Amazones
The Women Master Drummers of Guinea

Experiential Learning Through the Arts
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Designers’ Notebook: Balm in Gilead
Dear Reader,

I’m going to share a secret with you.

Since arriving at Brandeis in 1994, I have taught industrial organization and environmental economics and researched the patent system, public science, and technology programs as a professor of economics and became dean in 2003.

What most of our students and many of my colleagues don’t know is that I am also a singer.

Singing has always been a part of my life. I particularly enjoy small ensembles that perform the music of the English and Italian Renaissance. Singing has shaped my identity and my teaching and keeps me sane in a sometimes insane job.

My wife, Pam, is a painter and sculptor, and we have tried to instill a love of the arts in our children. Our son Michael plays guitar and bass, and our daughter Sonia is interested in backstage theater production. One could say that our family is a veritable School of Creative Arts.

Cultivating participation in the arts is something to which we are very committed at Brandeis, both within and beyond the curriculum.

Brandeis is home to a distinguished array of degree programs and an award-winning faculty in fine arts, music, and theater arts. We offer a highly disciplined course of study for those who have a calling to pursue the arts as a life and career. We educate them to become accomplished artists and engaged citizens prepared to contribute to a multicultural society.

Brandeis is equally committed to providing meaningful creative experiences for students whose main area of study is in the sciences, the humanities, or the social sciences. All undergraduates are required to take at least one course in the School of Creative Arts. They may not be interested in becoming professional artists, but we hope that, like me, they will be participants in the arts in ways that will benefit their whole lives.

Performance is something that we are all required to do at some point, whether in teaching, in business, or in other professions. It is, in essence, a highly structured form of interpersonal communication. The techniques of performance (and other creative acts) are a transformational process of self-discovery and expression. The arts invite learning that integrates thinking, being, and doing.

Our curriculum is distinguished from many other universities in seeking a meaningful interplay and balance between academic inquiry and artistic expression. We believe that the two are not only compatible, but inseparable. Students studying painting, for example, must have a high level of knowledge of art history, while our art history students are required to take studio art courses in order to have an experiential understanding of making as well as studying art.

The arts at Brandeis are also distinguished by continuous interaction among undergraduates, graduate students, and professionally active faculty and visiting artists. Through the Rose Art Museum, the Brandeis Theater Company, the Lydian String Quartet, and the MusicUnitesUS intercultural residencies, our students work with and learn from artists of the highest quality.

You will see this high level of creative engagement demonstrated throughout this issue of State of the Arts.

There are numerous opportunities for you to become involved and increase your own participation with the arts at Brandeis. I believe you’ll find they are an experience worth singing about.

Sincerely,

Adam B. Jaffe
Dean of Arts and Sciences
Fred C. Hecht Professor in Economics
Professional concerts begin at 8:00 p.m. in Slosberg Music Center unless otherwise noted. Tickets are $20 for the general public and $10 for the Brandeis community and senior citizens unless otherwise noted. Brandeis Tickets: 781-736-3400. For more information, visit www.brandeis.edu/music.

Lydian String Quartet Concert: Around the World in a String Quartet
Daniel Stepner, Judith Eissenberg, Mary Ruth Ray, and Joshua Gordon extend our experience of string quartet literature beyond its traditional European associations to explore an international repertoire.

Saturday, February 3
(7:00 p.m. preconcert lecture)
Paquito D’Rivera: The Village Street Quartet
Yu-Hui Chang, PhD’01: Shadow Chase
Ludwig van Beethoven: Quartet in C# Minor, Op. 131

Saturday, March 17
(7:00 p.m. preconcert lecture)
Joaquin Turina: La oración del torero
Heitor Villa-Lobos: Quartet No. 6
Maurice Ravel: String Quartet

Lydian Wednesdays
February 7 and March 7, noon
Put the day on pause and enjoy a free noontime concert by the Lydian String Quartet in the Rapaporte Treasure Hall of the Goldfarb Library.

Big Wolf Project
Friday, March 9
Brandeis faculty Bob Nieske’s ten-piece Big Wolf Project continues the development of jazz composition for larger bands along the historic path set by composers Gil Evans, George Russell, and Jimmy Giuffre. Joining Nieske are some of Boston’s finest jazz artists: Tony Carelli and Tom Hall, saxophones; Phil Grenadier and Ken Cervenka, trumpets; Jeff Galindo and Phil Swanson, trombones; Jon Damian, guitar; and Bob Tamagni, drums.

Evan Hirsch: A Fantastic Journey
Friday, March 16
Brandeis piano instructor Evan Hirsch presents a solo recital of works by Haydn, Schumann, and selections from “Vingt Regards sur l’Enfant-Jésus” by Olivier Messiaen. Free and open to the public.

The Puzzle Master
A Multimedia Opera
May 5 and 6, 8:00 p.m.
Spingold Theater Center

Featuring music by Brandeis professor Eric Chasalow, director of the Brandeis Electro-Acoustic Music Studio; libretto by F. D. Reeve, professor emeritus at Wesleyan University; and video by Denise Marika, professor at Massachusetts College of Art. Staging by Barbara Cassidy; Eric Hewitt, conductor.

The Puzzle Master is supported by the Poses Foundation and the Theodore and Jane Norman Fund and is part of the 2007 Boston Cyberarts Festival (www.bostoncyberarts.com).
World Music Concert and Intercultural Residency

Experience diverse histories and cultures through the universal narrative of music. This spring, the Brandeis World Music Series presents Amazones: The Women Master Drummers of Guinea. Tickets are $20/$10. Brandeis Tickets: 781-736-3400. For more information, visit www.brandeis.edu/MusicUnitesUS.

Amazones: The Women Master Drummers of Guinea
Saturday, March 3, 8:00 p.m.
Spingold Theater Center
7:00 p.m. Preconcert talk at the Rose Art Museum

An exuberant evening of dynamic West African drumming, song, and dance, this program has been hailed by critics as “a heavenly outpouring of throbbing jubilation, forceful uplifting beats, and pounding enthusiasm that is hypnotic.”

Noted Africanist historian and political scientist Lansine Kaba gives a free preconcert talk. A professor of history and African-American studies at the University of Illinois at Chicago, Kaba is visiting Brandeis as the Madeline Haas Russell Distinguished Professor of African Studies.

In association with the Amazones residency, Brandeis sponsors related films, open classes, and symposia on West African culture, literature, and music. For a complete schedule, visit www.brandeis.edu/MusicUnitesUS/residency.

To see a short video of the ensemble, visit amazoneswomandrummers.com/.

The residency is made possible in part by a grant from the Poses Foundation.

Women Warriors of Peace

By Ingrid Schorr
Program Administrator
Office of the Arts

Amazones: The Women Master Drummers of Guinea are the featured World Music artists in March, participating in a series of concerts, master classes, and related symposia and films. These celebrated West African artists have reclaimed their musical heritage by mastering the djembe—the traditional drum historically forbidden to women—and also work to achieve economic self-sufficiency in a developing nation.

When the Republic of Guinea officially broke from France in 1958, independence leader Sekou Touré rejected French president Charles de Gaulle’s proposed Franco-African community, instead choosing “freedom in poverty” over “liberty in chains.” De Gaulle’s response was immediate withdrawal of administrative support and destruction of telephone lines, civilian archives, and military equipment. Enormous amounts of capital disappeared with departing French nationals. The 26-year Touré dictatorship and Soviet-supported collectivization did little for the new nation’s development; subsequent elected leaders have not made much headway either, and today Guinea is, according to the International Crisis Group, in danger of becoming a failed state.

In the wake of Guinea’s economic ruin, singer-activist Harry Belafonte advised Sekou Touré to revitalize the country through the arts. This was the genesis of Guinea’s strong national dance and music companies—an extraordinary achievement in a country that was struggling to rebuild basic infrastructure. Belafonte recognized the fundamental role that the arts play in West Africa, where drummers perform at all important ceremonies as well as to workers in the field, at sickbeds, and to honor important members of society. Each performance is precise
and meaningful. “The rhythms are not interchangeable,” says music educator Laura Rich, who manages and travels with Amazones. “One would never play a wedding rhythm at a rite of passage event.”

Yet for thousands of years, women were forbidden to drum—they could only dance. “Rumor has it that the first drummers were women,” says Rich. “The first drum was made by a woman, and she taught her sisters how to play. Eventually the music inspired dance, and the women taught men to play so they could dance.”

These virtuoso musicians have followed a lengthy, rigorous training—brutal by Western standards, says Rich, and never less than four hours a day. With economic self-support difficult to achieve in Guinea, parents will turn their young children over to live with and apprentice for a drumming teacher in the hope that some day they will be able to join a professional company.

Now that women are drumming, the stories have changed. One recent Amazones performance told of a young girl’s impending circumcision and how the girl’s parents and other villagers chased the cutter out of the village. Attaining professional status has also, as planned, improved women’s economic status. “When money is in the hands of women, children eat, get medical treatment, and are clothed and educated,” says Rich. “All the Amazones women came from struggling situations but now have the means to take care of themselves and their families. It’ll be a while before Guinean women enjoy the same liberties as American women, but it is coming, and Amazones are at the forefront of the changes.”

There has certainly been tension as women began to take such public ownership of the music; one of the Amazones had her costumes burned by her own family. In addition to the reclaiming of public performance, there is the sacred aspect of the music, of which Rich speaks guardedly. “Many people in Guinea hold true to the pre-Islam and pre-Christian religion known as Animism. They believe that their ancestors inhabit inanimate objects: special rocks, trees, a patch of ground, even drums or other instruments,” she says. “Drums give one power, strength, the ability to center, and a connection to spirit which rides upon the music to the ‘other world.’ These beliefs are very precious and are held as secrets, given only when one reaches a level of proficiency that enables understanding. Out of respect for the culture, I shouldn’t say any more.”

In addition to the evening concert in Spingold Theater on March 3, Amazones will give two concerts for Waltham public school students. Rich explains, “We want to build bridges of cultural understanding. Our artists do not speak English, and so the children must find other means of communicating. It is so beautiful to watch what happens in the absence of common language. The kids take away with them a much deeper understanding of the music and cultural traditions surrounding the music because they experience it. We also love that our residencies integrate geography, language arts (story telling, foreign language), math (music is fractions, after all), art, and many interpersonal qualities.”

The Amazones residency will be integrated into the curricula of Brandeis courses, particularly those relating to coexistence and peacebuilding. “Many of the world’s problems stem from intolerance and ethnocentrism,” explains Rich. “People tend to fear what they do not understand. By opening up one’s self to another culture and the customs and beliefs of that culture, we move beyond fear to that wonderful place called acceptance. The music and dance of West Africa are beautiful, intricate, and complex. By sharing the musical traditions, we enable people to develop the respect this ancient tradition warrants.”

Amazones was the name given to the warrior women of the ancient kingdom of Dahomey (now called Benin) in honor of their ferocity against slave traders, which recalled the mythological Greek Amazons. Amazones: The Women Master Drummers of Guinea brings to Brandeis a completely modern and liberated evolution of an ancient, intricate tradition.

Ingrid Schorr joined Brandeis in fall 2006. She has worked with many Boston-area arts and education organizations, from Harvard University to Shakespeare & Company. As a writer and editor, Ingrid has contributed to many national publications and was nominated for a 2002 Pushcart Prize.
New Music Brandeis

Each semester, graduate composers premiere their new works with guest musicians and faculty artists. Free and open to the public.

Saturday, February 10, 8:00 p.m.
New works by Peter Bayne, Mark Berger, James Borchers, Ashley Floyd, Peter McMurray, Royden Tull, and Jonathan Yoken.

Saturday, March 24, 8:00 p.m.
New works by John Aylward, Richard Beaudoin, Lou Bunk, Yohanan Chendler, Ashley Floyd, Derek Jacoby, Seunghee Lee, and Jeremy Spindler performed by the Lydian String Quartet and other guest artists.

Saturday, April 21, 8:00 p.m.
New works by John Aylward, Peter Bayne, Richard Beaudoin, Yohanan Chendler, Nathaniel Eschler, Royden Tull, and Michele Zaccagnini performed by the Xanthos Ensemble and other guest artists.

Brandeis Department of Music

Student ensemble concerts are held in Slosberg Music Center. Tickets are $10/$5, unless otherwise noted. Brandeis Tickets: 781-736-3400.

The Great American Songbook
Brandeis University Chorus and Chamber Choir
Sunday, February 4, 3:00 p.m.
Classic songs from Broadway and Tin Pan Alley by Kern, Gershwin, Ellington, Loesser, Rodgers and Hart, and more. James Olesen, director.

Catch a Rising Star
Brandeis–Wellesley Orchestra
Sunday, March 4, 3:00 p.m.
Winners of the 2006 concerto competitions: Kate Housman (Strauss Horn Concerto No.1), Arum Chun (Beethoven Piano Concerto No. 2), Heather Rich (Strauss’s “Beim Schlafengehn”), and Aubre Carreon-Aguilar (Mozart’s “Vado, ma dove”). Neal Hampton, conductor.

Brandeis University Chamber Choir
Sunday, March 18, 7:00 p.m.
The Brandeis Chamber Choir performs music from the early 1500s through 2005, including French chansons dedicated to passionate love, modern work by Aaron Copland, and the motet of J. S. Bach, “Lobet den Herrn, alle Heiden,” a virtuosic work for choir and basso continuo. James Olesen, director.

Three for the Road
Sunday, March 25, 7:00 p.m.
The final chamber music recital by the SERP trio—Sidney Coren, Graham Patten, and Joshua Klein—Brandeis’s outstanding senior music scholarship ensemble. Free and open to the public.

Testaments
Brandeis Early Music Ensemble
Sunday, April 15, 3:00 p.m.

Improv Ensemble
Sunday, April 22, 7:00 p.m.
Spontaneous jazz meets contemporary music. Tom Hall, director. Free and open to the public.

Groove Party
Brandeis Jazz Ensemble
Sunday, April 29, 3:00 p.m.
Jazz, big band, and new music that grooves. Bob Nieske, director.

Chamber Music Recital
Monday, April 30, 7:00 p.m.
Classical ensemble works for strings, winds, and piano. Judith Eisenberg, director. Free and open to the public.

A Tribute to American Stage, Screen, and Dance
Brandeis Wind Ensemble
Saturday, May 5, 8:00 p.m.

German Requiem
Brandeis–Wellesley Orchestra with the Brandeis University Chorus and Chamber Choir
Saturday, April 28, 8:30 p.m.
Levin Ballroom
Composed by Johannes Brahms (1833–1897) in 1868, the German Requiem is considered one of the monuments of Western music. More than 150 student musicians and singers unite with professional guest soloists Don Wilkinson, baritone, and Janet Brown, soprano, for this glorious musical event. Chorus and Chamber Choir under the direction of James Olesen. BWO conducted by Neal Hampton.
"Blessed Are They That Mourn"
Notes on Brahms’s German Requiem

We all think he wrote [the German Requiem] in [his mother’s] memory, though he has never expressly said so.

Clara Schumann to Brahms’s biographer Florence May

Johannes Brahms first mentions work on the German Requiem in letters he sent to Clara Schumann in April 1865, two months after the death of his mother. And yet the origins of the composition are unclear. Music from the second movement was probably drawn from a sonata or symphony Brahms had abandoned in the mid-1850s, and the full text of the seven-movement work may date back to the early 1860s. In any case, he clearly began or resumed work on the German Requiem early in 1865. Six movements were completed by the end of the summer of 1866, and the first performances took place in Vienna (December 1, 1867; only three movements), Bremen (April 10, 1868; six movements), and Leipzig (February 18, 1869; the seven-movement composition we know today).

As far as the text is concerned, I will confess that I would very gladly omit the “German” as well, and simply put “of Mankind” . . . and consciously do without passages such as John 3:16. On the other hand, however, I did accept many a thing because I am a musician, because I was making use of it, because I cannot challenge or strike out the text of my revered bards . . .

Brahms to Karl Reinthaler, October 1867

Brahms chose the texts for the German Requiem himself, combining Old and New Testament passages drawn from Luther’s translation of the Bible. Taken together, the texts do not constitute a requiem in the strict sense. The prayers for the dead, the looming anxieties of inescapable sinfulness, the fear of judgment, and the pleas for mercy we find in the standard requiem service are replaced here with words of hope and comfort. Brahms acknowledges the frailty of human life, but he is careful to balance human suffering with unqualified promises of everlasting joy. “Blessed are they that mourn,” the work begins, “for they shall be comforted.” This is a work for the living, one that aspires to express a universal European spirituality, albeit a spirituality rooted in nineteenth-century Germanic culture.

The fugues, pedal points, scoring for voices and brass choir, and a cappella writing all draw inspiration from Baroque compositions. But Brahms was never pedantic in this work; in every case, his archaisms are transformed by the textures, harmonies, and rhythms of the mid-nineteenth century. His talent lay, in part, in his ability to synthesize the old and the new, or to juxtapose them to great effect: the fugal third movement gives way to a waltz in the fourth, the Baroque textures of the a cappella passages are driven by the logic of contemporary harmonies, and so on.

For Hanslick, as for many others, the German Requiem was the fulfillment of Robert Schumann’s well-known prediction that Brahms would be the heir to Schubert and Beethoven. On April 28, Brandeis University Chorus director James Olesen and Brandeis–Wellesley Orchestra conductor Neal Hampton bring the German Requiem to the Leonard Bernstein Festival of the Creative Arts in what promises to be a spiritually rich performance.

The harmonic and contrapuntal art which Brahms learnt in the school of Bach and is inspired by him with the living breath of the present almost recedes for the listener behind the mounting expression from touching lament to annihilating death-shudder.

Eduard Hanslick, review of the Vienna performance, December 1867

Brahms found his mature compositional voice in the German Requiem. He had a deep knowledge of music history, and his musical language often seems to hark back to the styles of composers who lived two centuries before him.

Clare Rojas: Hope Springs Eternal
January 25–April 1

This exhibition features a large-scale installation, along with a number of small works, by California-based artist Clare Rojas, the Nathan and Ruth Perlmutter Artist-in-Residence. Rojas’s work is influenced by American folk art and uniquely interprets the relationships between men and women, humans and animals, and humans and nature.
The Rose Art Museum has one of the most prized collections of modern and contemporary art in the world. In line with seminal acquisitions of works by Willem de Kooning, Jasper Johns, Roy Lichtenstein, Morris Louis, James Rosenquist, and Andy Warhol in the ’60s, the Rose, through the establishment of the Rose and Hays Purchase Funds, continues its commitment to acquiring art produced in our time. Recent acquisitions have included works by Matthew Barney, Thomas Demand, Ellen Gallagher, William Kentridge, Robin Rhode, Anri Sala, and Joseph Cornell.

Since coming to the Rose one year ago I have come to cherish this collection, and have made it a principal goal to show more of it more often.

We are inaugurating an ambitious series of new exhibitions beginning this year.

RoseArt: Works from the Permanent Collection of the Rose Art Museum and Paper Trail: Artists Explore Unseen Works on Paper from the Collection of the Rose Art Museum are on view through April 1. The Rose’s chief curator, Raphaela Platow, and I see this as an opportunity to reexamine, even discover anew, aspects of the rarely seen collection. We have chosen several works that address four key areas: performance, minimalism, abstract painting, and artists and American identity. Rather than attempting a chronological survey, we seek artistic connections and unpredictable dialogues based on these four approaches.

Paper Trail is a series of three exhibitions to take place over the next two years in which artists will integrate their own work with pieces they select from the museum’s works-on-paper collection. The project offers the rare opportunity to showcase samples from more than 2,000 works on paper owned by the Rose. This extraordinary collection includes art extending from the seventeenth century to the present. New York artist Margaret Evangeline orchestrates the first installment. The Louisiana-born painter has long experimented with aesthetically resistant material such as aluminum.

Given the new emphasis on the collection, the Rose is especially pleased to announce its first Ann Tanenbaum ’66 curatorial fellow, Adelina Jedrzejczak. The fellowship will be offered for at least the next three years to candidates chosen from an international application process. Adelina, a graduate of Boston College and the Courtauld Institute of Art at the University of London, is working directly with the collection to help provide greater public information and access.

Spring/Summer Opening Reception
Wednesday, April 25, 6:00–8:00 p.m.
Kick off the Leonard Bernstein Festival of the Creative Arts! Free and open to the public.

John Armleder: Everything Is Not Enough
April 25–July 29

Swiss artist John Armleder is acclaimed for reinventing methods of visual language, taking everyday items and turning them into displays that thematically defy definitions or categories.

This first comprehensive presentation of his work in the United States brings together different modes of his production in a site-specific installation. His work echoes the international Fluxus movement of the 1960s, with its notion of art as ephemeral and experience-based. Since the 1980s, Armleder’s “furniture sculptures” and paintings using sleek geometrical shapes have been highly visible within the context of New Geo. More recently, Armleder has created fluorescent light installations, wall paintings, pour-paintings, and installations made of scaffolding, monitors, disco lights, and exotic flowers.

John Armleder, Voltes II (detail), 2003

By Michael Rush
Henry and Lois Foster Director of the Rose

Philip Guston, Allegory, 1947 (casein on brown paper, mounted on canvas)
The Rose Art Museum, gift of Mr. and Mrs. Harry N. Abrams, New York
The Rose Programs and Events
Winter/Spring 2007

Inside View: Gallery Talk
Saturday, February 3, 2:00 p.m.
Hosted by Rose chief curator Raphaela Platow.

Meet the Artist:
Margaret Evangeline
Wednesday, February 7, 7:00 p.m.
Uncover the process behind creating Paper Trail.

Every Picture Tells a Story
Thursday, March 1, 7:00 p.m.
Raise a glass! Celebrate the Nathan and Ruth Ann Perlmutter Artist-in-Residence program and the release of the Clare Rojas: Hope Springs Eternal exhibition catalog. Brandeis faculty Susan Dibble (dance) and Melanie Braverman (creative writing) perform fresh interpretations of Rojas’s work.

World Music Lecture
Saturday, March 3, 7:00 p.m.
Africanist historian and political scientist Lansine Kaba provides context for Amazones: The Women Master Drummers of Guinea. Free with admission to the concert.

Collecting Contemporary Art
Wednesday, March 7, 7:00 p.m.
A panel on collecting contemporary art, in museums as well as in private collections.

Food for Thought Luncheon:
Peter Kalb
Wednesday, March 14, 11:00 a.m.
A tour of the exhibitions with Brandeis contemporary art professor Peter Kalb, followed by lunch in the Rose. Admission: $12 members/$15 nonmembers.

Save the Date: Benefit Gala
Saturday, March 24
Celebrate with some of our closest friends: Willem de Kooning, Andy Warhol, Robert Motherwell, and Philip Guston.

Meet the Artist: John Armleder
Thursday, April 26, 7:00 p.m.
Discover why the artist believes Everything Is Not Enough.

Leonard Bernstein Festival
of the Creative Arts
Sunday, April 29, 1:00–5:00 p.m.
Events include an afternoon of free music, dance, poetry, and theater in the Rose.

Courtesy Le Consortium, Dijon
Photo by André Morain
Women’s Studies Research Center

The Kniznick Gallery at the Women’s Studies Research Center 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, it is free and open to the public weekdays from 9:00 a.m.–5:00 p.m. or by appointment. For more information call 781-736-8102 or visit go.brandeis.edu/wsrc.

Hannah Frank: A Jewish Artist of Glasgow
January 19–April 6
Kniznick Gallery
Opening reception: Thursday, February 8, 5:30 p.m.

Brandeis hosts the first U.S. exhibition of the Scottish artist Hannah Frank. Born in 1908, she is the last living link to the Art Nouveau movement. Her drawings and sculptures have been widely exhibited at prominent institutions including the Royal Glasgow Institute of the Fine Arts and the London Jewish Cultural Centre. Frank’s haunting, melancholy line and ink drawings are filled with expressive faces and elongated figures reminiscent of the work of Aubrey Beardsley. Cosponsored by the Hadassah-Brandeis Institute. For additional events associated with the exhibition, please visit go.brandeis.edu/wsrc.

Offering Reconciliation
March 22–April 1
Rapaporte Treasure Hall, Goldfarb Library

The American debut of an acclaimed exhibition uniting more than 130 Israeli and Palestinian artists to explore peaceful coexistence and reconciliation through art. Each artist was given an identical ceramic dish—the bowl of reconciliation—upon which to express a personal interpretation of the healing process. Originally presented in Tel Aviv by the Bereaved Families Forum for Peace, Reconciliation, and Tolerance. Sponsored by the Association for Israeli Decorative Arts (AIDA) and the Office of the President. Free and open to the public. In association with the exhibition, Brandeis sponsors related events on Israeli and Palestinian dialogue and reconciliation.

Women Making Arts Symposium
March 1, 2:00–5:00 p.m.
Rapaporte Treasure Hall, Goldfarb Library

Participants include Amazones: The Women Master Drummers of Guinea, choreographer Diane Arvanites-Noya, filmmaker Maria Agui Carter, composer Yu-Hui Chang, conductor Susan Davenny Wyner, actress Anne Gottlieb, visual artist Lynn Marshall-Linnemeir, and author Barbara Neely. The annual Tillie K. Lubin Symposium is sponsored by the Women’s and Gender Studies Program. For a complete schedule visit: brandeis.edu/wgs. Free and open to the public.

Recasting Reconciliation through Culture and the Arts: A Virtual Collection

This online anthology of working papers and portfolios was developed at the Brandeis International Center for Ethics, Justice, and Public Life. It includes recent creative research projects in Cambodia, Sri Lanka, South Africa, Burundi, and the Asia Pacific region. The anthology is the culminating work of the 2003–2004 Brandeis International Fellowship program, which brought together ten artists/peacebuilders through the Slifka Program in Intercommunal Coexistence. Their modes of expression included film, music, visual arts, theater arts, and ritual. “The collection reports about the accomplishments and the dilemmas that arise when artists seek to engage people in conflict regions with painful history, regain a sense of trust, and empathize with the suffering of others,” says Cynthia Cohen, director of the Slifka Program. It launches the redesign of Creative Resources for Coexistence and Reconciliation, a virtual resource center for artists, peace-building practitioners, students, and scholars. Visit go.brandeis.edu/CreateCoexistence.
Brandeis Department of Fine Arts

Student art exhibitions are held in the Dreitzler Gallery at the Spingold Theater Center and are free and open to the public. For more information, visit go.brandeis.edu/finearts.

Prospect I
March 21–April 13
Opening reception March 21, 6:00 p.m.
The accomplished postbaccalaureate studio artists exhibit painting, sculpture, drawing, and printmaking.

Prospect II
April 18–May 2
Opening reception April 18, 6:00 p.m.
More new work from the postbaccalaureate artists.

Senior Honors: Artwork by the Class of 2007
May 7–20
Opening reception May 7, 6:00 p.m.
A celebration of the graduating class of studio artists in a multimedia exhibition.

Dimension²
January 31–February 14
Opening reception January 31, 6:00 p.m.
Two-dimensional works by undergraduate studio artists.

Dimension³
February 28–March 14
Opening reception February 28, 6:00 p.m.
Students explore traditional forms and new media in sculpture.

Lasting Imprints
By Alfredo Gisholt
Assistant Professor, Fine Arts

Since summer 2005, Brandeis studio arts faculty and students have been collaborating with master printer Peter Pettengill to create a portfolio suite of intaglio prints. This unique collaboration, supported by a grant from the Poses Foundation, has had a transformational effect on our department. The fine arts studio faculty is made up of active professional artists working in different media, including painting, drawing, and sculpture. The intaglio print project celebrates their work individually and together by bringing their disparate talents and sensibilities to a shared medium.

Each faculty member contributed one print to the portfolio. Participating in the project are Christopher Abrams, Markus Baenziger, Graham Campbell, Sean Downey, Tory Fair, Susan Lichtman, Joe Wardwell, and I. It is rare for the creative work of an entire studio faculty to be seen together by their students, their community, and even the faculty itself. We’ve discovered that sharing a creative process in this manner offers new and unpredictable ways of interpreting the work.

Intaglio, from the Italian world “to carve,” is the opposite of relief printing. In a relief print, the ink is rolled onto a surface; in an intaglio print, the ink is pushed into the lines and then wiped off the surface of the printing plate. To pull an intaglio print, the artist uses a printing press. The process requires painstaking effort and detailed techniques that are hundreds of years old. Our prints were created at Pettengill’s New Hampshire workshop, Wingate Studio. Wingate prints are represented in the collections of the Museum of Modern Art and the Whitney Museum of American Art, among others.

According to Pettengill, “Working primarily with traditional etching processes and trained master printers, each of the Brandeis artists has had the opportunity to explore his or her work in a new setting with a whole set of unfamiliar options. The results reflect the unique creative identity of each participant.”

The portfolio of twelve prints will be completed this spring and made available for viewing in fall 2007.

Apotheosis of a Metal Monk/
Alegory of Nobility and Virtue II (2006)
Joe Wardwell
(Etching and aquatint on paper)
The production and performing ensemble comprised of students, professional guest artists, faculty, and staff of the Department of Theater Arts creates cutting-edge theater promoting multiculturalism alongside artistic achievement. Productions are held in the Spingold Theater Center. Tickets are $16–$20. Brandeis Tickets: 781-736-3400.

For more information, visit brandeis.edu/btc.

**Balm in Gilead**
By Lanford Wilson
Directed by Liz Terry

February 8–18

In an all-night coffee shop on New York’s upper Broadway, the riffraff, the lost, and the desperate of the big city come together. At the heart of the play are Joe and Darlene, two young people who might have the strength to transcend the turmoil and ugliness of the life in which they find themselves. A cast of thirty actors bring to life this compelling counterculture classic of betrayal and redemption in the American dream.

**The Dream Project**
Created by Jon Lipsky and the cast
Directed by Jon Lipsky

April 19–29

Following a yearlong collaboration with the director, a group of actors and designers from the Brandeis Theater Company presents an original performance created from the surreal imagery, symbolic storytelling, and fantastical humor of their own dreams. Director Jon Lipsky is the associate artistic director of the Vineyard Playhouse. His plays have been performed at the American Repertory Theatre, the Berkshire Theater Festival, La MaMa Experimental Theatre Club, and other regional theaters.

**Second Look Series**
During the second weekend of each production, Brandeis Theater Company invites you to attend a post-play discussion. Visit brandeis.edu/btc for dates and more information.

“**Theater is an expression of our dream life. It responds to that which is best, most troubled, most visionary in our society.”**

David Mamet
Brandeis Theater Company's February production of *Balm in Gilead* takes place in an all-night diner in midtown New York. Many of the characters live on the edge of “normal” life.

Before the play’s cast can step onto the stage, the production’s set, lighting, and costume designers must imagine this harsh world. Here they present their preliminary research—the images and sketches that will become design elements in time for *Balm in Gilead*’s opening on February 8.

**Aaron Bell**  
set designer

“To me, this story is about survival after the dream fails. So many of us go after our dreams, but only the strong can win. The rest of us, in the end, just look to survive. My set is less extraordinary and more ‘extra-ordinary,’ like the characters in the play.”

**Jessica Greye Pitcairn**  
costume designer

“The characters in *Balm in Gilead* live in their clothes. They wear the same thing day in and day out; their clothes are dirty, smelly, and worn. Diane Arbus’s photography, which captures people living on the fringe of society, was an inspiration for my costume design.”

**Michael Jarett**  
lighting designer

“The kind of bright, white fluorescent light that you’d find in a real diner will not support the underlying edginess of the play. The lighting needs to create a hyper-reality by being cool, harsh, and, at times, even unpleasant to look at. At the same time, it also has to support the realistic set and costumes by portraying the differences between day and night as well as the diner and the street corner.”
Performing Arts Clubs

Brandeis has a range of student arts clubs, including a cappella singing groups; improvisation and sketch comedy groups; and ballet, folk, modern, hip-hop, and ballroom dance troupes. New this year are a marching band and Works in Progress, a film production club. Through the Intercultural Center, students of international backgrounds present performances that celebrate diverse cultural traditions. For more information, visit www.brandeis.edu/clubs.

Undergraduate Theater Collective

The Undergraduate Theater Collective presents five student-produced plays and musicals each semester in the Carl J. Shapiro Theater. Tickets are $5 in advance and $6 at the door. Visit the UTC Web site at go.brandeis.edu/utc or call 781-736-2626.

Thoroughly Modern Millie
March 22–25
Produced by Hillel Theater Group.

Into the Woods
April 19–22
Produced by Tympanium Euphorium.

Boris’ Kitchen Spring Show
April 28–29
Brandeis’s resident sketch comedy troupe.

Thoroughly Modern Millie
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April 28–29
Brandeis’s resident sketch comedy troupe.

Film at Brandeis

Film Studies Screenings and Speakers
Wasserman Cinematheque, International Business School
The Brandeis Film Studies Program, under the direction of Alice Kelikian, offers insight into the moving picture, from the earliest silent cinema to today’s high-definition television. Each semester, it presents noted filmmakers and significant cinematic works.

Guests in the Wasserman speaker series include actress Liv Tyler and directors Werner Herzog (Fitzcarraldo) and Academy Award–winner Errol Morris (The Fog of War: Eleven Lessons from the Life of Robert S. McNamara), who will screen new and unreleased work. David Ian Salter, ACE, an alumnus and former Pixar editor (Finding Nemo, Toy Story 2), and Karen Schmeer, ACE (The Fog of War), will offer workshops in film production. For more information on the Film Studies Program and updates on all public events, visit go.brandeis.edu/film.

SunDeis Film Festival
March 3–4
Hassenfeld Conference Center
SunDeis is New England’s premier student film festival. It offers screenings of student films as well as discussions with professional directors, actors, and producers. Last year’s special guests included Jesse L. Martin, Emmy Award–winner S. Epatha Merkerson, and Oscar winners Margaret O’Brien and Celeste Holm.

This year’s event highlights Brandeis alumni in the entertainment industry. The event culminates in a red-carpet awards presentation for lifetime achievement, entertainer of the year, and top student films. Submission deadline for student films is February 2. Applicants must be enrolled at a place of higher education or film school. SunDeis 2007 is sponsored by Doubletree Guest Suites. For more information, visit www.sundeis.com.

Jewishfilm.2007
The National Center for Jewish Film’s Tenth Annual Film Festival
April 12–22
Wasserman Cinematheque, International Business School
The National Center for Jewish Film at Brandeis is a nonprofit motion-picture archive, distributor, and resource center housing the largest, most comprehensive collection of Jewish-themed film and video in the world.

Highlights of the festival include the world premiere of the center’s most recent film restoration, Great Cantors, and the New England premieres of Yippee, directed by award-winning filmmaker Paul Mazursky (An Unmarried Woman); 2 or 3 Things I Know about Him, a German documentary by director/writer Malte Ludin; and the Israeli feature film Dear Mr. Waldman, produced by Yoav Halevy. All three filmmakers will be present. For more information visit www.jewishfilm.org or call 781-736-8600.
Leonard Bernstein Festival
of the Creative Arts
April 25–29

The Festival of the Creative Arts at Brandeis was founded in 1952 by legendary American composer and faculty member Leonard Bernstein. In 2005, the annual festival was renamed in Bernstein’s honor. It is dedicated to Bernstein’s belief that “the art of an era is a reflection of the society in which it is produced, and through creative endeavors the thoughts and expression which characterize each generation are revealed and transformed.”

From April 25 to 29, this community-wide event celebrates the creativity of our students, faculty, alumni, and professional guest artists through concerts, plays, and art exhibitions across campus. Most events are free and open to the public. For a complete schedule, visit go.brandeis.edu/festival.

Highlights include:

**Festival Grand Opening**
Wednesday, April 25
Opening of spring exhibition by John Armleder at the Rose Art Museum.

**Symposium on Creativity**
Thursday, April 26
Artist-scholars from the Women’s Studies Resource Center share their sources of inspiration.

**The Dream Project**
Friday, April 27
Dreams become real in this innovative production by the Brandeis Theater Company.

**Brahms’s German Requiem**
Saturday, April 28
The Brandeis–Wellesley Orchestra unites with the Brandeis Chorus for a glorious musical event.

**Performing Arts Festival**
Sunday, April 29
An afternoon of activities and free performances featuring more than two hundred actors, singers, dancers, and musicians in locations across the Brandeis campus. Perfect for families!
The Rose Art Museum welcomed six new members to the Board of Overseers this year: Norma Fine, Diego Gradowczyk '89, Eric Green, Jonathan Lee, Joan Lowenfels, Liz Rueven, and Ann Tanenbaum '66.

Rose overseer Jonathan Novack '75 recently donated six works by Robert Motherwell as well as a painting by Charles Bell to the permanent collection.

Studio art faculty member Joe Wardwell was lionized in Art Forum and the Boston Globe for his fall exhibition Full Length at the Allston Skirt Gallery.

The American Academy of Arts and Letters recently inducted composer Peter Lieberson, PhD'85. At the same ceremony, Scott Wheeler, PhD'84, received the Danks Award for distinguished orchestral composition.

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The fall semester saw the debut of the new Brandeis Dance Collective, cofounded by faculty member Susan Dibble and Susanna Katsman '98. Alumnae from New York City to California returned to campus to perform in solo and ensemble dances. Spanning the class years 1994–2004, they are teachers, lawyers, scientists, and professional dancers. The work included new choreography to poetry by creative writing faculty member Olga Broumas and music composed by music faculty member Eric Chasalow.

Chasalow's Flute Concerto had its New York premiere in a November production by the Da Capo Chamber Players. The work was co-commissioned by the Serge Koussevitzky Music Foundation.

Friends cocreator Marta Kauffman '78 joined five other celebrated arts professionals at a special session of October's Brandeis Alumni Making a Difference retreat. Kauffman; Nick Rabkin '69, executive director of the Chicago Center for Arts Policy; Theresa Rebeck, MA'83, MFA'86, PhD'89, playwright; George Kahn '73, musician and president of Playing Records; Adam D. Weinberg '77, Alice Pratt Brown Director of the Whitney Museum of American Art; and sculptor Peter Lipsitt '61 discussed the changing role of art in society, education, politics, and the media. Keynote speaker was writer and producer Marshall Herskovitz '73 (Traffic, The Last Samurai).

Loretta Devine, MFA'76, who was one of Broadway's original Dreamgirls in 1981, has a featured role in the 2006 film version singing “I Miss You Old Friend.” Devine regularly appears on TV's Grey's Anatomy and was in last year's Academy Award–winning Best Picture Crash.

Creative writing faculty member Stephen McCauley gave campus readings from his most recent novel, Alternatives to Sex (2006), which was included on Entertainment Weekly's ten best novels of 2006 list.

Kandasamy Sithamparanathan, PhD, chair of fine arts at the University of Jaffna, Sri Lanka, and founder of Theatre Action Group, worked with Brandeis theater students during his fall residency at the International Center for Ethics, Justice, and Public Life. Working in the context of brutal ethnic violence, Sithamparanathan creates theater as a resource for healing, expression, and dialogue.

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Membership to the Arts at Brandeis

Membership supports and sustains the creative excellence of Brandeis University’s arts programs and events. Members are active participants in the artistic 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. For more information contact Moira Louca at mlouca@brandeis.edu or 781-736-3432.

Corporate membership demonstrates your company’s regional commitment to education, community, and the arts. For more information, contact Nancy Angoff at angoff@brandeis.edu or 781-736-4044.

Membership contributions are tax-deductible. You may also choose to decline benefits for the full deduction.

**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)
- Six complimentary tickets to Brandeis concerts or plays (subject to availability)
($205 deductible)

**Associate: $250**
- All of the above plus two additional guest admission passes
- 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 or Spingold Theater Center
- 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 special reception with the president of Brandeis University and Rose overseers
($9,810 deductible)

Please send your gift, payable to Brandeis University, to:
Brandeis Arts Membership
MS 069, PO Box 549110
Waltham, MA 02454-9110

Join online at brandeis.edu/arts.

The Arts at Brandeis extends special thanks to its 2006–2007 corporate members, Gordon Brothers Group and Simpson Gumpertz & Heger Inc.
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<td>WSRC</td>
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<td>Clare Rojas; Paper Trail with Margaret Evangeline</td>
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<td>RoseArts: Works from the Permanent Collection</td>
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<td>February 8–18</td>
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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 718-736-4660 or visit www.brandeis.edu.

Join the Arts at Brandeis e-list for updates and free or discount ticket offers: brandeis.edu/arts.

**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 a.m.–4:00 p.m. Advance reservations recommended. Any person requiring special or wheelchair accommodations should contact the box office at 781-736-3400.

Admission to the Rose Art Museum is $3; free to the Brandeis community and to members of the Rose. The Rose is open Tuesday–Sunday, noon–5:00 p.m. For more information or to become a member, visit 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.

Brandeis University State of the Arts
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**Contributors**

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