One of the great pleasures of serving as provost of Brandeis University has been the opportunity to experience elements of university life that had not been part of my primary focus as a faculty member. In the years following my arrival at Brandeis in 1977, I visited The Rose Art Museum frequently as an enthusiastic, but casual, arts participant. With my appointment as provost in 2003, I suddenly found myself in the position of supervising one of the finest collections of modern and contemporary art in New England.

I set about learning more of The Rose’s history. I discovered that, even before the museum existed, a bequest of nearly 200 paintings from Boston art patron Louis Schapiro established a permanent collection for the University. The Rose building, a gift of Edward and Bertha Rose, was built in 1961 and Sam Hunter was appointed its first director. Armed with $50,000, a keen eye, and a bit of good luck, he traveled to New York, where he acquired works by up-and-comers like Rauschenberg, Warhol, Johns, Lichtenstein, Rivers, and Kelly. At that time, even the Museum of Fine Arts, Boston, didn’t own their artwork and Mr. Hunter’s prescient acquisitions established The Rose’s identity and commitment to collect and exhibit the significant artists of our time.

With the addition of the intimate Mildred S. Lee Gallery in 1980 and the spacious Lois Foster Wing in 2000 came new exhibition possibilities and vastly increased attendance—now approaching 13,000 visitors a year. The overcrowded vaults are home to works by Rembrandt, Rodin, and Cézanne; Magritte, Chagall, and de Kooning. In fact, one might say The Rose has outgrown its garden.

Last year, Brandeis commissioned the brilliant Japanese architect Shigeru Ban, who will partner with New York firm Dean Maltz Architect, to design a new wing, doubling our exhibition space and providing greater public access to our distinguished collection. This is a major undertaking and requires dynamic artistic leadership of the first rank. I am pleased to say we have found just such a visionary leader in The Rose’s new Henry and Lois Foster Director, Michael Rush.

Long committed to the exploration of new and interdisciplinary art forms, Michael is a distinguished administrator, educator, curator, and artist. After receiving a doctorate in theology and psychology from Harvard University, he first gained national attention as an award-winning experimental theater and video artist.

More recently, Michael founded the Palm Beach Institute of Contemporary Art, consistently praised in the New York Times, Artforum, and Art in America for sponsoring some of the most important exhibitions and programs in the world. A highly regarded writer and scholar, Michael has authored several books, including the first comprehensive survey of the history and practice of video art worldwide.

Michael is passionate about Brandeis’s mission and the important role of the arts in our commitment to academic excellence, social justice, and research into the human condition. I am delighted to turn over the tending of The Rose to this exceptional new leader in the Greater Boston arts community. Through creative innovation and artistic experimentation, Brandeis is fulfilling its claim to prominence as a cultural and educational resource for New England and the nation.

The bloom on this American beauty has only just begun.

Best wishes,
Marty Wynaarden Krauss
Provost and Senior Vice President for Academic Affairs
The Bacchae
April 27–May 7
By Euripides
Adapted and directed by Eric Hill
Original music by David Rakowski
Music performed by the Lydian String Quartet with Robert Schultz, percussion
Outdoors/Laurie Theater at the Spingold Theater Center

When cultural conservatism confronts the inevitability of change, human affairs spin out of control in this passionate, primal play from the ancient Greek theater.

Dionysus, the god of wine, theater, and revelry, returns to his homeland of Thebes to exact revenge on the city that refused to believe he was a son of Zeus. He brings with him the Bacchae, a cult of ecstatic followers who indulge in drink, dance, and bloody sacrifice. The women of Thebes fall under their spell and join in the orgiastic rituals. King Pentheus, Dionysus’ staunchest opponent, becomes enraged, resulting in a catastrophic clash between the forces of man and god.

**Second Look Series**
During the second week of each production, engage in an insightful post-play conversation or presentation with scholars or the creative team behind the production. For details, visit www.brandeis.edu/theater.

Presented in cooperation with the classical studies and music departments. Made possible through generous support from the Laurie Foundation.

The Brandeis Theater Company’s production of The Bacchae is an interdisciplinary collaboration between artistic director and chair of the Department of Theater Arts, Eric Hill, and composer David Rakowski, professor of music composition. Here they describe what engaged their contemporary imaginations about this classical tragedy.

What attracted you to The Bacchae?

Eric: The Bacchae has always been one of my favorite plays. I have acted in it three times. Euripides is my favorite playwright next to Shakespeare. He constantly reminds his audience to beware of the precarious relationship of man to impossible gods and an unpredictable universe. There is something total in Euripides, and I love theater of the extreme.

How did your collaboration come about?

Eric: I’m interested in exploring more interdisciplinary work between the departments of theater arts and music. Davy is a great composer and colleague and has twice been nominated for the Pulitzer Prize, so he was the natural place to start. His music is difficult and uncompromising, like Euripides.

David: When Eric asked if I’d be willing to compose original music for the production, I said sure. Then it occurred to me to write it for the Lydian String Quartet so that this can be an even greater collaboration between our departments.

Have you composed music for theater before?

David: Absolutely. I’m not interested in writing generic “scary music” or “flesh-ripping music” or “don’t infuriate the gods music.” Such stuff could be gotten a lot cheaper and faster off of iTunes. I’m fascinated by Eric’s ideas about the relationships between the characters and of the characters to the overall themes because they are very suggestive musically.

How will music be integrated into the production?

David: We anticipate it will underscore the speaking and the movement of the chorus, at times becoming more fervent as the chorus takes a more participatory role. I also expect that certain signature chords will be used to identify or suggest specific characters. The relationships of the characters, as Eric describes them, are very musical ones, or at least ones with conceptual analogs in music.

How do you begin your creative process?

Eric: I’ll play Davy’s music in rehearsal for the actors and attempt to fit what we are doing to it—and fit it to what we are doing. I never know until I get there what creative ideas might happen in rehearsal.

David: Usually through the connection between language and visual images. Sometimes music helps to get things going and, at some point, music is essential.

Have you composed music for theater before?

David: No, but I’ve done several pieces specifically for dance. And other pieces of mine, not originally intended for dance, have been choreographed, and it always wows me what other people think my music looks like.

Eric Hill
David Rakowski

Creative Encounters with the Divine

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Is it different collaborating with a director and, in essence, the playwright?

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Eric Hill
David Rakowski
Eric: I try to get other people involved quickly to test my ideas in theory before I commit to anything. Collaboration helps to define what I don’t know and what I have to learn. This opens up the ideas that have only come in the form of impulses, notions, and images at first. After a rigorous process of planning with designers and others, the actors come in and everything changes again.

David: Man’s relationship to nature and to the divine.

Eric: That extends to the conflict between conservatism and transformation in the face of an unpredictable universe. Those who change with the universe are in harmony with the natural order. Conservativistic social constructs that refuse to give way to the mysterious, natural order of mutability are destroyed, along with those who cling to those structures.

Eric: When we talk about Suzuki, we have to keep in mind that there are two separate conversations here. Tadashi Suzuki is a Japanese director who developed a physically based method for training actors to serve as in physical endurance of the elements. Dionysus is commonly known as the god of wine and debauchery, but his rites are sacred and speak of nature in purer, perhaps harsher, terms. We attempt to put many things between us and that absolute and merciless nature of the god. In the contemporary era, those things include technology and medicine. These are illusions of security that reveal themselves to be powerless in the face of insurmountable obstacles. Nature is capable of supplying such obstacles at a moment’s notice.

What is the tragedy’s essential conflict?

Eric: When I was an undergraduate, I used to encounter him every weekend.

Eric: And I studied with him for ten years in Japan.

David: When I was an undergraduate, I used to encounter him every weekend.

Eric: That’s where you find nature—nature as in physical endurance of the elements as well as unbridled, sexual romping in the woods when you are talking in Dionysiac terms. Dionysus is commonly known as the god of wine and debauchery, but his rites are sacred and speak of nature in purer, perhaps harsher, terms. We attempt to put many things between us and that absolute and merciless nature of the god. In the contemporary era, those things include technology and medicine. These are illusions of security that reveal themselves to be powerless in the face of insurmountable obstacles. Nature is capable of supplying such obstacles at a moment’s notice.

Why did you choose to produce the play outdoors?

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Suzuki acting method?

Eric: His method and use it to develop my own perspectives. In artistic interpretations and cultural productions, but we are directors with different 

Nature as in physical endurance of the elements

Will this production make use of your interest in the Suzuki method?

Eric: His method and use it to develop my own perspectives. In artistic interpretations and cultural productions, but we are directors with different 

From the moment I start writing, I plan at the piano and remove all the notes that don’t work, leaving just the ones that do.

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Have you ever personally had an encounter with Dionysus?

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Brandeis Concert Season

Home to New England’s acclaimed Lydian String Quartet, Slosberg Music Center hosts more than 50 professional and student concerts each year. To purchase tickets, call Brandeis Tickets at 781-736-3400. For more information, visit www.brandeis.edu/departments/music.

Lydian String Quartet

Celebrating twenty-five years of musical excellence is the Lydian String Quartet: Daniel Stepner, Judith Eisenberg, Mary Ruth Ray, and Joshua Gordon. This spring, the Lydians conclude their five-year series, “Vienna and the String Quintet,” with concerts on Saturday, March 18, at 8:00 pm and are preceded by a free 7:00 pm lecture. Tickets are $20 ($10 for Brandeis community/senior citizens).

Saturday, January 28

Mozart: Quartet in E-flat Major, K. 428

Zemlinsky: Quartet No. 3 (1924)

Brahms: Quintet in G Major, Op. 111

with guest Roger Tapping, viola

Saturday, March 11

Schönberg: Verklärte Nacht (Transfigured Night)

Schoenberg: Op. 111

Brahms: Quintet in G Major, K. 428

Mozart: Quartet in E-flat Major, K. 458

New Music at Brandeis

Brandeis has always been home to distinguished composers, from Irving Fine and Leonard Bernstein to Martin Boykan, Eric Chasalow, and David Rakowski. Each semester, gifted young composers premiere their new compositions with guest musicians—an extraordinary opportunity to hear the sound of the twenty-first century. Free and open to the public.

Saturday, February 4, 8:00 pm

New music by Peter Bayne, Nathaniel Eschler, Derek Jacoby, Joseph Johnson, and Justin Rust. Performers include the Radnofsky Saxophone Quartet.

Saturday, March 18, 8:00 pm

New music by John Aylward, Mark Berger, Maxwell Dunaney, Derek Jacoby, Jeremy Sagala, and Jonathan Yokota. Performers include the New York New Music Ensemble.

Wednesday, April 1, 8:00 pm

New music by Maxwell Dunaney, Ashley Floyd, Joe Roberts, Nathaniel Eschler, and David Rakowski. Performers include guitarist William Anderson.

Lydian Wednesdays

February 1, March 1, and April 5

The Lydians give free noon concerts in the Rapaporte Treasure Hall of Brandeis’s Goldfarb Library. Visit the monthly Arts at Brandeis Calendar at www.brandeis.edu/arts for more information.
MusicUnitesUS
World Music Concert and Intercultural Residency

MusicUnitesUS invites you to experience the diverse history and culture of a people through the universal language of music.

For more information, visit www.brandeis.edu/MusicUnitesUS.

Nueva Canción: A Tradition of Protest and Memorial
Featuring Sol y Canto
Communicating the importance of cultural memory and the power of art as a tool of resistance, this intercultural residency considers ideas of political and personal freedom. It includes performances, open classes, lectures, an exhibit of rare arpilleras, and a film series.

Apillera Exhibition:
Threads of Hope
February 6-28
Women’s Studies Research Center
These are the tapestries created by ordinary Chilean women who defied the military dictatorship of the 1970s by embroidering their sorrow on scraps of cloth and using their needles and thread as one of the boldest means of popular protest in Latin America.

Tuesday, February 14, 1:30 pm
Gallery Talk and Reception with Marjorie Agosín

Music as Political Action:
Oppression and Liberation
Friday, February 10, 3:30 pm
Shapiro Campus Center Atrium
Presentations and discussion, followed at 5:00 pm by an informal concert set by Sol y Canto.

Sol y Canto
Saturday, February 11, 8:00 pm
Slosberg Recital Hall

Pre-concert lecture at 7:00 pm at The Rose Art Museum features poet and human rights activist Marjorie Agosín.

Film Series
Chile: History of Memory and Silence
Pollack Auditorium
Sponsored by the Latin American Studies Program

In Women’s Hands
Tuesday, February 7, 4:30 pm
An inspirational documentary examining the lives of Chilean women who united to create better living conditions for their families during the Pinochet years. With filmmaker Juan Mandelbaum.

Threads of Hope
Tuesday, February 14, 4:30 pm
Donald Sutherland narrates this award-winning film about sisters, mothers, and wives of Pinochet’s “disappeared” who, armed only with scraps of cloth, created tapestries depicting the true horrors of the regime.

Machuca
Tuesday, February 28, 4:30 pm
The 1973 Chilean political coup is witnessed through the eyes of two young friends—Gonzalo, a child of privilege, and Pedro, who lives in poverty—in this sensitive coming-of-age story.

The Brandeis-Wellesley Orchestra: Catch a Rising Star
Sunday, March 5, 3:00 pm
Featuring the winners of the 2006 Concerto Competitions. Program to include Prokofiev’s Second Violin Concerto, Beethoven’s Third Piano Concerto, and Stravinsky’s Firebird Suite.

The Brandeis-Wellesley Orchestra: Catch a Rising Star
Sunday, April 9, 3:00 pm
Chamber Choir: Exodus Sunday, April 8, 8:00 pm
Ensemble: April in Paris Saturday, April 8, 8:00 pm
Brandeis Wind Ensemble Sunday, April 2, 3:00 pm
Brandeis Early Music Ensemble: April in Paris Saturday, April 8, 8:00 pm
American Classics Program includes Bernstein’s Candide and a unique interpretation of Gershwin’s Concerto in F. Neal Hampton, conductor

The Brandeis-Wellesley Orchestra and the Marcus Roberts Trio: American Classics
Sunday, April 30, 7:00 pm
Spingold Theater Center Program includes Bernstein’s “Overture to Candide” and a unique interpretation of Gershwin’s Concerto in F. Neal Hampton, conductor

Improvisation Ensemble
Monday, May 1, 8:00 pm
Spontaneous jazz meets new music.

Chamber Music Ensemble
Tuesday, May 2, 7:00 pm
Classical masterpieces and hidden treasures.

The Brandeis Department of Music Ensembles
The Brandeis Department of Music’s student ensembles span a wide array of musical styles—from Renaissance to contemporary jazz. Tickets are $10 ($5 for the Brandeis community/students/senior citizens) unless otherwise noted. Brandeis Tickets: 781-736-3400

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Neal Hampton, conductor

Sponsored by the Latin American Studies Program

Made possible by the Poses Foundation.

$20 ($10 for the Brandeis community/senior citizens)

Brandes Department of Music Ensembles

The Brandeis-Wellesley Orchestra: Catch a Rising Star
Sunday, April 9, 7:00 pm
Jazz grooves, classics, and new compositions.
Bob Nieske, director

Brandeis-Wellesley Orchestra and the Marcus Roberts Trio: American Classics
Sunday, April 30, 7:00 pm
Spingold Theater Center Program includes Bernstein’s “Overture to Candide” and a unique interpretation of Gershwin’s Concerto in F. Neal Hampton, conductor

Made possible by the Poses Foundation and the generosity of Liz and Monty Rueven, P’08, and Arthur and Ellen Gang, P’06

Improvisation Ensemble
Monday, May 1, 8:00 pm
Spontaneous jazz meets new music.
Tom Hall, director
Free and open to the public

Chamber Music Ensemble
Tuesday, May 2, 7:00 pm
Classical masterpieces and hidden treasures.
Judith Eissenberg, director
Free and open to the public
This year’s Leonard Bernstein Festival of the Creative Arts culminates in a concert of music by Bernstein and Gershwin performed by one of the finest student ensembles in New England, the Brandeis-Wellesley Orchestra (BWO). They are joined for the gala event by the renowned Marcus Roberts Trio.

The BWO was founded in 2002 under the direction of Neal Hampton, who serves on the faculty at both institutions. “I had been conducting the orchestra at Brandeis for about five years when I was invited to conduct the Wellesley College Orchestra,” he explains. “When I brought the two ensembles together for a Mahler concert, it became clear that we could provide a much richer experience for the students if we combined the talents and resources of both schools.”

Unlike the region’s conservatories, the majority of talented students in the BWO are pursuing majors in fields other than music. “Participation in the arts nourishes us spiritually and emotionally and is crucial to a liberal arts education,” says Hampton. “I program important works from the eighteenth century through the present time that I feel the students will find exciting and challenging. I think it’s vital to give musicians the experience of working with living composers.”

The BWO offers three concerts a year on each campus. Their programs have included works by Brahms, Dvorak, Mozart, Haydn, Elgar, Tchaikovsky, and Copland. In the spring of 2004, the orchestra gave a stunning, sold-out concert of Beethoven’s Ninth Symphony featuring more than 200 performers including the Lydian String Quartet, professional guest soloists, and the combined choirs of Brandeis-Wellesley, UMass–Dartmouth, and MIT. This spring, they once again break new musical ground as they collaborate with three of America’s finest young jazz artists.

Pianist and composer Marcus Roberts has explored almost every aspect of jazz piano—gospel, ragtime, stride, swing, pop, and bebop—and through this range of influences has developed an original style of his own. He taught at Brandeis—I felt an immediate interest in jazz history—which I’ve explored since I was three. In 1995, bassist, composer, and arranger Roland Guerin completed the trio, and their unique interpretive style was born. Their most recent recording, “Cole After Midnight,” a collection of arrangements honoring Nat “King” Cole and Cole Porter, was named one of the ten best jazz CDs of the year by the New York Times.

Hampton recalls: “I met Marcus three years ago when he was the soloist in Gerahwin’s ‘Rhapsody in Blue’ that I conducted for the Tallahassee Symphony. He has a virtuosic command of every jazz style that is thrilling. Perhaps because of my background as a jazz pianist and interest in jazz history—which I’ve taught at Brandeis—I felt an immediate rapport with him. We began talking about the possibility of working together again, so this concert is a dream come true.”

The Marcus Roberts Trio was founded in 1993 when Roberts developed an interest in the legacy of great jazz trios led by Oscar Peterson, Errol Garner, and Ahmad Jamal. Roberts first recruited seventeen-year-old drummer Jason Marsalis to join him. The youngest son of pianist Ellis Marsalis and brother of Wynton and Branford, Marsalis was another child prodigy who has been playing drums since the age of three. In 1995, bassist, composer, and arranger Roland Guerin completed the trio, and their unique interpretive style was born. Their most recent recording, “Cole After Midnight,” a collection of arrangements honoring Nat “King” Cole and Cole Porter, was named one of the ten best jazz CDs of the year by the New York Times.

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Uniting these innovative jazz interpreters with the classically based Brandeis-Wellesley Orchestra offers audiences a rare opportunity to experience both the intimacy and grandeur associated with each ensemble. Their concert celebrates a musical partnership that bridges two esteemed New England institutions, classical and jazz music, and a perceived distinction between high culture and popular culture. According to Roberts: “I want to convince the public that great music is not above them, it’s about them.”
The Rose Events

Meet the Artist:
Oliver Herring
Thursday, January 19, 7:00 pm
New York-based artist Oliver Herring will discuss his creative process and his work in sculpture, photography, and video. RSVP required to molinard@brandeis.edu or 781-736-3438.

Inside the Vault:
A Tour for New Members
Thursday, January 26, 7:00 pm
New members are invited for a special vault tour of The Rose’s extraordinary permanent collection.

Meet the Director:
Michael Rush
Saturday, February 4, 2:00 pm
The Rose’s new Henry and Lois Foster Director, Michael Rush, offers a personal tour of the exhibitions.

Song, Memory, and Transformation
Saturday, February 11, 7:00 pm
A lecture on the new folk-song movement in Latin America by poet and human rights activist Marjorie Agosín prior to the Sol y Canto concert in Slosberg Music Center. The museum will be open from 12:00-8:00 pm.

Food for Thought Luncheon
Wednesday, February 15, 11:00 am
A gallery talk on Dana Schutz’s paintings, followed by lunch at The Rose. Free to arts members at Patron level or above; $12 for all other members. RSVP by February 15 to mlouca@brandeis.edu or 781-736-3432.

Inside View: Gallery Talk
Saturday, April 1, 2:00 pm
Take a closer look at the art on display with Stéphanie Molinard, director of education.

Spring/Summer 2006 Exhibitions

Opening Reception:
Wednesday, April 26, 6:00 pm
Insight into the exhibitions from Rose curator Raphaela Platow.

Meet the Artist:
Dana Schutz
Wednesday, March 15, 7:00 pm
Ms. Schutz discusses her creative process and invites you into the world of her paintings. RSVP required to molinard@brandeis.edu or 781-736-3438.

Inside View: Gallery Talk
Saturday, April 1, 2:00 pm
Take a closer look at the art on display with Stéphanie Molinard, director of education.

Symposium on Sources of Creativity
Thursday, April 27, 2:30 pm
Sponsored by the Women’s Studies Research Center; moderated by Rosie Rosensweig.

Meet the Artist:
Erwin Wurm
Thursday, April 27, 7:00 pm
RSVP required to molinard@brandeis.edu or 781-736-3438.

Inside View: Gallery Talk
Saturday, May 6, 2:00 pm
Discover more about artist Sarah Walker.

Inside View: Gallery Talk
Saturday, June 3, 2:00 pm
Insight into the work of artist Erwin Wurm.

Inside View: Gallery Talk
Saturday, July 1, 2:00 pm
Take a closer look with Stéphanie Molinard, director of education.

I Love My Time. I Don’t Like My Time: Recent Works by Erwin Wurm
April 27–July 30
Lois Foster Wing, The Rose Building
Austrian-born Erwin Wurm has gained an international reputation for his darkly comical vision that challenges traditional notions of sculpture, photography, performance art, and drawing. His popular “One Minute Sculptures” invite audiences to participate in the creation of temporary sculpture by using their own bodies. The centerpiece of the exhibition is “Fat House,” an impossibly voluptuous edifice made to stand as a life-sized house.
Transforming the History of Art

This year brings the publication of three pioneering new books by art history faculty in the Department of Fine Arts.

The Origins of Medieval Architecture
By Charles B. McClendon
Associate Professor of Medieval Art and Architecture
This book is the first devoted to the important innovations in architecture that took place in western Europe between the death of Emperor Justinian in 565 C.E. and the tenth century. During the period of transition from late antiquity to the Middle Ages, the Early Christian basilica was transformed in both form and function. Dr. McClendon draws on rich documentary evidence and archaeological data to show that the buildings of these three centuries, studied in isolation but rarely together, set substantial precedents for the future of medieval architecture.

Dr. McClendon: “I became increasingly frustrated by the state of scholarship on the architecture of early medieval Europe. Although there are a wealth of specialized studies, most exhibit a rather narrow, nationalistic focus. I felt that the innovations of the period were being overlooked and set out to write the book I always wanted to read on the topic. Completing the volume involved years of study and travel, and I am particularly proud that the vast majority of the 210 photographs and drawings are my own. The text is intended both as an introduction to anyone interested in medieval architecture and as a guide to more specialized literature for those pursuing further investigations.”

Parting the Mist: Discovering Japan and the Rise of National Style Painting in Modern China
By Aida Yuen Wong
Assistant Professor of Asian Art
The first book in English devoted to Sino-Japanese dialogues in modern art, Parting the Mist explores the sensitive phenomenon of Japanism in the practice and theory of Chinese painting. Dr. Wong provides a methodologically agile study that sheds light on multiple spheres: stylistic and iconographic innovations, history writing, art theory, patronage and the market, geopolitics, the creation of artists’ societies, and exhibitions. She provides a nuanced reading of Chinese views about Japan and the two countries’ convergent, yet often colliding, courses of nationalism.

Dr. Wong: “We are living in a world where national boundaries are constantly being crossed, while the sense of nationhood as a constitutive aspect of cultural production shows ever greater strength. I wanted to explore a period in Asian history when border crossing generated a particularly tension-filled, yet productive, environment for artists. The period in question, 1910–1930, has not received much scholarly attention, partly due to the ambiguity of nationalist attitudes among Chinese and Japanese painters and the inherent difficulty in dealing with their stylistic eclecticism.”

Poussin and the Poetics of Painting: Pictorial Narrative and the Legacy of Tasso
By Jonathan Unglaub
Assistant Professor of Renaissance and Baroque Art
This book offers new insight into the relationship between painting and literary culture in the seventeenth century, specifically between Nicolas Poussin, the founder of French Classicism, and Torquato Tasso, the preeminent poet of the Renaissance. Tasso’s poetic discourses were the most important source for Poussin’s theory of painting. The poet’s ideas on imitation, novelty, and plot structure guided Poussin’s goal to reconcile narrative duration and pictorial unity, culminating in his painting “Flavus and Gathering Manna.” This interplay of poetic and painterly imagery also animates Poussin’s masterpieces, “Echo and Narcissus” and “The Realm of Flora.”

Dr. Unglaub: “While researching in the Vatican library as a Fulbright fellow, I uncovered a number of poems with classical themes whose vivid imagery offered striking parallels to paintings by Poussin. I became fascinated with how Poussin, the supreme storyteller in the history of art, transformed not only narrative content but also poetic forms, such as metaphor, into visual terms. In his paintings of Tasso’s epic verse, Poussin cultivated pictorial means to refashion the poet’s metaphors of desire.”
Arts Research at Brandeis

International Center for Ethics, Justice and Public Life

Creative Approaches to Coexistence and Reconciliation is an action/research initiative of the Silifka Program in Intercultural Coexistence. It explores ways in which the arts and cultural traditions can bridge differences and mediate conflicts.

The Art of Building Peace: Lecture/Conversation Series

Explore how visual arts, theater, and cultural work contribute to coexistence and reconciliation. Hosted by Cynthia Cohen, director of coexistence research at Brandeis. Events are free and open to the public and include:

Wen-ti Tsen
Weave and Warp: Considering Community Memories and Art

Wednesday, February 7
Wen-ti Tsen is a visual artist who will discuss creativity and the moral imagination in relation to two public art installations—one realized and one imagined—each addressing contested memory in the legacy of violence.

Catherine Filloux
Wandering Souls: Ritual and Theatre in the Cambodian Context

Wednesday, March 8
Conversation with this award-winning playwright will follow a reading of her photographs of S-21 and a slide presentation of Notes on the Pchum Ben, a working paper by Brandeis International Fellow Ly Daravuth.

Lisa Schirch
Dancing in the Dragon’s Jaws: Designing Peacebuilding Rituals

Wednesday, April 5
Lisa Schirch, associate professor of peacebuilding at Eastern Mennonite University, will tell stories about her work in conflict regions around the world.

For a complete schedule and details, visit www.brandeis.edu/programs/Silifka/events/index.html.

Creative Resources for Coexistence and Reconciliation: A Virtual Resource Center (VRC)

This pioneering online resource offers a forum to share information and create partnerships within a global network of artists, peacebuilders, scholars, students, educators, and policymakers. The VRC includes working papers and portfolios of the Brandeis International Fellows, a group of artists working in Australia, Burundi, Cambodia, Sri Lanka, and South Africa. For more information, please visit www.brandeis.edu/go/CreateCoexistence.

Women’s Studies Research Center

Research, art, and activism converge at the Women’s Studies Research Center (WSRC), home to the Kniznick Gallery—the only exhibition space in New England devoted to women’s art. Exhibitions are linked to the research conducted by the WSRC’s sixty-five scholars and artists. Free and open to the public weekdays from 9:00 am to 5:00 pm. For more information, call 781-736-8100 or visit www.brandeis.edu/centers/wsrc.

Wen-ti Tsen
Weave and Warp: Considering Community Memories and Art

Wednesday, February 7–March 31
Opening Reception: Tuesday, February 7, 5:30 pm
A multimedia juried exhibition that explores questions about the lives of women. How are women affected by the social constructions of gender? Curated by Wendy Tarlow Kaplan and Raphaela Platow, and presented in conjunction with the Boston conference for the Women’s Caucus for Art.

The Rose Art Museum—Women’s Visions

Friday, February 24
An evening performance by Madame F

With the Boston conference for the Women’s Caucus for Art.

Women’s Visions

February 7–March 31
Opening Reception: Tuesday, February 7, 5:30 pm
A multimedia juried exhibition that explores questions about the lives of women. How are women affected by the social constructions of gender? Curated by Wendy Tarlow Kaplan and Raphaela Platow, and presented in conjunction with the Boston conference for the Women’s Caucus for Art.

An Evening with Madame F

Sunday, March 19, 3:00 pm
Slosberg Music Center
WSRC visiting scholar Claudia Stevens combines her experiences as a pianist, singer, actor, and daughter of Holocaust survivors in this powerful solo performance. Adopting the persona of an elderly musician who performed at Auschwitz, Stevens uses music and firsthand accounts to depict the ethical dilemma of those who survived through music performance. Free and open to the public.

Leonard Bernstein Festival of the Creative Arts

Leonard Bernstein Festival of the Creative Arts at Brandeis celebrates the creativity of our students, faculty, alumni, and professional guest artists through concerts, plays, and art exhibitions across campus.

From April 26 to 30, Brandeis celebrates the creativity of our students, faculty, alumni, and professional guest artists through concerts, plays, and art exhibitions across campus.

Highlights include:

Wednesday, April 26
Festival Opening Ceremony
Opening of spring exhibitions at The Rose Art Museum and by post-baccalaureate studio artists.

Thursday, April 27
Symposium on Sources of Creativity

The Big Dig of 1506: Commemorating the 500th Anniversary of the Groundbreaking of Saint Peter’s in the Vatican

Meet the Artist: Irwin Wurm at The Rose Art Museum

Friday, April 28
The Bacchae
Symposium and opening night performance

Saturday, April 29
Top Score Concert

Boris’ Kitchen Sketch Comedy Festival

Sunday, April 30
Performing Arts Festival
Throughout the afternoon, more than 200 actors, singers, dancers, and musicians will perform in locations across the Brandeis campus.

The festival concludes with an evening concert by the Brandeis-Wellesley Orchestra and the Marcus Roberts Trio.

For a complete schedule, visit www.brandeis.edu/arts/festival.
Membership to the Arts at Brandeis

The Arts at Brandeis Membership Program supports and sustains the creative excellence of Brandeis University’s arts programs and events, including The Rose Art Museum, the Brandeis Theater Company, and the Brandeis Concert Season. Ticket sales cannot cover the increasing cost of performances and exhibitions. As a member, you can help Brandeis arts events to more than 30,000 people annually, many of whom are experiencing the arts for the first time. Members are active participants in the artistic life of Brandeis, with special benefits that give them unique insight and access. For more information about membership, contact Moira Louca at 781-736-3434.

Corporate membership demonstrates your company’s regional commitment to education, community, and the arts. Businesses can increase brand visibility while providing enjoyable cultural benefits for their employees and clients. For more information, contact Jodee Siegel at 781-736-4049.

Consider joining the Arts at Brandeis community. A complete list of arts members and donors will be listed in the fall 2006 issue of State of the Arts. Your membership contribution is tax-deductible.

Art Associates
Gifts of $125–$249
• Rose membership (see previous)
• Twelve complimentary tickets to the Brandeis Theater Company or Brandeis Concert Season (subject to availability)
• Acknowledgment in the appropriate program or lobby, and in State of the Arts
• An invitation to attend an event

Directors Circle
Gifts of $5,000 and Up
• Value of Benefits ($230)
• Rose membership (see previous)
• Twelve complimentary tickets to the Brandeis Theater Company or Brandeis Concert Season (subject to availability)
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• Invitations of special interest which may include a private backstage tour; or dinner with an artist, musician, or actor.

Patrons of the Arts
Gifts of $500–$999
• Rose membership (see previous) plus free admission to the Looking Circle Series
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Benefactors Circle
Gifts of $1,000–$2,499
• Rose membership (see previous) plus free admission to the Food for Thought luncheons
• Eight complimentary tickets to the Brandeis Theater Company or Brandeis Concert Season (subject to availability)
• Acknowledgment in the appropriate program or lobby, and in State of the Arts

Friends of the Arts
Gifts of $250–$499
• Value of Benefits ($115)
• Rose membership (see previous) plus free admission to the Looking Circle Series
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Barbara, Malcolm, and Robin Sherman

Angels Circle
Gifts of $2,500–$4,999
• Value of Benefits ($320)
• Rose membership (see previous)
• Twelve complimentary tickets to the Brandeis Theater Company or Brandeis Concert Season (subject to availability)
• Acknowledgment in the appropriate program or lobby, and in State of the Arts

Admission to The Rose Art Museum is $25; 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/rose or call 781-736-3404.

The Women’s Studies Research Center is open to the public Monday–Friday, 9:00 am–5:00 pm. There is no charge for admission. Visit www.brandeis.edu/cwrs or call 781-736-6120 for more information.

Barbara, Malcolm, and Robin Sherman

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