concerts feature the Yuval Ron Ensemble and Sol y Canto.

From October 19–22, the Intercultural Residency with the Yuval Ron Ensemble will include the following events, which are free and open to the public. Visit www.brandeis.edu/MusicUnitesUS for a complete schedule and additional programming.

Music, Women, and Peacebuilding
A performance discussion with Najwa Gibran, one of the finest Arabic singers in the West.

Masterclass/workshop: Middle Eastern Styles and Improvisation with the Yuval Ron Ensemble
Bring your instruments and voice to share your own musical tradition with the Yuval Ron Ensemble.

Open Classrooms
War and the Possibilities of Peace: Music as a Bridge
Bring your instruments and voice to share your own musical tradition with the Yuval Ron Ensemble.

Religion, Culture, Arts, and Education:
Can We Bridge Our Deepest Divides?
The Artist’s Way as a Path Toward Peace

By Cynthia Cohen, Ph.D.
Director, Coexistence Research and International Collaborations
Silfka Program in Intercultural Coexistence; Cochairs, Intercultural Residency Series

The ensemble features Yuval Ron, its founder, a Jewish Israeli composer, musicologist, oud player, and visionary, the Palestinian Israeli (now Canadian) Najwa Gibran, perhaps the most highly regarded Arab female vocalist singing in the West today, and Yehezkel Munshkin, Duduk player, an Armenian Christian. They will be joined by Aziz, an authentic Sufi Dervish, a member of the Mevlevi Sufi Order both in Turkey and in the United States. As described in the summer 2004 edition of Sing Out! The Folk Song Magazine, in the Yuval Ron Ensemble “Israeli, Arab, Armenian and American Jewish musicians join forces on [a] sincere effort to do in music what seemingly cannot be achieved in the world’s capitals and on its battlefields—to explore the very real affinities among the related cultures of the Middle East and to blend them in a manner that strengthens them all.”

Can the beauty of the Yuval Ron Ensemble’s powerful exploration of the musics of the religions of the Middle East inspire us to restore relationships with those we have come to regard as ‘other’ or even as ‘enemy’? What possibilities for peace can be found in the wondrous world of music? Can the “artist’s way” alluded to by John Paul Lederach maintain its integrity while being applied to social change? These are among the questions that will be capturing our imaginations this October.

For information about the Brandeis International Fellowship Program “Recasting Reconciliation through Culture and the Arts,” including a new virtual resource center, visit www.brandeis.edu/ethics/fellowships. To read preliminary research findings, visit www.brandeis.edu/ethics/news.

Bob Nielak’s Big Wolf Band
Friday, October 7, 8:00 pm
Join one of the finest jazz composers and bassists in New England for the exciting debut of his new ten-piece “little big band” in a swinging concert of new compositions and standards.

Irving Fine Memorial Concert
Sunday, October 23, 3:00 pm
Our annual tribute to the great American composer Irving Fine, founder of the Brandeis Department of Music. This year’s concert features Daniel Shapiro, violin, and Sally Pinkas, piano. Free and open to the public.

The Boston Secession
What Makes It Great:
Unlocking the Guilty Pleasures of Choral Masterworks
Friday, November 18, 8:00 pm
Director Jane Ring Frank and the acclaimed 25-voice professional ensemble, The Boston Secession, conduct a curatorial tour of choral music’s museum of greatest hits. Program includes Hubert Parry’s Jesus Christ, Gilbert and Sullivan’s Hail Poetry, Durufle’s Ubi Caritas, Swingle Singers’ Rountr to Bach, and Handel’s “Hallelujah Chorus.”

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The Brandeis Department of Music’s student ensembles perform music spanning the globe from the Renaissance to world premieres. Tickets are $10 (s) for the Brandeis community/students/senior citizens, unless otherwise noted, and are available at Brandeis Tickets: 781-736-3400.

**New Music Brandeis**
Sunday, November 6, 8:00 pm
World premiers by graduate composers. Free and open to the public.

**Brandeis-Wellesley Orchestra**
Sunday, December 4, 8:00 pm
Orchestral classics and world premieres. Neal Hampton, conductor.

**Brandeis University Chorus**
Sunday, November 20, 7:00 pm
The choral repertoire from Bach cantatas to 20th-century works. Sarah Mead, conductor.

**Brandeis Jazz Ensemble**
Saturday, December 3, 8:00 pm
Bob Nieske, director. Music by Duke Ellington, Harlem Airshaft, Old King Dooji, and Jack The Bear.

**Brandeis Wind Ensemble**
Sunday, December 4, 2005, 8:00 pm
The symphonic band repertoire for brass and winds. Tom Souza, conductor.

**Improvisation Ensemble**
Monday, December 5, 8:00 pm
Spontaneous jazz meets contemporary music. Tom Hall, director. Free and open to the public.

**Brandeis Early Music Ensemble**
Saturday, December 10, 8:00 pm
Vocal and instrumental works of 15th- to 17th-century Europe. Sarah Mead, director.

**Chamber Music Ensemble**
Monday, December 12, 7:00 pm
Classical chamber works. Judith Eisenberg, director. Free and open to the public.

**Handel’s Messiah**
Tuesday, December 13, 4:00 pm
A Community Sing-along. Carolyn Davies, conductor. Hallelujah! Join the Chorus, Chamber Choir, Brandeis-Wellesley Orchestra, and other music lovers for our annual glorious sing along in the Shapiro Campus Center Atrium. No experience needed! Free and open to the public.

**Brandeis Theater Company**
The Brandeis Theater Company is the new production and performing ensemble comprised of students, professional guest artists, faculty, and staff of the Department of Theater Arts. Through progressive and challenging programming in a dynamic setting, they create cutting-edge theater promoting multiculturalism alongside of artistic achievement. Brandeis Theater Company productions are held in the Spingold Theater Center. Tickets are $16-$20. Brandeis Tickets: 781-736-3400.

**Second Look Series**
During the second weekend of each production, Brandeis Theater Company invites you to attend a special event to enhance your theater-going experience. Visit www.brandeis.edu/theater for more information.

**The 2005-2006 Brandeis Theater Company season is made possible through generous support from the Laurie Foundation.**

**Big Love**
October 20–30
By Charles L. Mee
Directed by Gray Simons
Laurie Theater at the Spingold Theater Center
Romantic love confronts gender equality in this contemporary adaptation of Aeschelus’ The Suppliant Women. Big Love pits men against women in a wild romp where animal instincts come face-to-face with society’s demand for marital order.
Melodrama is a strange form. While it is historically maligned by critics, its muscular narratives, desperate stakes, and deeply-rooted belief in a just audience the same kind of enthusiasm a time when everybody in Europe and academia and into being a playwright, changes in the past 150 years. But it now as they did then. Obviously, there sure does seem like big melodramatic muscular narratives, desperate stakes, a psychology and a language that supported the elegance of the storytelling, then perhaps the delights of melodrama could be made available to a more sophisticated contemporary audience. I came to see a few of those 19th-century melodramas as lost masterpieces. One of those that especially caught my attention was The Two Orphans.

The original play was set in France and tells the story of two sisters who come to Paris in search of relatives on the eve of the French revolution. As crisis erupts across the city, the girls are separated and they have a series of desperate adventures before they are reunited. The play was adapted—as so many melodramas are—again and again. D.W. Griffith used it as the basis for his 1921 silent film masterpiece Orphans of the Storm, starring the Gish sisters; Stanislavski also staged a deep gift composer, and engaged her to write the music. Three years later John and Kim got married, but that's a different story.

The story of The Two Orphans culminated this year when the Brandeis Theater Company’s artistic director Eric Hill invited us to have John Sheehy—who I had known in the graduate playwriting program at Brandeis—about cowriting the lyrics with me. We met with Kim Sherman, a deeply gifted composer, and engaged her to write the music. Three years later John and Kim got married, but that's a different story. The story of The Two Orphans, as we see it, is the story of two African-American sisters who struggle with survival in a hostile world in the aftermath of the Civil War and their liberation from slavery. The rich atmosphere of New Orleans is evoked with music drawn from the traditional songs of the South as well as original music. Produced by the Brandeis Theater Company, the project is possible with generous support from the Rubin, Barbara, and Malcolm L. Sherman Endowment for the Performing Arts.

Melodrama, a theatrical wasteland; those plays, except for the fact that audiences loved them. The more I evolved out of being an academic and into being a playwright, the more fascinated I became by the upside of the melodramatic equation. The 19th century wasn’t a wasteland by any means—it was a time when everybody in Europe and America went to the theater all the time! As a playwright, I sure wish people went to the theater as much now as they did then. Obviously, there have been a lot of economic and social changes in the past 150 years. But it sure does seem like big melodramatic plays such as Nicholas Nickleby and Les Mis and Phantom of the Opera have inspired in contemporary audiences the same kind of enthusiasm that those old creaky melodramas of the past inspired in their audiences.

Over the course of the three and a half years I researched and wrote my dissertation, I read a couple hundred of those strange old plays. Some of them were hard to get through. The language is sometimes depleted, and the characterizations are often stylized, the psychology thin, but the structure, and the spectacle, and the drive of the storytelling is consistently strong and compelling. I really came to love them, individually, and as a whole, and I thought, if you could reimagine them, with a psychology and a language that supported the elegance of the storytelling, then perhaps the delights of melodrama could be made available to a more sophisticated contemporary audience. I came to see a few of those 19th-century melodramas as lost masterpieces. One of those that especially caught my attention was The Two Orphans.

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The Rose Art Museum

Home to one of New England’s largest collections of modern and contemporary art, The Rose offers exhibitions of innovative international, national, and regional artists. The Brandeis collection features nearly 8,000 works from masters such as Magritte, de Kooning, Chagall, Lichtenstein, and Warhol. Admission is $3; free to the Brandeis community and to members. Open Tuesday–Sunday, from 12:00–5:00 pm. For more information, please visit www.brandeis.edu/rose, or call 781-736-3434.

"Post" and After: Contemporary Art from the Brandeis University Collection
September 15–April 9, 2006
Selections from The Rose Art Museum’s permanent collection, highlighting works from the 1980s and 1990s. Curated by Katy Siegel, the 2005 Henry Luce Visiting Scholar of American Art.

Fred Tomaselli: Monsters of Paradise
September 15–December 11, 2005
Tomaselli's meticulously-crafted hybrid pictures are made using a dazzling array of materials, including paint, pills, insects, photocollage, leaves, and flowers, to engage the long-standing idea of painting as a window onto another reality. With sensual imagination, the artist attempts to "seduce and transport the viewer into the space of these pictures."

Alvin Lucier: Chambers
September 15–December 11, 2005
In this installation, experimental music pioneer Alvin Lucier explores the spatiality of sound by enclosing recordings in various found objects, revealing the natural resonances of spaces, rooms, and objects.

Performing Arts Clubs

Brandeis has more than 30 student art and culture clubs, including a cappella singing groups, ballet, folk, modern, and ballroom dance clubs, and improv comedy troupes. Through the Intercultural Center, students of international backgrounds present performances, films, and readings celebrating diverse cultural traditions. For more information, visit www.brandeis.edu/arts/clubs or call 781-736-2626.

Undergraduate Theatre Collective

The Undergraduate Theatre Collective presents 10 student-produced plays and musicals on campus each year in the Carl J. Shapiro Theater. Tickets are $5 in advance and $6 at the door. Visit the UTC website at www.people.brandeis.edu/~utc.

The Umbrellas of Cherbourg
November 16–18
French text by Jacques Demy
English adaptation by Sheldon Harnick
Music by Michel Legrand
A new stage version of the classic 1964 French film, The Umbrellas of Cherbourg, is a charming, modern operetta about Genevieve and Guy, two star-crossed lovers living in a French seaside town. Produced by Tympanium Euphorium.

Fool for Love
October 20–23
Sam Shepard's passionate and poetic drama, set in a motel on the Mojave Desert, depicts two mysterious lovers, May and Eddie, battling for absolute power in a forbidden love-hate relationship. Produced by the Brandeis Players.

The Stendhal Syndrome
Two short plays by Terrence McNally that explore the transformative power of art. Join three American tourists as they contemplate the bare facts of Michelangelo's David; then attend a Wagner concert and listen to the passion playing inside the conductor's mind. Produced by the Brandeis Ensemble Theater.

The Gingerbread Lady
November 17–20
Neil Simon's bittersweet comedy depicts the complex relationship between Polly and her divorced mother Evy who is returning from a stay at an alcohol rehab clinic. A funny and heartfelt toast to dysfunctional families. Produced by Hillel Theater Group.

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The Rose Events

Sneak Preview: Art 27, Season Three Wednesday, September 21, 7:00 pm Screening of PBS’s acclaimed documentary series on art in the 21st century. Held in the Shapiro Campus Center Theater. Free and open to the public.

Inside View: Gallery Talk Saturday, October 1, 2:00 pm Katy Siegel, visiting scholar and guest curator, on “Post” and After. Free with museum admission.

Food for Thought Luncheon Wednesday, October 19, 11:00 am Featuring Raphaëla Platow, Rose curator and acting director, on Fred Tomaselli: Monsters of Paradise. Free to Rose Patrons ($500 or above); $12 for members; $15 for non-members.

Lecture: Musicologist Kay Kaufman Shelemay Saturday, October 22, 7:00 pm Prior to the Yuval Ron Ensemble concert at Slosberg Music Center. Free and open to the public.

Fall Fest: Gallery Talk Saturday, October 29, 2:00 pm For Family and Alumni Weekend. Free with museum admission.

Inside View: Gallery Talk Saturday, November 5, 2:00 pm By Stephanie Molinard, director of education. Discussion on Fred Tomaselli: Monsters of Paradise and Alvin Lucier: Chamber. Free with museum admission.

Artists Talk: Fred Tomaselli Wednesday, November 16, 7:00 pm Featured artist Fred Tomaselli will discuss his work and creative process. Free and open to the public.

RSVP required by November 1 at 781-736-3438.

SCREAM Jam Saturday, November 19, 8:00 pm Free party for Brandeis students. Sponsored by SCRAM, the Student Committee of The Rose Art Museum.

Rozart Re-Mix A 40th Anniversary Celebration Wednesday, November 30, 7:00 pm Alvin Lucier performs John Cage’s Rozart Mix and other pieces. Free and open to the public. RSVP required by November 21 at 781-736-3438.

The History of Contemporary Art: A Lecture by Luise Scholar Katy Siegel Wednesday, December 7, 7:00 pm Visiting scholar and guest curator, Katy Siegel, will discuss the shift from postmodernism to contemporary art. Free and open to the public.

W what is contemporary art?
Does it mean art made by a living artist?
Art of the past 25 years?
Are the past ten years?
Or even art made this year, the paint still wet?
How does The Rose Art Museum, with its collection of historical modern art that goes back to Paul Cézanne and the late 19th century, accommodate, understand, and incorporate art by a 30-year-old artist made in the 21st century?

One of the first attempts at understanding contemporary art as special, separate, and different from modern art was the term “postmodernism.” In the 1980s and 1990s, “postmodernism” was used broadly to describe a vast array of activities, attitudes, and philosophies, in the arts, in architecture, and in social life. But it was first used in print to refer to art in 1972 by Leo Steinberg, a professor of Renaissance art history at Hunter College in an essay for Artforum magazine called “Reflections on the State of Art Criticism.”

The focus of the essay was a polemical dismantling of writing about art that focused on formalist criteria and advocated a diverse interpretation that incorporated formal analysis, emotional content, and historical context. Steinberg theorized a shift that was to become increasingly influential over the next two decades. Steinberg theorized a shift from an art referencing nature to one based on cultural images, as in Robert Rauschenberg’s work: “I tend to regard the tilt of the picture plane from vertical to horizontal as expressive of the most radical shift in the subject matter of art, the shift from nature to culture.” He called the art produced by this shift “postmodernism.”

Steinberg meant that artists like Rauschenberg, using techniques like silkscreen printing, borrowed from other cultural images rather than painting natural scenes, or inventing abstract art work. Making “modern art” implied a belief in progress, in continual invention in the field of art (as in technology or science)—the idea that each important art work created something entirely new. Making “postmodern” art implied the doubt that there was anything new to invent, the doubt that history was moving forward in a straight and positive line. As the term was increasingly taken up by critics and artists in the 1970s and 1980s, postmodernism came to mean art that denied originality and artists that saw the media as shaping our lives and identities in important ways.

In the early 1980s, the term “postmodernism” itself increasingly became a familiar adjective used to describe this media-oriented art that drew on popular culture rather than personal expression. But in the past five years, the term has suddenly disappeared from art criticism. Once thought to describe a new era in art, postmodernism has faced challenges to its purpose and role, as many have called for artists to embrace the complexities of their art practice. Postmodernism was used to pronounce the end of any single, unifying modernist project. It was a warning to artists to avoid the pitfalls of the past and to embrace new possibilities and challenges.

One of the key questions that have emerged in recent years is: How do we define contemporary art? The Rose Art Museum exhibition “Post” and After doesn’t seek definitive answers, but rather seeks to begin to clarify these questions. The Rose has art works by many of the seminal artists associated with postmodernism, including Rauschenberg, Cindy Sherman, Robert Longo, Louise Lawler, Haim Steinbach, and others. It also has work by some of the most important recent artists, including Matthew Barney and Gregory Crewdson. Both the exhibition and my art history class will work together to offer you all the exciting opportunities to think about theoretical issues in contact with actual art objects. I hope that you will find both the questions and the art itself equally fascinating.

Katy Siegel is a visiting scholar at Brandeis for fall 2005 where she has curated the exhibition “Post” and After. She is an assistant professor of contemporary art history at Hunter College, CUNY, a contributing editor of Artforum, and is coauthor, with Paul Mattick, of Art and Money.
Art meets activism at the Women’s Studies Research Center, which presents exhibits that explore the creative and sociological perspective of women artists. The Center’s Kniznick Gallery is located at 515 South Street, and is free and open to the public. For more information, please call 781-736-8102 or visit www.brandeis.edu/centers/wsrc.

Department of Fine Arts Exhibitions

Experience the talents of a gifted new generation of studio artists. Student exhibitions are in the Dreitzer Gallery at the Spingold Theater Center, and are free and open to the public.

Opening Reception: December 7, 6:00–8:00 pm

Senior Exhibition December 7–21

Exhibitions

Geobodies
Multimedia by Tanja Ostojic and Ursula Biemann November 8–January 31, 2006

Geobodies brings the artwork of two groundbreaking, sociopolitical, European-based feminist artists to New England. Both artists provocatively explore gender and globalization through new media: photography, video, performance, and Internet art. Visitors are invited to engage in an Internet dialogue/blog with the artists.

R.E.A.CH for the Stars October 1–31

An exhibition of ceramic plates designed by celebrities, artists, and community leaders during Domestic Violence Awareness Month. The plates will be auctioned off to benefit R.E.A.CH (Refuge, Education, Advocacy, Change), a domestic violence agency serving 27 Greater Boston communities.

Violence Awareness Month.

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Arts at Brandeis Calendar, Fall 2005

Ticket Information

Tickets for the Brandeis Theater Company and the Brandeis Concert Season may be purchased in advance through Brandeis Tickets, 781-736-3400, or in person at the box office, Monday–Friday, 10:00 am–4:00 pm. Advance reservations recommended. No refunds or exchanges. Latecomers will be seated at the discretion of the management. Any person requiring special or wheelchair accommodations should contact the box office at 781-736-3400.

Admission to The Rose Art Museum is free; to the Brandeis community, and to members of The Rose. The Rose is open Tuesday–Sunday, noon–5:00 pm. For more information or to become a member, visit www.brandeis.edu/res or call 781-736-3434.

The Women's Studies Research Center is open to the public year-round. For more information, visit www.brandeis.edu/wsrc or call 781-736-8120 for more information.

Tickets to the Undergraduate Theatre Collective (UTC) are available at the Shapiro Theater box office one hour prior to curtain. For more information visit www.brandeis.edu/arts/clubs or call 781-736-2626.

September 14 Wednesday 6:00 pm Opening Reception: The Rose Art Museum's fall exhibitions (listed below) Rose Art Museum

September 15–April 3 Ongoing "Past" and "After: Contemporary Art from the Brandeis University Collection Rose Art Museum

September 15–December 11 Ongoing Fred Tomaselli: Monsters of Paradise Rose Art Museum

September 15–December 11 Ongoing Avishay Lacner: Chambers Rose Art Museum

September 21 Wednesday 7:00 pm Snack Preview: Art 21, Season Three Shapiro Theater

September 28 Wednesday Noon Lydian Wednesday Shapiro Theater

October 1–3 Ongoing R.E.A.CH for the Stars Women's Studies Research Center

October 1 Saturday 2:00 pm Inside View: Gallery Talk Rose Art Museum

October 1 Saturday 8:00 pm Lydian String Quartet Silsberk Center

October 6 Thursday 7:00 pm R.E.A.CH for the Stars Opening Reception Women's Studies Research Center

October 7 Friday 8:00 pm Bob Silver's Big Wolf Band Silsberg Center

October 13 Wednesday 11:00 am Food for Thought Luncheon Rose Art Museum

October 19–22 Wed–Sat Yuval Ron Ensemble in Residence Silsberg Center

October 23–24 Thurs–Sun Food for Love Shapiro Theater

October 20 Thursday 8:00 pm Big Love Silsberg Center

October 21 Friday 8:00 pm Big Love Silsberg Center

October 22 Saturday 7:00 pm Lecture: Musicologist Kay Kaufman Shulman prior to the Yuval Ron Ensemble Concert Rose Art Museum

October 22 Saturday 8:00 pm Yuval Ron Ensemble (World Music Series) Silsberg Center

October 23 Sunday 3:00 pm Irving Fine Memorial Concert Silsberg Center

October 23 Saturday 8:00 pm Big Love Silsberg Center

October 23–24 Thurs–Sun The Stomach Syndrome Shapiro Theater

October 24 Thursday 8:00 pm Big Love Silsberg Center

October 25 Friday 8:00 pm Big Love Silsberg Center

October 29 Saturday 2:00 pm Full Felt: Gallery Talk Rose Art Museum

October 23 Saturday 8:00 pm Big Love Silsberg Center

October 24 Sunday 2:00 pm Big Love Silsberg Center

November 2 Wednesday Noon Lydian Wednesday Shapiro Theater

November 5 Saturday 2:00 pm Inside View: Gallery Talk Rose Art Museum

November 6 Sunday 3:00 pm New Music Brandeis Silsberg Center

November 8–January 31 Ongoing Geobodies Rose Art Museum

November 10–13 Thurs–Sun The Umbrellas of Cherbourg Shapiro Theater

November 12 Saturday 8:00 pm Lydian String Quartet Silsberg Center

November 16 Wednesday 7:00 pm Artists Talk: Fred Tomaselli Rose Art Museum

November 16 Wednesday 8:00 pm Tim Miller's US Schwartz Auditorium

November 17–20 Thurs–Sun The Gingerbread Lady Shapiro Theater

November 18 Friday 8:00 pm The Boston Soccers: Unlocking the Guilty Pleasures of Chanukah Masterworks Silsberg Center

November 19 Saturday 8:00 pm SCRAM party Rose Art Museum

November 19 Saturday 8:00 pm Aurora Group for New Music: A Tribute to Eric Chasalow Silsberg Center

November 20 Sunday 3:00 pm Brandeis Wellesley Orchestra Silsberg Center

November 20 Sunday 7:00 pm University Chorus: Matters of Life and Death Silsberg Center

November 30 Wednesday 7:00 pm Cage at the Rose: A 60th Anniversary Celebration Rose Art Museum

December 1 Thursday 8:00 pm The Two Orphans Springfield Center

December 2–3 Fri–Sat Erika's Kitchen Shapiro Theater

December 3 Friday 8:00 pm The Two Orphans Springfield Center

December 3 Saturday 8:00 pm The Two Orphans Springfield Center

December 4 Saturday 8:00 pm Brandeis Jazz Ensemble Silsberg Center

December 4 Sunday 3:00 pm Brandeis Wind Ensemble Silsberg Center

December 5 Monday 8:00 pm Improvisation Ensemble Silsberg Center

December 7 Wednesday Noon Lydian Wednesday Shapiro Theater

December 7 Thursday 8:00 pm Opening Reception: The Rose Art Museum's fall exhibitions (listed below) Rose Art Museum

December 7 Thursday 8:00 pm Auros Group for New Music: A Tribute to Eric Chasalow Slosberg Center

December 7 Thursday 8:00 pm SCRAM party Rose Art Museum

December 7–20 Thurs–Sun The Complete Works for Cello and Piano by Leo Ornstein Shapiro Theater

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