Creating Democracy

During this presidential election year, there are so many issues of crucial importance confronting the United States that I’m almost embarrassed to ask: Where do the arts fall on your national priority list?

Before you answer, keep in mind the role that the arts historically have played in times of nationwide difficulties and unrest. During the Great Depression, for example, FDR’s New Deal sponsored national arts programs that significantly raised spirits and contributed to our economic recovery. In his book Visionaries and Outcasts, historian Michael Brenson recalls that during the cold war, “many people in government who had little or no interest in art knew America and the world were in crisis [and] were ready to believe radical American creativity could help the country find its center.”

There is often an assumption that liberal politicians support the arts more than conservatives, but that isn’t really true. It was Republican Dwight D. Eisenhower who signed bipartisan legislation in 1958 to create the National Cultural Center that ultimately became the Kennedy Center for the Performing Arts. Lyndon B. Johnson oversaw the creation of the National Endowment for the Arts (NEA), but it was Richard Nixon who authorized the NEA’s largest budgetary increase, stating, “We should seek to encourage and develop individual artistic talent and new concepts in arts, just as we do in science and technology.”

Of the two current presidential hopefuls, John McCain has not, as of this writing, addressed the arts publicly. Barack Obama has offered an art policy platform featuring two key positions: “reinvesting in arts education” and “promoting cultural diplomacy.”

Arts education is, of course, one of those causes that sounds noble until it’s time to balance school budgets. It has always puzzled me that creative skills and thinking are somehow perceived as less important than (or unrelated to) those in math and science. The current generation certainly will need creativity to help them discover new solutions to our growing economic, environmental, and energy problems. But more important, the arts educate us about the essence of what it means to be human. The chairman of the NEA, Dana Gioia (a Republican, by the way), recently said, “The purpose of arts education is not to produce more artists, though that is a byproduct. The real purpose of arts education is to create complete human beings capable of leading successful and productive lives in a free society.”

Brandeis audiences experience cultural diplomacy through programs like MusicUnitesUS, which encourages understanding of other cultures through the universal narrative of music. This global perspective is fundamental to the arts at Brandeis, as a glance through this issue of State of the Arts demonstrates. The arts, with their ability to transcend language barriers and foster empathy, enable us to understand values and emotions beyond polemics and sound bites. And sending American artists abroad is a powerful way to represent our values and ideals to the world. The recent Gershwin concert by the New York Philharmonic in North Korea is a wonderful example.

There was a time when our country was known as a world leader in art and culture. America was defined by the music of Leonard Bernstein, the painting of Jackson Pollock, the dance of Martha Graham, and the plays of Arthur Miller. (I wonder if the average citizen today can name a current composer, painter, choreographer, or playwright.) Is it possible to reclaim that leadership role again? Surely we would like history to record American culture as something greater than American Idol. When I think about ancient Greece, I don’t remember who won the Peloponnesian War, but I am grateful for the tragedies of Euripides. It’s no coincidence that the society that created the most magnificent art the world has known also created democracy. The two expressions of freedom are inseparable.

It’s my belief that Americans want art in their communities and their schools, and that creative expression is the province of neither the left nor the right. American creativity can, once again, help our country find its center. We can establish a new vision of art as citizenship, as activism, and as a democratic process that shapes our national identity.

The U.S. president most closely associated with the arts is John F. Kennedy, whose brief, shining moment is evoked by a song from a musical. Shortly before his death, he said, “If sometimes our great artists have been critical of our society, it is because their sensitivity and their concern for justice, which must motivate any true artist, make them aware that our nation falls short of its highest potential. I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist…. I look forward to a great future for America in which our country will match its military strength with our moral restraint, its wealth with our wisdom, and its power with our purpose...an America that will not be afraid of grace and beauty...that will reward achievement in the arts as we reward achievement in business. I look forward to an America that commands respect throughout the world not only for its strength but for its civilization as well.”

That future is now…and the opportunity is, too.

Scott Edmiston
Director, Office of the Arts
Music at Brandeis

2 Bach to the Future
Musicologist Eric Chafe offers his notes on J. S. Bach's enduring testament to faith.

4 Department of Music Concerts
Six outstanding student ensembles give you the score, from Handel to Harry Potter.

5 Lydian String Quartet: Around the World in a String Quartet
Musical journeys to Germany, China, Peru, and Austria

6 Marquee Concert Series
The curtain rises for the best in bluegrass and for folk favorite Kristin Andreassen.

7 MusicUnitesUS World Music Concerts and Residency Series
Shubha Mudgal's mystical and modern blend of Sufi poetry and classical Hindustani melodies

7 Recovered Voices
Soprano Verena Rein and conductor James Conlon celebrate composers silenced by the Third Reich.

Theater at Brandeis

8 Brandeis Theater Company 2008–2009 Season
Music, mirth, and mythology from Sondheim, Wharton, Hesse, and Euripides

9 Student Theater Season

10 Tea and Flowers, Purity and Grace
Susan Dibble directs a dance of redemption for Edith Wharton's classic heroine.

Visual Arts at Brandeis

12 Rose Art Museum Fall Exhibitions

13 Direct Film: A Place to Act
Museum educator Emily Mello contemplates what happens when celluloid surfaces become a canvas.

14 Rose Programs and Events

15 Department of Fine Arts Exhibitions

15 Women's Studies Research Center: On Equal Terms

16 Creating a Home for Art and Activism
Shulamit Reinharz explains why art and feminism are indivisible.

17 The Art of the Matter Alumni take center stage

18 Applause: Arts Donors and Members

21 Calendar Highlights, Fall 2008
Lutherans in the time of J. S. Bach (1685–1750) held a deep belief in God’s plan for their redemption, and the liturgical musical response to this conviction is the German cantata, in which soloists and a chorus, accompanied by strings, woodwinds, brass, and percussion, sing text from the Old and New Testaments that was linked to a long sermon. Bach’s 1714 cantata, “Ich hatte viel Bekümmernis” ("My heart was deeply troubled") is a milestone in the composer’s career and one of the acknowledged masterworks of his earlier years. Cantata 21 is one of the longest and most varied of the Bach cantatas, featuring choruses based on biblical texts, dialogs between the “soul” and Jesus, a deeply moving instrumental introduction, and three arias depicting the idealized voice of the contemporary believer. The final design is one of great logic and purpose. It reflects closely the principles of scripture interpretation and “salvation history” that had developed over centuries of Christian thought and were still very much alive in the Lutheranism of Bach’s day.

Cantata 21 follows the idealized believer’s progression from a state of tribulation, anxiety, doubt, and feelings of abandonment by God (part one), to one of growing faith, joy, and redemption (part two). Part one draws on verses from the Book of Psalms and Old Testament passages. Part two begins with an allusion to New Testament stories, then combines a psalm text with a Lutheran chorale; the soprano solo that follows expresses the joy of faith, and a full chorus concludes the work.

“I had much tribulation in my heart; but your consolations revive my soul.”

Part one, set entirely in minor keys, announces its primary theme with this verse from Psalm 94 expressing faith in God’s overall purpose. An aria, recitative, and second aria then voice the believer’s state of tribulation, in which torments of all kinds “gnaw” at his “constricted heart,” causing him to feel deserted by God, sinking into an “ocean” of billows made up of his constant tears.

"Why do you trouble yourself and why are you so restless, O my soul? Wait for God, for I will yet thank him, for he is the help of my countenance and my God."

This second chorus (from Psalm 42) summarizes the “solution”: wait for God.
The theme voices the meaning in its downward, ever-rotating fugue design (called a permutation fugue), a mirror of holding faith while awaiting God’s revelation.

Part two provides the symbolic internal encounter with Jesus that, for the Lutherans of Bach’s time, represented God’s further revelation of his redemptive purposes. Jesus assures the soul still in doubt and feeling unworthy that faith will come. Projecting the character of a love duet, the second dialog is rooted in the imagery of the Song of Solomon and the gospel narrative of the wedding at Cana, where Jesus transformed water into wine, symbolizing the change from tears to joy as well as the eventual “marriage” of the soul and Christ in the afterlife. It is followed by a combined chorale and psalm text, voicing the need to replace doubt and tribulation with trust in God’s purposes. An aria for soprano and basso continuo conveys the believer’s joy and specifies the changing of tears (Weinen) into wine (Wein) and groaning (Ächzen) into rejoicing (Jauchzen).

This most lightly scored of the cantata’s movements is followed by the direct opposite, a full chorus accompanied by strings, oboe, and three trumpets with kettledrums. Its theme is now in a major key and is a kind of reversal of the theme of the chorus ending part one. It is still a permutation fugue, furthering the parallel with the earlier chorus; but its direction is now upward, while the trumpets mirror the vision of eternity and the “wedding of the lamb” from Revelation, primarily the declaration that the crowned sacrificial lamb is now worthy to open the book of seven seals. A choral recitative names the seven attributes, then continues with the permutation fugue, whose theme is now based on the rotation of seven metric units, a projection in sound of the number seven that runs throughout the book of Revelation.

The move from part one’s key of C minor to part two’s C major comes in stages that were associated with the growth of faith and the joy of the expectation of seeing God “face to face.” Cantata 21 is the only Bach cantata to feature a full-scale design of this kind. Beethoven and many others would make the shift from minor to major an immediate one, but Bach shies away from such instant transformation, instead acknowledging the struggle and the many vicissitudes of faith. The parallels and gradual changes make the modulation clear, despite the four intervening movements (and for Bach’s audience, the long sermon that came between the two parts of the cantata). In the final chorus Bach depicts the joy and fulfillment of faith, the reward for believing and holding on in the midst of tribulation.

Eric Chafe, professor of music at Brandeis, is the author of Analyzing Bach Cantatas (Oxford University Press, 1999). On December 7, the Brandeis University Chorus performs Cantata 21 accompanied by the Leonard Bernstein Scholars, with soloists Pamela Dellal, Jason McStoots, Sumner Thompson, and Jayne West. Purchase tickets online at go.brandeis.edu/BrandeisTickets or call Brandeis Tickets: 781-736-3400.
Brandeis student ensembles perform music ranging from Renaissance-era pieces to contemporary jazz, and graduate students present world premieres of their compositions. All concerts are held in Slosberg Music Center, unless otherwise noted. Tickets are $5–$10, unless otherwise noted. Purchase tickets online at go.brandeis.edu/BrandeisTickets or call Brandeis Tickets: 781-736-3400.

Brandeis University Chamber Choir
Sunday, November 16, 3:00 P.M.
James Olesen, director.

Brandeis-Wellesley Orchestra
Saturday, November 22, 8:00 P.M.
Sibelius Symphony No. 1. Neal Hampton, conductor.

Brandeis Wind Ensemble
Sunday, November 23, 3:00 P.M.
Works by Bernstein, Grainger, and Mendelssohn, plus music from the Harry Potter films. Thomas Souza, director.

Brandeis Jazz Ensemble
Saturday, December 6, 8:00 P.M.
“From Then to Now”—jazz from the 1920s to the present. Bob Nieske, director.

Brandeis Early Music Ensemble
Sunday, December 7, 3:00 P.M.
“Off the Page and onto the Stage”: Music from the Gorham Collection of Early Music Imprints in the Brandeis Special Collections. Sarah Mead, director.

J. S. Bach, Cantata 21 (“Ich hatte viel Bekümmernis”) 
Sunday, December 7, 7:00 P.M.
Soloists Pamela Dellal, Jason McStoots, Sumner Thompson, and Jayne West, the Brandeis University Chorus, the Leonard Bernstein Scholars, and other musicians join Brandeis musicology professor Eric Chafe in this examination and performance of one of Bach’s greatest early works. James Olesen, director.

Messiah Sing
Wednesday, December 10, 4:00 P.M.
Join the Brandeis music ensembles and other music lovers for our glorious annual concert in the Shapiro Campus Center Atrium. Free and open to the public.
Audiences around the world have experienced the exceptional musicianship of the Lydian String Quartet, professors of the practice on the faculty at Brandeis. In 2008–09, Daniel Stepner, Judith Eisenberg, Mary Ruth Ray, and Joshua Gordon continue their concert series “Around the World in a String Quartet,” a five-year project presenting musical narratives of diverse cultures across time and place, from Peru to Czechoslovakia.

Concerts begin at 8:00 p.m. in Slosberg Music Center unless otherwise noted and are preceded by a free lecture at 7:00 p.m. Tickets are $10–$25. Subscribers may choose from several options for the best price and are guaranteed seats to sold-out concerts. Purchase tickets online at go.brandeis.edu/BrandeisTickets, or call Brandeis Tickets: 781-736-3400.

**United States/Peru/Germany**

Saturday, October 4
- Charles Ives: Quartet No. 1 “From the Salvation Army”
- Gabriela Lena Frank: Leyendas—An Andean Walkabout
- Beethoven: Quartet in E-flat Major, Op. 74

**Germany/China/Austria**

Saturday, November 8
- Beethoven: Quartet in G Major, Op. 18, No. 2
- Bright Sheng: Quartet No. 4 “Silent Temple”
- Mozart: Quintet in G Minor, K. 516, with Laura Klughers, viola

**United States/France/Germany**

Saturday, January 31
- Yehudi Wyner: “Brandeis Sunday”
- Henri Dutilleux: “Ainsi la nuit”
- Beethoven: Quartet in E Minor, Op. 59, No. 2

**Germany/United States/Czechoslovakia**

Saturday, March 14
- Jace Clayton: Improvisations for String Quartet and DJ with Jace Clayton, a.k.a. DJ Rupture
- Leo Janáček: Quartet No. 2 “Intimate Letters”

**Music at Noon**

October 8, November 12, January 28, March 11
Wednesday never sounded so sweet. Put the day on pause and enjoy a free noontime concert by the Lydian String Quartet at the Rose Art Museum.
MARQUEE SERIES

Nationally acclaimed musicians come to Brandeis for a series of exhilarating professional concerts of diverse styles and formats, from bluegrass to Irish traditional music. Concerts begin at 8:00 p.m. in Slosberg Music Center unless otherwise noted. Tickets are $10–$25. Purchase tickets online at go.brandeis.edu/BrandeisTickets, or call Brandeis Tickets: 781-736-3400.

Northern Lights
Friday, October 24
The Northern Lights quintet, lauded as “bluegrass at its very best,” combines the high, lonesome vocals and instruments of bluegrass with touches of jazz, blues, rock, gospel, classical, and western swing.

Futureman and the Black Mozart Ensemble
Saturday, February 7
Roy “Futureman” Wooten and the Black Mozart Ensemble of young virtuoso violinists and cellists celebrate the life and music of Joseph Boulogne de Saint Georges, the “Black Mozart,” in a dazzling performance accompanied by hip-hop artists and actors/narrators.

Christine Lavin
Friday, March 6
Christine Lavin’s songs (“Sensitive New Age Guy,” “Tom Cruise Scares Me”) cleverly nail a goodly number of the absurdities, reversals, and neuroses that jam up our daily lives. Join Lavin for a knitting circle at 7:00 p.m. in the lobby—bring your knitting, crochet, or sewing.

Matt and Shannon Heaton
Friday, March 13
Boston-based Matt and Shannon Heaton offer a cheery, refined, and homegrown mix of Irish traditional and original music. Their vocals combined with Irish flute, whistle, guitar, and bouzouki offer the timeless stories and stirring melodies that song lovers adore.

Kristin Andreassen and Friends
Friday, November 7
Nationally acclaimed for her all-female bluegrass group Uncle Earl, Andreassen has been hailed as one of the premier folk artists of her generation. This award-winning singer-songwriter brings sultry vocals, a contemporary edge, and surprising dance rhythms to old music traditions.
**MusicUnitesUS**

**World Music Concert and Intercultural Residency Series**

Experience global culture and histories through the universal narrative of music. World Music Concerts begin at 8:00 p.m. in Slosberg Music Center and are preceded by a free lecture at 7:00 p.m. in the Rose Art Museum. Tickets are $10–$25. Subscribers attend one concert at half price. Purchase tickets online at go.brandeis.edu/BrandeisTickets or call Brandeis Tickets: 781-736-3400.

In association with each MusicUnitesUS residency, Brandeis sponsors free films, open classes, and symposia on related topics. For a schedule, visit go.brandeis.edu/MusicUnitesUS.

**Shubha Mudgal: Journey to India >>**

Residency: October 16–18  
Concert: Saturday, October 18

From a living tradition extending back thousands of years, Shubha Mudgal’s richly textured voice takes the listener on a musical journey that draws inspiration from medieval Sufi poetry, romantic love, and the paradoxes of modern life. Mudgal’s music explores the hidden passageways of the soul, balancing extraordinary discipline and breathtaking virtuosity with the improvisation of the imagination. Accompanied by Aneesh Pradhan, tabla; Sudhir Nayak, harmonium; and Murad Ali, sarangi.

**Preview Performance**  
Thursday, October 16, 4:00 p.m.  
Shapiro Campus Center Atrium.  
Free and open to the public.

**Nettle**  
Saturday, March 21

Nettle is DJ Rupture, Jenny Jones, Khalid Bennaji, and Abdelhak Raha—an African-American DJ, a Scottish cellist, and two Moroccan musicians—who met while living as expats in Barcelona. Nettle’s North African folk song, free improvisation, and hip-hop breakbeats abandon world-music clichés in favor of agile, reckless border-crossing.

**The Music of Edwin Geist**  
Sunday, October 26, 2:00 p.m.

German soprano Verena Rein joins Boston musicians and Brandeis students for a tribute to composer Edwin Geist, who died in the Holocaust. Free and open to the public. To reserve a seat, call Brandeis Tickets: 781-736-3400.

**Meet the Artist: James Conlon**  
Monday, November 17, 7:00 p.m.  
Faculty Center

One of today’s preeminent conductors, James Conlon has cultivated a vast symphonic, operatic, and choral repertoire, with the world’s most prestigious symphony orchestras and opera houses. Currently the music director of the Los Angeles Opera, he served as principal conductor of the Paris National Opera and has appeared with virtually every major North American and European orchestra and opera company, including Teatro alla Scala and the Royal Opera at Covent Garden. Conlon lectures on his “Recovered Voices” project, which celebrates the music of composers silenced by the Third Reich. Free and open to the public.
Saturday Night
Book by Julius J. Epstein
Music and lyrics by Stephen Sondheim
Based on the play Front Porch in Flatbush
October 16–26
Laurie Theater
Directed by Eric Hill

In this musical comedy set in 1929, five Brooklyn buddies spend each weekend on their front porch, dreaming of glamorous girls and the nightlife of Manhattan. When Gene risks their savings to impress a young actress, will their dreams crash—or be rescued by friendship? “A musical of beguiling innocence that hints at a composer’s promise in every stylish number” —New York Times.

Tea and Flowers, Purity and Grace
A dance play based on Edith Wharton’s The House of Mirth
Created and choreographed by Susan Dibble
November 20–23
Mainstage Theater

“The heart of the wise is in the house of mourning; but the heart of fools is in the house of mirth,” warns Ecclesiastes. New York at the turn of the century was a time of frivolity and elegance, but for aspiring socialite Lily Bart, it becomes a gilded cage. The characters of Edith Wharton’s novel spring to life in this tableaux vivant–inspired work of twenty-four dances set to music ranging from Chopin to Laurie Anderson.

Siddhartha: A Jungian Fantasy in Three Movements with Prelude
 Adapted by Eric Hill from the novel Siddhartha, by Hermann Hesse
February 5–15, 2009

In this fantastical adaptation of the classic novel, young Siddhartha pursues truth and enlightenment with the help of Jung, Freud, and three Hindu goddesses.

Hecuba
By Euripides
Adapted by Eric Hill and Eirene Visvardi
April 2–5, 2009

The timeless tragedy of the Trojan queen and her desire for revenge receives a majestic new production starring Janet Morrison in the title role.
The Zoo Story  
Free Play Theatre Cooperative  
September 26–October 3  
Edward Albee’s disturbing comic drama about a chance encounter between two strangers in Central Park and barbaric society teetering on the edge.

The Love Talker  
Free Play Theatre Cooperative  
October 18–26  
Inspired by Irish folklore, this poetic fable depicts a young woman’s coming of age and her mysterious encounters with a wild, sensual creature from the woods.

The House of Blue Leaves  
Brandeis Players  
October 23–26  
An outrageous black comedy set during the pope’s visit to New York in 1963, featuring nuns, a political bombing, a Vietnam soldier, and a song-writing zookeeper.

Six Characters in Search of an Author  
Brandeis Ensemble Theater  
October 29–November 1  
Luigi Pirandello’s metaphysical modern classic questions the nature of truth and illusion when a fictional family mysteriously appears at a play rehearsal.

Aloha, Say the Pretty Girls  
Free Play Theatre Cooperative  
November 7–9  
The lives of lovers and friends chaotically collide in New York, Alaska, and Hawaii in this postmodern drama of Generation X ennui and alienation.

Gypsy  
Tympanium Euphorium  
November 13–16  
Everything’s coming up roses in Jule Styne and Stephen Sondheim’s Broadway classic about the ultimate stage mother. Based on the life of burlesque star Gypsy Rose Lee.

Inherit the Wind  
Hillel Theater Group  
November 19–22  
Evolution and creationism are on trial in this powerful dramatization of the persecution of a man for teaching Darwin in 1920s Tennessee.

Cloud 9  
Free Play Theatre Cooperative  
November 28–December 5  
A comically surreal exploration of gender and identity during the sexual repression of the Victorian era and hedonistic freedom of the 1970s.

Boris’ Kitchen Sketch  
Comedy Festival  
December 6–7  
Brandeis’s sketch comedy troupe hosts its annual laughathon uniting collegiate and professional comedy groups from coast to coast.

STUDENT THEATER CLUBS
The Undergraduate Theater Collective and Free Play Theatre Cooperative present student-produced plays and musicals. For more information, visit go.brandeis.edu/utc or go.brandeis.edu/~freeplay. All performances are free and open to the public.

PERFORMING ARTS CLUBS
Brandeis has more than thirty performing arts clubs, including a cappella singing groups, improv comedy teams, and ballet, folk, modern, hip hop, and ballroom dance troupes. Through the Intercultural Center, students of international backgrounds present performances that celebrate diverse traditions. For more information, visit go.brandeis.edu/clubs.
I can’t bear ugliness,” says Susan Dibble in an unconscious echo of Lily Bart, the heroine of Edith Wharton’s 1905 novel *The House of Mirth*, which Dibble is adapting for the Brandeis Theater Company as *Tea and Flowers, Purity and Grace*. “I have to find a way to relieve it with humor.” In more than thirty years of choreographing for theater productions at Brandeis and at professional companies that include the Berkshires’ famed Shakespeare and Company, Dibble has created a unique body of work that honors elegance and imperfection, dignity and discomfort. Her hallmark is the emotional resonance that she finds in unconventional images and gestures: children tie women to trees under the watch of a man with giant scissors; actors dressed as stylized ducks dance with a dreaming fool; women move fearlessly through a torrent of baseballs.

Dibble, the Louis, Frances, and Jeffrey Sachar Professor of Creative Arts, first adapted Wharton’s dark, ironic story of New York society into...
a unique form of dance-theater in 2005, when Tina Packer of Shakespeare and Company asked her to create a piece to mark the novel's hundredth anniversary. The Brandeis production expands that original choreography and features a cast of sixteen, including a narrator (guest actor Nigel Gore) that Dibble added to illuminate the novel's many threads, including “women and flowers, men and pursuit, money and ruin.”

Socialite Lily Bart, twenty-nine and unmarried, gambles in financial markets and at cards; she forms unwise alliances with her friends’ husbands and flees the scene whenever it gets ugly. Her desperation to hold on to her popularity, money, and status suggests the production’s central metaphor and key set piece: a ladder. Tea, which in the novel becomes both remedy and poison to Lily, also takes on a symbolic role, and Dibble interprets Wharton’s “furies,” mentioned only briefly in the book, as the grotesque nighttime transformation of the society harpies who plague Lily by day.

Like many of the Shakespearean heroines for whom Dibble has made dances, Lily is motherless and floundering. The women in her life resent and distrust her. Lily, in turn, rejects Gerty Farrish, the homely, earnest social worker friend who could have helped her construct a life outside of country weekends and flirtations with married men.

In Wharton’s depiction of aristocratic American society, says Dibble, women are treated like flowers: “They are groomed and watered and tended, and when they no longer meet the expectation of the gardeners—the men—they are cut away.” The men are parasites as well as gardeners. “But the men are funny,” says Dibble, reaching again to the humor that makes the sadness bearable. “They’re like clowns. They can also be the voice of reason, spelling out the facts, but ultimately the women have more power, and they lead Lily to her fate.”

Music leads the characters through Tea and Flowers, especially music for piano: Chopin, Erik Satie, Scott Joplin’s rags. The piano represents wealth, status, and, for the women, a measure of their accomplishment. Dibble finds resonance in her own family history. “We supposedly came from the aristocracy, but all the money was lost in the Civil War. All that’s left are silver, portraits, and a piano that Vladimir Horowitz once played, they tell me. Growing up, I heard the piano constantly during summer days in the country, which for me is a memory of calm and pleasure.”

The Tea and Flowers dancers drift through an elegant parlor and form tableaux vivants, the figures posed in re-creations of classical myths, whose cloaked eroticism enthralled Victorian society. “The threads that connect the tableaux vivants of life can suddenly tug,” says Dibble. “They might strangulate the posing figures, or toss the picture into a darker light.” The women blossom and wilt, and these are the movements that inspire Dibble’s interpretation of the story. In contrast, “the men move in and out, drinking, conversing, professing, like hungry dogs, and women are the food, or a soft bed to nestle in where they can rest and give up their relentless posing.”

Wealthy, successful, and educated, Edith Wharton distanced herself from feminist politics and the Victorian preoccupation with the “woman question,” yet freely critiqued society’s harsh oppression of women. Told that Wharton called suffragists a “monstrous regiment,” Dibble nods. “In this piece, I’m less aligned with feminism and more devoted to Wharton’s insight into what happens to one ambitious woman, the idea of how striving for perfection can lead us to the direst levels of our unconscious.”

Contemporary viewers may look down on Lily Bart as a social climber. In self-help vernacular, she is a smart woman who makes foolish choices. Through music and movement, however, Dibble reexamines Lily’s desperation and leads her to a restful and calming place, to purity and grace.
Invisible Rays: The Surrealism Effect
The Lois Foster Wing
Curated by Michael Rush, Henry and Lois Foster Director of the Rose
In his 1924 manifesto on surrealism, André Breton, the movement’s indomitable founder and promoter, proclaimed, “Surrealism is the ‘invisible ray’ that will one day enable us to win out over our opponents!” The surrealist preoccupation with dream states, the unconscious, and the blending of objects and ideas from different disciplines and cultures has had a profound influence on artistic practices. Drawing from the Rose’s extraordinary collection of modern and contemporary art, the exhibition includes work by surrealists Yves Tanguy, Salvador Dalí, and Jean Cocteau and artists influenced by surrealists, such as Jackson Pollock, Elizabeth Murray, and Fred Tomaselli. The specially designed gallery space reflects the atmosphere of the 1938 International Exhibition of Surrealism in Paris.

Project for a New American Century
The Sandra and Gerald Fineberg Gallery and Lower Rose Gallery
Curated by Randi Hopkins
In the past three years, the Rose has been given or was able to purchase more than sixty works of art that reflect the most important trends in contemporary art. Project for a New American Century includes paintings, photographs, and works on paper from dozens of artists, featuring Matthew Antezzo, Roy Arden, Joanne Greenbaum, David Reed, Beat Streuli, Jim Hyde, and Jessica Stockholder.

René Magritte,
L’Atlantide, 1927
The action in movies usually unfolds in front of a camera, but Drawing on Film shows the work of direct filmmakers from the 1930s to the present who leave out the camera entirely: they scratch, draw, puncture, stain, and manipulate the surface of film itself to create moving pictures. Visitors will encounter these small, handmade gestures projected large onto the walls of the darkened gallery—images that flicker, pulse, wiggle, dart, and undulate to resemble a painting come to life.

Experimental filmmaker Stan Brakhage (1933–2003) focused his work on an interior vision akin to the abstract expressionist paintings of Jackson Pollock and Willem de Kooning that he admired in galleries while living in New York in the 1950s. The influential critic Harold Rosenberg termed these gestural experiments “action painting” and saw the canvases as “an arena in which to act.” The same could be said of the celluloid surface that becomes direct film’s canvas, particularly when thinking about the genre’s disregard for film’s strengths—namely the medium’s ability to reproduce moving images from life. While action painters like Pollock and de Kooning typically worked on outsize canvases, however, direct filmmakers typically make their marks within the confines of a 16 to 35mm frame.

You may be more likely to find direct film in an art museum than at your local cineplex or even an art house theater, given its typical break with cinematic conventions such as plot, character, and dialogue. Yet the sixteen short films on view at the Rose contain humor, suspense, and moments of reverie. The use of vibrant color applied with dyes, markers, and paint, or the handmade scratches, often etched with a razor or pin, combine with a playful use of scale, composition, and rhythm to create a surprisingly emotive quality.

Film shares an affinity with music in its capacity to change over the duration of the piece. Some of the films in the Rose exhibition are silent yet contain purely optical rhythms and vibrations. Others have soundtracks that include music recordings, such as Len Lye’s intricate synchronicity between dazzling images and Cuban dance music in A Colour Box (1935). Pioneering animator Norman McLaren found that by making marks on the soundtrack area of films he could make “animated sound.” As his Scherzo (1939) passes through the optical head of the projector, the sound of drawn marks creates the score.

The success of conventional film often corresponds with our ability to forget, even with the most fantastic special effects, the mechanics and technology that bring us to another world. Even in its earliest years, the genre of direct film was irreverent in its intentional treatment of film—treatment that would otherwise be considered flaws, imperfections, or the utter abuse of delicate material. We may enter a new psychic space while watching direct film, but the material quality of film is never repressed; rather it is exploited to dazzling ends.

On October 30, the Rose screens three silent films by Stan Brakhage in 16mm format. To what extent will the projector’s hum and clicks be part of the audience’s experience? The format of the exhibition and screenings, as well as the inclusion of a younger generation of artists working with film in the digital age, encourages discussion of why this unusual medium continues to capture our attention.

Drawing on Film was organized by the Drawing Center, New York. The Drawing Center acknowledges the Liman Foundation/ Doug Liman for their generous support of this exhibition.
FALL 2008
PROGRAMS AND EVENTS

Make your visit to the Rose even more spectacular! Enjoy gallery talks by artists and curators; classical and jazz concerts; and panel discussions on a variety of cultural topics. For a complete schedule of programs and events, visit go.brandeis.edu/rose or call 781-736-3434. Programs are free with museum admission unless otherwise noted.

Amy Granat and Stefan Tcherepnin:
A Live Performance of Direct Film
Thursday, October 2, 7:00 p.m.

Amy Granat’s talk about her direct-film work is followed by a screening and live performance by composer Stefan Tcherepnin, who further manipulates “the sound of light” through a vintage Serge Modular System (a synthesizer built by the composer’s uncle, the pioneering electronic-instrument builder Serge Tcherepnin). $5 suggested donation. Space is limited. RSVP to emello@brandeis.edu or 781-736-3429.

Inside View: Invisible Rays
Saturday, October 18, 2:00 p.m.

Join Michael Rush, the Henry and Lois Foster Director of the Rose, for a gallery tour of Invisible Rays: The Surrealism Legacy. Hear about the exhibition’s connection to surrealism’s history and recent influence, as well as to Marcel Duchamp’s design of the 1938 International Surrealist Exhibition.

Stan Brakhage Film Screening
Thursday, October 30, 7:00 p.m.

A rare screening of hand-painted 16mm films by Stan Brakhage: Glaze of Cathexis (1990), 3 minutes; Night Music (1986), 30 seconds; Rage Net (1988), 1 minute; and Microgarden (2001), 3 minutes. The program screens several times throughout the hour. $5 suggested donation. Space is limited. RSVP to emello@brandeis.edu or 781-736-3429.

Inside View: Project for a New American Century
Saturday, November 15, 2:00 p.m.

Join guest curator Randi Hopkins for a tour of the Rose’s recent acquisitions.

SCRAM Jam
Saturday, November 15, 8:00 p.m.

What would Salvador Dali put on his toast? SCRAM Jam! The Student Committee of the Rose Art Museum (SCRAM) invites all Brandeis students to associate freely at a surrealist-themed party with spontaneous drawing games, improvisational Dada poetry, music, and more. SCRAM is funded by a gift from Alex Barkas ’68 and Linda Wijcik.

MUSIC AT THE ROSE

Jazz Sundays
October 12, November 9, December 14

Boston’s finest jazz groups perform at the Rose every second Sunday of the month at 2:00 p.m.

Lydian Wednesdays
October 8, November 12, January 28, March 11

Wednesday never sounded so sweet. Put the day on pause and enjoy a free noontime concert by the Lydian String Quartet at the Rose Museum.

GET THE PICTURE

Join the Rose Art Museum mailing list at www.brandeis.edu/rose to receive updates on exhibitions, programs, and events.
On Equal Terms
October 6–January 9
Opening reception: Thursday, October 16, 5:30 p.m.–7:30 p.m.
This multimedia installation includes video, audio, found objects, sculpture, photography, and poetry created by Susan Eisenberg, an artist, poet, activist, master electrician, and WSRC Visiting Scholar. The exhibition, coinciding with the thirtieth anniversary of affirmative action, aims to increase employment equity for tradeswomen, with activist efforts aimed at universities and hospitals. Curated by Wendy Tarlow Kaplan

Thirty Years and Still Organizing
Saturday, October 18 (9:00 a.m.–4:00 p.m.)

Susan Eisenberg,
Tags, detail of Stella
Mixed media.
Courtesy of the artist.

The Kniznick Gallery at the Women’s Studies Research Center embraces the WSRC motto—where research, art, and activism converge—and is the only exhibition space in New England devoted to women’s art and art about gender. Located in the Epstein Building at 515 South Street across from the Brandeis/Roberts train station, it is free and open to the public weekdays from 9:00 a.m. to 5:00 p.m. or by appointment. For more information, call 781-736-8102 or visit go.brandeis.edu/wsrc.

WOMEN’S STUDIES RESEARCH CENTER
Creating a Home for Art and Activism

By Shulamit Reinharz
Jacob Potofsky Professor of Sociology /// Founding Director, Women’s Studies Research Center

What would you like people to say when they walk into the building that houses your work?

I didn’t pose that question when I worked with architects to design the Women’s Studies Research Center (WSRC), but in retrospect I realize that initial reactions were very important to me. It’s like the initial impression you get of a person. And as it turns out, many people who come to see me in my office want to share their initial impression of the space. Among their responses: “inspiring,” “peaceful and beautiful,” “vibrant and restful at the same time,” “like coming home.”

Why do visitors respond this way? I think it’s because the WSRC is filled with quality artwork and historical photographs, unusual architectural features, wonderful light, and private nooks. For example, there is a permanent photography display created several years ago by student Dana Kaplan on the history of women at Brandeis, with one photo per year from 1948 to 2001. With their informative captions, these photos are like a magnet to viewers.

Then there are the donor plaques that we commissioned from artist Wendy Rabinowitz, each slightly different and each constructed from woven thread, specially designed paper, ceramic tile, and glass. We chose nineteen inexpensive light fixtures to create different kinds of spaces, and we built walls of different heights and shapes. The door handles for the closets are small works of art, as are the couches and chairs. Artist Rita Blitt allowed us to use one of her sculptures (called Inspiration) as the logo for the WSRC. We commissioned artist Olga Shmuylovich to create a curtain for the restroom, and soon artists and collectors were donating their work. There’s art hanging from the rafters and there are novel spaces for displays.

We’ve had formal exhibitions, curated by Wendy Tarlow Kaplan, from the day we opened in January 2001. In conjunction with the other work going on at the WSRC, we defined our motto: “Where research, art, and activism converge.” Having art be one of the three core components of the WSRC is an expensive proposition; in addition to a professional curator, we have a director of the arts, Lisa Lynch, and all of the costs related to mounting four exhibitions per year. But if you want to tell the world that something is important, you have to invest in it.

We will continue to make the arts an integral part of the Women’s Studies Research Center for many reasons. First is that we are an interdisciplinary research center that includes people who work in nearly all the social sciences and humanities. To round out ways of seeing the world, we have a panoply of artists as well—installation artists, musicians, composers, choral conductors, photographers, video documentarians, designers, actresses, and more. This variety leads to surprising collaborations.

For example, writer Tema Nason is working with composer Ruth Lomon to create an opera about the life of Ethel Rosenberg. There also are ideas that can be expressed only through the arts—many of these have been the subjects of our exhibitions. In addition, we know that women’s contributions to the arts have been ignored for centuries. Now that we have a “space of our own,” we can change all that. We can explore ideas about gender internationally, as we did in the exhibition Tiger by the Tail: Women Artists of India Transforming Culture, to see how feminism is both universal and local.

And finally, the exhibitions we sponsor provide ways to connect with other parts of the university, particularly the Rose Art Museum, the department of fine arts, and the Ethics Center, to provide stronger messages than any one of us could do alone. I invite you to stop by the center this fall to experience our exhibition On Equal Terms (October 6–January 9). And, please, make yourself at home.
ALUMNI NEWS
The new Brandeis Arts Council met in March and awarded $75,000 to support School of Creative Arts performances, exhibitions, and programs. The inaugural council includes Sydney Abend ’54, Tammy Ader ’83, Barbara Binder ’76, Daniel Lehrman ’64, Fern Lowenfels ’59, Sarah and Jack McConnell Jr., P’10, Joan Merlis ’79, Betsy Pfau ’74, Harvey Mark Ross ’67, Mindy Schneider ’75, Jolie Schwab ’78, Barbara Sherman ’54/P’83, Carla Singer ’66, and Alan Steman ’52.

Theater alumnus Tony Goldwyn ’82 was honored by Brandeis students at the 2008 SunDeis Film Festival following a screening of his film The Last Kiss.

The 2008 Alumni Achievement Award went to playwright Theresa Rebeck, MA’83, MFA ’86, PhD ’89 (Mauritius) and producer Caroline Baron ’83 (Capote), founder of the humanitarian organization FilmAid International. The Alumni Achievement Award, presented annually by the president, represents the highest form of university recognition bestowed exclusively on alumni.

NEW ARTS FACULTY
Julia Hechtman, founder and codirector of Boston’s Proof Gallery, is teaching two new courses in digital photography sponsored by the Brandeis Arts Council. Gannit Ankori, associate professor at the Hebrew University of Jerusalem and author of Palestinian Art, is a new visiting faculty member shared by fine arts and the Schusterman Center for Israel Studies.

Seth Coluzzi joins the musicology faculty this fall. A scholar of medieval music, he is also a folk, pop/rock, and blues singer-songwriter as well as a classical ballet dancer.

Gish Jen, author of Typical American (finalist for the National Book Critics’ Circle Award) and Mona in the Promised Land, joins the creative writing faculty.

HONORS AND AWARDS
Broadway producer Robyn Goodman ’69 won the 2008 Tony Award for Best Musical for In the Heights, which received thirteen Tony Award nominations. She previously received a Tony for Avenue Q.

Charles McClendon of the Department of Fine Arts received the Haskins Medal for his book The Origins of Medieval Architecture.

The Rose Art Museum was honored by the New England Chapter of the International Association of Art Critics (AICA) for “Best Exhibition of Time-Based Art” for the 2006 exhibition Balance and Power: Performance and Surveillance in Video Art.

Brandeis’s VoiceMale won the 2008 A Cappella Live competition at Boston’s Cutler Majestic Theatre, solidifying the student group’s reputation as one of the best in the Northeast.

Jonathan Lee has been appointed chair of the Rose Art Museum board of overseers; his mother, Mildred Lee, was the first president of the board.

Errol Morris’s documentary Standard Operating Procedure, about the abuse of prisoners at Iraq’s Abu Ghraib prison, premiered at Brandeis in April. It was hailed by the New York Times as a “big, provocative, and disturbing work.”
We celebrate and thank our community of generous donors and members who support the Rose Art Museum, the Brandeis Theater Company, the Brandeis Concert Season, the School of Creative Arts, and the Office of the Arts. The list reflects cash gifts or membership received between July 1, 2007, and June 30, 2008.

At Brandeis, we believe that art builds communities and transforms lives. The following individuals, corporations, and foundations have meaningfully contributed to these ideals and helped Brandeis bring art into the lives of more than 35,000 people during the 2007–08 season.

We applaud the Rose Art Museum, the Brandeis Theater Company, the Brandeis Concert Season, the School of Creative Arts, and the Office of the Arts. The list reflects cash gifts or membership received between July 1, 2007, and June 30, 2008.
Play a Leading Role

While many communities and institutions are reducing their support for the arts, Brandeis University is committing new resources and energy to them. If you would like to join our efforts, become an Arts at Brandeis member. Members are active participants in the creative life of the university, with special benefits that give them unique insight and access.

You can direct your gift to the Rose Art Museum, the Brandeis Theater Company, the Brandeis Concert Season, or the Office of the Arts. Membership contributions are tax-deductible. You may also choose to decline benefits for the full deduction. Join online at go.brandeis.edu/arts.

Get the Score

**Individual/Couple: $50/$75**
- Free admission to the Rose
- Ten percent discount on publications
- Event notifications
- Acknowledgment in *State of the Arts* (Fully deductible)

**Friend: $125**
- All of the above, plus invitations to opening events, reduced admission to member events, and a free Rose catalog
- Four guest admission passes
- Four complimentary tickets to the Brandeis Theater Company or Brandeis Concert Season (subject to availability) ($95 deductible)

**Associate: $250**
- All of the above, plus two additional guest admission passes and one nonmember guest for public programs
- Six complimentary tickets to Brandeis concerts or plays (subject to availability) ($205 deductible)

**Patron: $500**
- All of the above, plus complimentary ticket for the Food for Thought series
- Invitation to special VIP events
- Eight complimentary tickets to Brandeis concerts or plays (subject to availability) ($440 deductible)

**Benefactor: $1,000**
- All of the above, plus reception at the house of a Rose board member/collector
- Free catalogs of all Rose exhibitions
- Twelve complimentary tickets to Brandeis concerts or plays (subject to availability) ($910 deductible)

**Angel: $2,500**
- All of the above plus a small-group tour of the Rose collection or Spingold Theater Center
- May request to attend a rehearsal or hold a private Rose reception ($2,350 deductible)

**Director’s Circle: $5,000**
- All of the above plus a private tour of the Rose collection
- Dinner with the Rose director, theater director, or Lydian String Quartet ($4,810 deductible)

**Founder’s Circle: $10,000**
- All of the above, plus a reception with the president of Brandeis University and Rose Overseers ($9,810 deductible)

Please send your gift, payable to Brandeis University, to:

**Brandeis University Arts Membership**
**MS 051, PO Box 549110**
**Waltham, MA 02454-9110**
Join the Arts at Brandeis E-List to receive monthly arts information and invitations, including free or discount ticket offers: www.brandeis.edu/arts

Programs, artists, and dates are subject to change. For updates and additional arts events, visit www.brandeis.edu/arts. For directions to Brandeis University, call 781-736-4660 or visit www.brandeis.edu.

Patron Information
Purchase tickets for the Brandeis Theater Company or the Brandeis Concert Season:
• online at go.brandeis.edu/BrandeisTickets
• by phone: 781-736-3400
• at the box office: Monday–Friday, 10:00 A.M.–4:00 P.M.

Reservations are recommended. Any person requiring special or wheelchair accommodations should contact the box office at 781-736-3400. For more information, visit www.brandeis.edu/btc.

Admission to the Rose Art Museum is $3; free to the Brandeis community and to members of the Rose. The Rose is open Tuesday through Sunday, noon–5:00 P.M. For more information or to become a member, visit www.brandeis.edu/rose or call 781-736-3434.

The Women’s Studies Research Center (WSRC) is open to the public Monday–Friday, 9:00 A.M.–5:00 P.M. There is no charge for admission. Visit go.brandeis.edu/wsrc or call 781-736-8120 for more information.
In a tradition begun in 1952 by renowned conductor and Brandeis faculty Leonard Bernstein, we celebrate the creativity of our students, faculty, alumni, and professional guest artists through concerts, plays, and art exhibitions across campus.

Brandeis students, faculty, and staff may submit applications for grants from the Office of the Arts to support innovative projects to take place during the 2009 festival. Applications will be available online in November at www.brandeis.edu/arts/festival.

For more information, contact Ingrid Schorr at ingrids@brandeis.edu or 781-736-5008.

State of the Arts

Brandeis University
Office of the Arts
MS 051 / PO Box 549110
Waltham, MA 02454-9110

www.brandeis.edu/arts