State of the Arts

Infinite Responses

Inside the creative process of Brandeis’s studio art faculty

• Revolutionary Theater
• The Spiritual Music of Azerbaijan
• Bearing Witness through Community Art
On the Threshold

We’ve all experienced the creative impulse, the bright, happy spark of “what if?” inspired by nature or art, or even the routine of ordinary tasks (the “flow” described by psychologist Mihaly Csikszentmihalyi). The impulse might lead to a sketch on a napkin or a list of names for a new band. We might enroll in a painting class—or just paint our kitchen cabinets. But often the spark disappears.

How do ideas turn into things? The creative process is really a creative life. It’s not a set of paintbrushes or a list of tasks. The people who elevate ideas into powerful, lasting things are the ones who welcome “infinite responses” (in the words of fine arts professor Graham Campbell); they are the ones who are patient with paradox and never stop exploring. They might work alone in a studio. For others, the work exists only when an audience or community experiences it. Like the great abstract expressionist painter Robert Motherwell, they “act with love in regard to art.”

This spring issue of State of the Arts asks some of the people behind those ideas to share their insights into the creative process. In our cover story, faculty members from the department of fine arts give us a look at their off-campus studios—intensely private places where they engage in new ways of seeing the world. Away from outside distractions, their studios are the stage for experimentation, contemplation, and conversation with an image or idea. (The good conversations, says professor Alfredo Gisholt, can become a dynamic argument.)

Meanwhile, on campus, virtuoso violinist Judith Eissenberg of the Lydian String Quartet learns to listen “with her soul” to the music of Azerbaijan as reinterpreted by Alim and Fargana Qasimov, who come to Brandeis in March through MusicUnitesUS, the program Eissenberg founded in 2003. Playwright Rogelio Martinez grapples with the uncooperative nature of history in his native country in a new play, Cocktail Time in Cuba, presented by the Brandeis Theater Company.

The campus itself will become a threshold to new ways of seeing art and ourselves this semester, as our extraordinary friend Michael Dowling, the Ruth Ann and Nathan Perlmutter Artist in Residence, envisions a large-scale public artwork for the Leonard Bernstein Festival of the Creative Arts. To get to know our community and understand its values, Dowling spent the fall semester attending classes in anthropology, theater, literature, and sociology. He pored through the university archives, tracing Brandeis’s history of transformation and idealism. He learned to dance an Elizabethan pavane, discussed spirituality with the university chaplains, and lunched with and debated the role of the artist in society with students, staff, and faculty members.

The conversations and questions that sizzle through this arts community continue to inspire me, as does its members’ willingness to listen—with the soul—and to learn and inspire. Which of these art happenings will define the year 2010? I invite you to put yourself in the picture: attend a play or concert or any of the other fascinating arts events here this semester, and see what happens.
Susan Lichtman has taught at Brandeis since 1980; she was the studio art department’s first female professor. She paints in her 750-square-foot Rehoboth, Massachusetts, studio, a shingled building in the woods with thirty-five-foot ceilings that she and her husband, also a painter, designed. Her artwork is represented by Lenore Gray Gallery in Providence, Rhode Island, and Gross McCleaf in Philadelphia.

These days, I try not to freak out about not having much time to paint. I just work in small increments of time, slow and steady. There are practices I know I can rely on; for instance, I know that too many choices paralyze me, so I use a limited palette of four or five pigments at a time, and I revisit certain motifs, such as figures on a screened porch, over and over and over again. I use photography to record the way sunlight falls on a figure or moves through a room, so I can come back to it.

I have to have good natural light, but it can’t come from skylights alone—I need to have a view out to the world. And I need heat in the winter, which is not something I take for granted, as I have worked in many unheated spaces over the years.

As a figurative painter working from observation and memory—not a realist—I sometimes mistrust my imaginative impulses to edit, exaggerate, or abstract what I see. I need to remind myself of a quote that has been attributed to Degas and Picasso and others: “Art is a lie that makes us see the truth.”
**Sean Downey** has taught at Brandeis since 2005 and currently coordinates the postbaccalaureate program in studio arts. A painter and printmaker, he lives and works in 1,000 square feet in a former Waltham mill building.

Paint has its own agenda. When things are going well, my will and the paint’s will have a dialogue. On the other hand, I can generally tell that things are not going well if the painting looks just as I imagined it would—this usually means that the original idea or impulse was not expansive enough to generate something other than itself in the execution. It is essential to me that a painting not simply say something interesting or relevant; more important, it must be something interesting and relevant.

If I ever feel “stuck,” I usually put on headphones and set myself up at a table with paper, pencils, pens, ink, scissors, magazines, glue, gouache paints, watercolors, and so on and make small drawing-collages that have no agenda, no baggage attached to them. This is something I’ve done since I was very young, and it always puts me in touch with my primary reasons for making art. If, for some reason, that doesn’t work, I’ll take a week off from painting and read some melodramatic nineteenth-century novel—Balzac, Flaubert, that sort of thing. That never fails.

British-born and educated painter **Graham Campbell** maintains two studios in artist-occupied buildings, one in Waltham and one in New York City. He has taught at Brandeis since 1981.

Work begins with the need to see; there are endless starting points with an infinite number of responses, whether through gestation or spontaneous thought. Over time, one becomes sensitive to the qualities that surround life and that speak to one’s inner world. In the studio, I need plenty of materials and surfaces; a chair and a ladder; absolute privacy.

One of the pleasures of painting is being able to see the unforeseen and capably respond to it. Balancing spontaneous moves with the deliberate ones is served well by working on several paintings and not just one, although one painting can capture your attention in its grip. Numerous paintings grant you permission and raise the “why not?” question, and this expansive approach sets up a potent visual discourse. Understanding the rules and limitations is a big part of establishing a strong foundation for experiencing artistic freedom.
Painter and printmaker Alfredo Gisholt, born in Mexico and educated in the United States, maintains a studio in downtown Waltham, Massachusetts, and has taught at Brandeis since 2004.

My painting comes from a variety of experiences, both life experiences and visual ones. I start by proposing something visual, whether in drawing or on a canvas—it can be a thing or a stain. I then try to establish a dialogue with the image and build a painting out of this conversation. As conversations go, some are easily established and some are not—the good ones can become an argument.

The most difficult thing is to turn something into something else. For every painting it is different—the demands, the suggestions. I have started to become intrigued with what is not familiar, with that which I have not seen. I like the example of Matisse, saying that “it is the artist’s responsibility to bring something new to the world” while most of his life he worked from the model.

Sculptor Tory Fair has taught at Brandeis since 1997; her most recent studio, in a former paper warehouse in Somerville, Massachusetts, is shared with two other artists. Her work is represented by La Montagne Gallery in Boston.

My work is rooted in an adolescent desire to explore. It portrays, I hope, a vulnerable nature, as well as an aggressive one. If you look at it in terms of problem solving, I am attempting to integrate the body, the sensual imagination, and nature into a discussion of our relative place in culture and in the environment at large. The space in my work is always about a sense of anticipation. I love how a sculpture, in its stillness, can convey a sense of urgency and expectant waiting.

Cracking a figure out of a mold is kind of great and kind of scary. Sometimes you have to erase the marks that are left behind, and I spend a lot of time sanding—pretty boring. But the marks from the rotary tools and the seams from the mold are all a part of letting the process be evident. Sculpture is a rugged process. My favorite tool is an Estwing hatchet that I bought with a budget I received for my senior sculpture thesis when I was an undergrad.
Joseph Wardwell currently paints in a studio in Dorchester, Massachusetts, and is represented by La Montagne Gallery in Boston. A professor at Brandeis since 2001, Wardwell recently has been exploring imagery drawn from the Hudson River School painters and his own photographs of wilderness areas in his home state of Washington.

I grew up listening to Def Leppard, Slayer, and Neil Young—and played in a Black Sabbath cover band. Rock music is a mythology as romantic as Manifest Destiny and American exceptionalism. By combining the lyrics with landscapes empty of human presence, these paintings are an admonition and a warning for our country as we stand on the brink of a new and dangerous age. Get out while you’re ahead and die young, as Neil says.

I keep a running list of song lyrics to draw upon. Right now the contender for my next painting is “grizzly bear [expletive deleted] never goes to sleep” from the song “Truck Drivin’ Neighbor Downstairs” by Beck.

Swiss-born and American-educated sculptor Markus Baenziger lives and works in New York City. He has taught at Brandeis since 2003. His work is represented by Edward Thorp Gallery in New York.

Experimentation is an important aspect in my work. I work from a vision, and I push the materials in any way possible to accommodate my ideas. Often I do multiple experiments to find what I had in mind. As a body of work progresses, there always forms what I call a little “graveyard” of small and not so small sections that have been omitted or replaced as I negotiate the manifestation of physical form.

In the studio, the works take center stage. The closer I get to a deadline for an exhibition, the more forceful this becomes. Often there is not enough room, and every nook and cranny of the space is pushed to accommodate the process of making the work. Everything unessential gets pushed to the side or covered with layers of production.
DEPARTMENT OF FINE ARTS EXHIBITIONS

The Brandeis Department of Fine Arts invites students to experience art as both scholarship and a process of creation. It offers programs in studio art and art history, and its postbaccalaureate program is recognized as one of the finest in the country. Student exhibitions are held in the Dreitzer Gallery at the Spingold Theater Center and are free and open to the public. Visit go.brandeis.edu/finearts.

Dimensions ²
February 3–February 22
Reception: February 3, 5:00–7:00 p.m.
Enjoy paintings, prints, and drawings by undergraduate artists.

Dimensions ³
February 24–March 14
Reception: February 24, 5:00–7:00 p.m.
Travel to new dimensions in sculpture, 3D design, and digital photography.

Prospect I and II
March 17–May 2
Reception: March 17, 6:00–8:00 p.m.
Reception: April 14, 6:00–8:00 p.m.
Experience the imaginations and technique of the accomplished postbaccalaureate studio artists. Two exceptional group shows feature original work in painting, sculpture, drawing, and printmaking.

Exhibiting the Future: The Class of 2010
May 5–23
Reception: May 5, 5:00–7:00 p.m.
Celebrate the extraordinary talents of the graduating artists in a group show featuring their year’s work.

Mathiew Greenfield, PB’10
Plush Apparatus, 2009

Catherine McConnell ’10
A Day at the Park, 2009
**ROSE ART MUSEUM**

The Rose Art Museum at Brandeis is home to one of the most extraordinary art collections of any academic institution. The collection spans the last century in Western art, from the early European and American modernists up to the twenty-first century. The permanent collection is used as a teaching resource and is available for scholarly use by appointment. The Rose is free and open to the public. Visit go.brandeis.edu/rose or call 781-736-3434.

**The Rose at Brandeis: Works from the Collection**
Through May 23


**WOMEN’S STUDIES RESEARCH CENTER KNIZNICK GALLERY**

The Kniznick Gallery at the Women’s Studies Research Center is where research, art, and activism converge. Located in the Epstein Building at 515 South Street, 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.

**Tear/Repair (kriah/ichooi)**
February 23–April 26

Opening reception: February 23, 5:00–7:00 p.m.

Hadassah-Brandeis Institute Artist-in-Residence Andi Arnovitz offers a multifaceted view of Judaism from a feminist perspective. In her February residency, she has created a series of sketches for paper coats representing Jewish women who have changed history, an extension of her Garments of Faith series, which is also on view. Each of the latter garments, fabricated from torn or intact papers, scrolls, and book pages, explores injustices. The works address a range of themes such as halachic and spiritual issues, coexistence, and above all, gender in history.
Through its progressive and innovative productions, the Brandeis Theater Company sets the stage for the future of American theater. Productions are held on two stages in the Spingold Theater Center. Tickets are $18–$20. Contact Brandeis Tickets at 781-736-3400 or order online at go.brandeis.edu/BrandeisTickets.

<< FUNNYHOUSE OF A NEGRO
By Adrienne Kennedy
Directed by David R. Gammons
February 4–14
This provocative and phantasmagorical play from the 1960s explores the psychological dimensions of race and identity in America. Sarah is young, black, and obsessed with whiteness. She loses herself in the madness of her own internal funnyhouse, imagining multiple versions of herself.

LOVE’S LABOUR’S LOST >>
By William Shakespeare
Directed by Steve Maler
April 29–May 2
The King of Navarre and his three feckless lords, Berowne, Longaville, and Dumaine, swear an oath to scholarship and no contact with women for three years. When the Princess of France arrives with her female entourage, their vows are challenged, igniting one of Shakespeare’s most flamboyantly intellectual comedies. Directed by the acclaimed artistic director of the Commonwealth Shakespeare Company.

The 2009–10 Brandeis Theater Company season is made possible through generous support from the Laurie Foundation; the Robin, Barbara, and Malcolm L. Sherman Endowment for the Performing Arts; the Brandeis Arts Council; the Poses Fund; the Jaffe Foundation; the Ann ’56 and Clive Cummis Family Foundation; and the Herbert and Kim Marie Beigel New Play Fund.
Never try to get ahead of history. That’s the lesson I learned when writing *Cocktail Time in Cuba*.

In early January 2007, the Atlantic Theater Company approached me about writing a new play for them. I told them I was interested in writing about Cuba again, something I hadn’t done in a few years. What was my renewed interest in my homeland? President Fidel Castro had temporarily “retired” from public life and had not been seen in public for months. There were rumors all over the news that he was dead or dying. I wasn’t sure what to think, but I was convinced of one thing: I believed that by the time I finished a first draft of the play, Castro would no longer be around. I set out to write the story of an American journalist who travels to Cuba to get one final interview with the aging leader.

By the time I reached the end of the first act, I realized history was not cooperating. Was that Castro in the news? Was he getting better? Why is he wearing a sweatsuit? Every few weeks Castro would make a public appearance, and I would wonder if it was him or some body double. I started to go a little nuts. History was not making sense. It was taking its own sweet time, uninterested in the play that I had to finish.

As with other things involving Cuba, I was given no choice.

I started to rewrite even before I was done with the first draft. Now I was writing a play about an American journalist who travels to Cuba to get one final interview with the aging leader but ends up being taken in by the country’s rhythm, its pace. He starts to forget what he’s there to do because other things begin to pull focus. The play is the story of an American who loses track of time because time is the one commodity Cuba has plenty of. Revolutions take fifty years to “perfect,” leaders spend years on their deathbeds, and journalists have no deadlines.

Cuba is a country full of surprises, and there’s no doubt that before this process is over it will supply me with a few more.

Rogelio Martinez was born in Sancti-Spiritus, Cuba, and came to the United States in 1980 on the Mariel boatlift. His work has been developed and presented at the Public Theater, Oregon Shakespeare Festival, Mark Taper Forum, and the Magic Theater, among others. He is an alumnus of New Dramatists and teaches playwriting at Goddard College, Montclair University, and Primary Stages.
STAGES OF JUSTICE
The Transformative Theater of
John O’Neal

Monday, March 15, 4:00–5:30 p.m.
Abraham Shapiro Academic Complex

Since 1963, John O’Neal has been a leading advocate of the view that politics and art are complementary, not opposing, terms. He believes theater can play a significant role in the process of redressing injustice and improving the quality of people’s lives. O’Neal cofounded the Free Southern Theater in Jackson, Mississippi, in 1963 as a cultural arm of the southern civil rights movement, and for more than forty years he has been creating theater inspired by African American folk stories, songs, and culture as a way to address the experiences of oppressed people.

In 1990 he founded Junebug Productions, a professional African American arts organization located in New Orleans. Its mission is to create, produce, and present theater, dance, and music that inspire and support people to work for justice in the African American community and in the world at large. For the past twenty years, the company has toured the United States and performed internationally. O’Neal believes that transformative theater emerges not from the success of an individual artist, but from the success of the relationship between the artist and the community. His current work brings communities together to share narratives through “story circles.” He explains, “If you get people thinking and talking about real stories, suspending arguments for a time, and building relationships through sharing narratives, from there I believe you can expand the process to the exploration of real issues and alternatives.”

O’Neal visits Brandeis on March 15, hosted by the Slifka Program in Intercommunal Coexistence at the International Center for Ethics, Justice, and Public Life. He will address the contributions of theater to social justice and peace building, the techniques of story circles, civil rights in America today, and his work in environmental and racial justice, especially in the post-Katrina Gulf area. For more information, visit www.brandeis.edu/slifka.

PERFORMING ARTS CLUBS
Brandeis has a range of student performing arts clubs, including a cappella singing groups; improv and sketch comedy teams; and ballet, folk, modern, hip hop, and ballroom dance troupes. Through the Intercultural Center, students of international backgrounds celebrate their diverse cultural traditions, culminating in the annual Culture X performance.

The Undergraduate Theater Collective presents student-produced plays and musicals in the Shapiro Campus Center Theater. Tickets are $3–$5 and are available at Brandeis Tickets at 781-736-3400 and online at go.brandeis.edu/BrandeisTickets.

CHILDREN OF EDEN
Hillel Theater Group
March 18–21

M. BUTTERFLY
Brandeis Players
April 8–11

THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE
Tympanium Euphorium
April 15–18

SUPER MARIO BROTHERS, THE MUSICAL
Brandeis Ensemble Theatre
April 22–25

CULTURE X
Levin Ballroom
April 24

THE BIG SPRING SHOW
Boris’ Kitchen
April 30–May 1

Dibble’s Dancers / Sunday, May 9, 2:00 p.m.
Acclaimed choreographer and dancer Susan Dibble (Shakespeare & Company) performs with her students in a showcase of the semester’s finest work. Free and open to the public.
Contemporary Music Ensemble Korea with the Lydian String Quartet  
**Monday, April 26, 7:00 p.m.**

A collaborative venture of the UC Santa Cruz Pacific Rim Festival, the Lydian String Quartet, and Contemporary Music Ensemble Korea. Chung Soo-neon (haegeum), Kim Sang-hun (ajaeng), Kim Jeong-seung (daegeum) and Yi Ji-young (gayageum). The performance features premieres of new music incorporating both Western and traditional Korean instruments. Participating composers, including Brandeis faculty members Yu-Hui Chang and David Rakowski, represent the musical languages of Cambodia, Japan, China, Taiwan, the Philippines, Korea, Bosnia, and the United States.

Contemporary Music Ensemble Korea with Del Sol Quartet  
**Tuesday, April 27, 7:00 p.m.**

The famed Korean ensemble is joined by San Francisco’s leading string quartet. Acclaimed for their “imagination and bravery,” Hannah Addario-Berry, Charlton Lee, Kate Stenberg, and Rick Shinozaki of Del Sol are known to break traditional boundaries for classical music, and they have often collaborated across disciplines, most notably on the world premiere of Divide Light, a multimedia opera uniting new music with the visual arts and the poetry of Emily Dickinson. Their collaborations with international artists have spanned the globe from Russia to Cambodia.
Experience diverse histories and cultures through the universal narrative of music. This semester, MusicUnitesUS presents Alim and Fargana Qasimov of Azerbaijan in a residency curated by ethnomusicologist Theodore Levin of Dartmouth College and produced in collaboration with the Aga Khan Music Initiative, a program of the Aga Khan Trust for Culture.

Alim and Fargana Qasimov: The Spiritual Music of Azerbaijan
Saturday, March 6, 8:00 p.m.

“To be a musician, there has to be a fire burning in you,” says Alim Qasimov, who has been hailed as one of the twentieth century’s greatest singers. He has revealed and awakened powerful and haunting new dimensions to Azerbaijan’s classical vocal music, mugham, which originated in the great cultural centers of North Africa, the Middle East, West Asia, and Central Asia more than a millennium ago. Drawing on popular stories and melodies, mugham songs are based on Azerbaijani poetry and explore universal themes of love and mysticism. For this residency, Fargana Qasimov joins her father on vocals, together with a four-person ensemble, to present this highly expressive and complex form of world music.
I listen with attention and wonder to Mualif, the fifth piece (shu’be) in a mugham chargah suite sung by Alim Qasimov and his daughter, Fargana, who will present a joint world music concert at Brandeis on March 6. Everything that has come before—captivating rhythmic patterns, vocal melismas that increase in speed and complexity, the edging away from the traditional drone—has built to this place where some sort of spiritual alchemy happens.

“The way I sing and the way I improvise represent my soul at that moment. They represent my hal: the state of my soul.”

—Alim Qasimov

Hal, an Arabic word that is also commonly used in Persian and Turkic languages, has strong associations with Sufism, the mystical dimension of Islam. For Sufis, hal is a state of spiritual awakening that creates an openness to the mystical presence of the divine. Qasimov says, “When I meet with the musicians in my ensemble, it’s almost like a gathering of dervishes. There’s an atmosphere that starts to nourish us that comes from beyond our own will, and that’s the source of the unpredictability in our music. It’s almost a feeling of ecstasy that leads to some kind of meditation. There isn’t any point in performing mugham without hal.”

Listening to Alim and Fargana, and the musicians who accompany them on balaban, tar, and kamancha, is an exhilarating experience. It is simply some of the most daring, passionate, virtuosic music making I have ever heard in a lifetime of performing and listening to music. The words “innovative” and “improvisatory” are so terribly insufficient to describe their artistry, which seems to invent a whole new music, a new language. Risk-taking is exquisitely balanced with discipline, the experience heightened by the deep connection between the musicians. Perhaps it is the closeness of father and daughter; Alim and Fargana seem to read each other’s minds and listen with their souls. I want to listen like that, with hal, with my soul.

“Mugham is an elite art,” Alim says. “It’s for a select group—for people who have some kind of inner spirituality, who have their own inner world. These days ‘elite’ refers to something more commercial than spiritual—for example, to the kind of people who can buy a new car every year. But that’s not what I have in mind. An elite person is one who knows how to experience, how to endure, how to feel, how to listen to mugham and begin to cry. This ability doesn’t depend on education or upbringing, or on one’s roots. It’s something else. It’s an elite of feeling, an elite of inspiration.”

Another piece from a different classical tradition keeps pushing into my thoughts: Beethoven’s “Heiliger Dankgesang,” the heart of his opus 132 string quartet. Here, sections of serene prayer are juxtaposed with joyful, richly textured dance music that seems to celebrate life itself. It is not the contrast that is the lesson; rather, it is the gradual integration, the merging of the two: the Godhead (as Beethoven puts it) and humanity. Other pieces come to mind: Messiaen’s Louange à l’Immortalité de Jésus, the seventh and final movement of his Quartet for the End of Time, and Schubert’s Adagio from the C Major String Quintet. Each, in its own way, embodies the dialogue, and perhaps the interdependence, of the human and the divine. I think of this as I follow the mugham chargah to its conclusion. How to endure, how to feel? How to pray, how to rejoice? How can we know these things? Listen with hal.

Judith Eissenberg has been a violinist in the Lydian String Quartet and a member of the Brandeis faculty since 1980. With the quartet, she has recorded and performed around the world. She teaches Introduction to World Music and founded MusicUnitesUS in 2003.

DEPARTMENT OF
MUSIC CONCERTS

Experience a noteworthy tradition of innovation at Slosberg Music Center. Student ensemble tickets are $5–$10, unless otherwise noted. Purchase tickets online at go.brandeis.edu/BrandeisTickets or call Brandeis Tickets: 781-736-3400.

New Music Brandeis
International Contemporary Ensemble (ICE)
Saturday, January 30, 8:00 p.m.
Sunday, January 31, 7:00 p.m.
A champion of music by emerging composers, ICE has given more than 400 world premieres at festivals around the world. “One of the most adventurous and accomplished groups in new music.” —New York Times

Before Sunrise
Mochila
Friday, February 26, 3:00 p.m.
A dynamic and compelling fusion of Arabic, jazz, reggae, reggaeton, European, and South Asian classical music. Mohammad Kundas ’10 founded this twelve-member student ensemble to build bridges between cultures. Free and open to the public.

Cellotica, Vol. 2: Eclectic Mix
Sunday, February 28, 3:00 p.m.
Joshua Gordon, cello, and Randall Hodgkinson, piano
A concert mixing the familiar and the exotic, including a world premiere from Boston composer Scott Wheeler; Charles Koechlin: Chansons Bretonnes, Book 1; Gabriel Fauré: Cello Sonata no. 1 in D Minor, op. 109; and Frederick Chopin: Cello Sonata in G Minor, op. 65. $10–$25.

Dido and Aeneas
Brandeis University Chorus and Chamber Choir
Sunday, March 7, 3:00 p.m.
Purcell’s opera, one of the earliest in English, staged by Brandeis voice instructor Jason McStoots.

Leonard Bernstein Scholars (LBS) in Concert
Sunday, March 21, 1:00 p.m.
LBS Enigma Quintet ’12, LBS Quartet ’11 and LBS Trio ’10
Brandeis’s finest string and piano students.
Free and open to the public.

French a Cappella and More
Brandeis University Chamber Choir
Saturday, April 10, 8:00 p.m.
James Olesen, director
Songs for multiple voices from the French Renaissance and by Gabriel Fauré and Claude Debussy.

Songs and Poems of Harlem
Brandeis University Chorus
Saturday, April 17, 8:00 p.m.
James Olesen, director
A celebration of words and music by Langston Hughes, Claude McKay, Duke Ellington, Jerome Kern, Countee Cullen, James Weldon Johnson, and George Gershwin.

Swashbucklers of the South Seas
Brandeis University Wind Ensemble
Sunday, April 18, 3:00 p.m.
Thomas Souza, director
Music from the treasure chests of Gilbert and Sullivan, James Hosay, and Ryohei Hirose.

Mixed Blessings
Brandeis University Early Music Ensemble
Sunday, April 25, 3:00 p.m.
Sarah Mead, director
Beatitudes and Benedictions from Another Age

Bebop Till You Drop
Brandeis University Jazz Ensemble
Sunday, April 25, 7:00 p.m.
Bob Nieske, director
Contemporary, classic, and improvised jazz that swings. “Perhaps there is no better example of democracy than a jazz ensemble.” —Thelonius Monk

“Perhaps there is no better example of democracy than a jazz ensemble.” —Thelonius Monk
Leonard Bernstein Festival of the Creative Arts Concerts
Four great concerts, free and open to the public, as part of the Festival of the Creative Arts

Brandeis Early Music Ensemble
**Wednesday, April 28, 7:00 p.m.**
Sarah Mead, director
Berlin Chapel
Mixed Blessings: Beatitudes and Benedictions from Another Age

Brandeis–Wellesley Orchestra
**Thursday, April 29, 8:00 p.m.**
Neal Hampton, conductor
Slosberg Music Center
Leonard Bernstein’s Overture to *Candide*, Scheherazade by Rimsky-Korsakov; and selections from the soundtrack to *Aladdin*.

BEAMS Marathon
**Friday, April 30, 8:00 p.m.**
Slosberg Music Center
New electronic and electro-acoustic music by graduate composition students from the Brandeis Electro-Acoustic Music Studio.

Irving Fine Tribute Concert
**Saturday, May 1, 8:00 p.m.**
Nicholas A. Brown ’10, music director
Slosberg Music Center
The Irving Fine Society Ensemble celebrates Aaron Copland’s 110th birthday with the *Appalachian Spring* suite and more.

Brandeis University Improv Collective
**Monday, May 3, 7:00 p.m.**
Tom Hall, director
Free and open to the public.

New Music Brandeis
**Saturday, May 8, 8:00 p.m.**
Innovative world premieres by graduate composition students.
Free and open to the public.

Lydian String Quartet Summer Festival
**Saturday, June 5, 8:00 p.m.**
Dvorak, Cypresses, set I
Schumann, Quartet in A Minor, op. 41, no. 1
Brahms, Quartet in B-flat, op. 67

**Saturday, June 12, 8:00 p.m.**
Dvorak, Cypresses, set II
Schumann, Quartet in A Major, op. 41, no. 3
Brahms, Quartet in C Minor, op. 51, no. 1
Experience the unexpected at this daring and delicious annual arts happening. The Festival of the Creative Arts was founded in 1952 by legendary American composer and Brandeis faculty member Leonard Bernstein. Today, the festival honors his legacy—as an artist, an educator, an activist, and a humanitarian. Bernstein believed in the power of art to effect social change and engage young people, and we proudly carry on that tradition.

Each spring, the Brandeis campus blooms in a celebration of creativity and community, with work by international and regional artists, as well as Brandeis faculty and students. This year’s festival features the unveiling of a large-scale public artwork created by Michael Dowling in collaboration with the Brandeis community. All events are free and open to the public. For a complete schedule, visit www.brandeis.edu/arts/festival.

Sunday, May 2, 1:00–5:00 p.m.

Throughout the afternoon, more than 200 actors, singers, dancers, and musicians give free performances across the Brandeis campus. Last year’s event drew an estimated 3,000 people. Bring the whole family for art making with Sidewalk Sam; encounters with puppet performers gigantic and small from Big Nazo and Tanglewood Marionettes; and irresistible ballads and Latin rhythms from Sol y Canto.
In 1992, I was invited by the Boston Center for the Arts (BCA) to create an installation in observance of “A Day Without Art” (later to become World AIDS Day). I brought a truckload of stones into the vast brick-floored space of the BCA Cyclorama and invited the public to come in and move a stone in remembrance of someone affected by AIDS.

At one point during the day I noticed two women struggling with a heavy stone. When I offered to help, one of them replied, “No. My nephew—her son—just died of AIDS. This is our weight.”

I knew I was onto something. As an artist, I had provided a context, a vision, a metaphor, evoking the pain of the AIDS epidemic, and I had invited people to come with me to create something together. The essential element that completed the work turned out to be the experience of the people who participated in it.

That first event at the BCA evolved into Medicine Wheel, an annual twenty-four-hour vigil within a major sculptural art installation. People from every walk of life and every social class in the Boston area return year after year, for solace, to bring offerings, and to stand on common ground to commemorate the tragedy of the AIDS epidemic, or any loss, in their own communities and worldwide.

All my work since that time has been a response to a demonstrated need in a community that also excites my own creative passions. One of the larger projects, No Man’s Land, centers on the reclamation of an abandoned lot in my own South Boston neighborhood and has evolved into a year-round youth program that, through the art process, addresses racial tensions, poverty, and addiction. Smaller projects have focused on things like the specific needs of a church community in transition, or a memorial to a beloved community leader.

My process in all these projects is this: I create a dream, and I invite people to help me give it form. These dreams are not idealizations. The art acknowledges pain, loss, and conflict, as well as joy, beauty, and hope. It invites people to participate directly in an experience that bears witness to their real life experiences, gives them a means to walk in each other’s shoes, and suggests the possibility of redemption.

I like to work with natural materials, especially stone, slate, copper, handmade paper, silver gilding, and water. Taking my cues from the site where I am working, I create a compelling
physical environment that inspires awe and opens people’s hearts. Then I invite them to participate in a ritual that engages them emotionally and makes them feel part of something larger. Their experiences become part of the work of art.

Throughout my semester at Brandeis, I am collaborating with students, faculty, staff, and alumni to create a participatory work of art for the 2010 Leonard Bernstein Festival that will express the values and identity of this community. At the time of this writing, the materials, the site, and the structure are waiting to be called forth. The artwork itself is but a breath, an idea. I invite you to join us in witnessing the discovery.

Michael Dowling has been called “one of America’s most innovative and courageous artists.” His ongoing project in Ireland, The Tonnes: A Meeting of the Waters, has been awarded major funding from the European Union Peace III Program. Dowling’s art programs for inner-city and at-risk youth have been honored by the Harvard Youth Violence Prevention Center and by Boston’s Safe Neighborhoods Youth Fund.
The Brandeis Arts Council, which is made up of alumni and parents who fund opportunities in the School of Creative Arts, has five new members: Adam Green ’07, Ellen Levine ’60, Joan Lowenfels P’98, ’05, Amy Merrill ’69, and Liz Rueven P’09, ’13. Last fall, the Council enjoyed a private tour of the Georgia O’Keeffe exhibition at the Whitney Museum of American Art, hosted by Professor Nancy Scott, and attended the New York premiere of The Night Watcher, meeting with its star, Charlayne Woodard.

The Lydian String Quartet has a new CD on Centaur featuring the first four quartets of John Harbison. According to the Boston Globe, “This is richly conceived, passionately executed music that seems at once steeped in the genre’s deep traditions and determined to say something freshly personal. The Third Quartet was actually written for the Lydians, but they play with bite and authority throughout this disc, as if they owned the lot of them.”

Talinn Grigor joined the Department of Fine Arts as an assistant professor of modern and contemporary architecture. Her interests are in the relationships between architecture and postcolonial politics and Islamic art and architecture. Grigor’s book Building Iran (2009) traces the history of cultural heritage, architectural profession, and political discourses under the Pahlavi dynasty (1925–79). She is currently preparing a book titled Of Censorship, Kitsch, and Exile: Contemporary Iranian Art and Visual Culture.

Rachel Reiner ’97 produced the world premiere of Embraceable Me in New York last October. The play was directed by Eric Parness ’98 and starred Scott Barrow, MFA’00, whose credits include Broadway’s 33 Variations with Jane Fonda. Reiner chairs the NYC Alumni Association Performing Arts Network and is senior manager of membership services and education programs at the Broadway League.

The October opening of the Rose Art Museum’s fall exhibition attracted its largest attendance since the opening of the Foster Wing. In November, the popular band The Books performed to capacity crowds at the museum; lead singer and guitarist Nick Zammuto’s parents met at Brandeis.

The Brandeis student a cappella group VoiceMale is featured on Sing Six: Sunny Side Up, a compilation CD featuring international tracks from professional vocal groups. “It’s an incredible honor to be featured alongside all of these fantastic professionals,” said VoiceMale president Doug Friedman ’10, “and it’s really nice to know that ‘Time,’ which is one of our original songs, is receiving this recognition.”

Theater arts lighting faculty member Michael Chybowski received accolades for his design of The Heart Is a Lonely Hunter in a new stage adaptation of the Carson McCullers novel produced by the New York Theater Workshop last December. Chybowski’s design will soon be seen in the West End revival of Hair.

The October opening of the Rose Art Museum’s fall exhibition attracted its largest attendance since the opening of the Foster Wing. In November, the popular band The Books performed to capacity crowds at the museum; lead singer and guitarist Nick Zammuto’s parents met at Brandeis.
Each year, more than 300 professional and student arts events take place on the Brandeis campus, with annual attendance of more than 30,000. We believe that creativity, community, and arts participation are essential to global citizenship and a new vision for this century. Here’s how to get involved.

Free Ticket Offers and E-mail Reminders
Join the Arts at Brandeis E-List to receive monthly arts information and invitations about campus arts events, as well as free and discount ticket offers at arts venues throughout Greater Boston. www.brandeis.edu/arts.

Arts at Brandeis Calendar Online
A monthly online arts calendar with more information and additional programming, including film, dance, lectures, and related symposia, is available at www.brandeis.edu/arts/calendar.

Purchasing Theater and Concert Tickets
To purchase tickets for events at the Spingold Theater Center, Slosberg Music Center, or Shapiro Theater:
• Online at go.brandeis.edu/BrandeisTickets
• By phone: 781-736-3400
• In person at the new Brandeis Tickets office in the Shapiro Campus Center, Mondays–Fridays, 10:00 a.m.–6:00 p.m.
• Tickets are available for pickup or purchase in the lobbies of Spingold, Slosberg, and Shapiro one hour before curtain. Reservations are recommended. Any person requiring special or wheelchair accommodations should contact the box office at 781-736-3400.

Visiting the Rose Art Museum
Admission to the Rose is free. The museum is open Tuesday–Sunday, noon–5:00 p.m. For more information, visit www.brandeis.edu/rose or call 781-736-3434.

Visiting the Kniznick Gallery
The Women’s Studies Research Center 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 781-736-8102 for more information.

Supporting the Arts
To keep the arts at Brandeis accessible and affordable, we rely on the contributions of our community. When you make a gift to the arts at Brandeis, you can direct it to support the Rose Art Museum, the Brandeis Theater Company, the Brandeis Concert Season, or the larger arts community through the Office of the Arts. Please show your support by making a donation online at go.brandeis.edu/arts.

Parking
All Brandeis arts venues are located on Lower Campus within easy walking distance of each other. Free parking is available directly behind Spingold Theater in the yellow Theater Parking Area (T Lot). There are accessible parking spaces located in front of Spingold, Slosberg, and the Rose.

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.
<table>
<thead>
<tr>
<th>Event Description</th>
<th>Location</th>
<th>Date/Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Through May 23</td>
<td>The Rose Art Museum at Brandeis: Works from the Collection</td>
<td>Rose Art Museum</td>
</tr>
<tr>
<td>February 3–22</td>
<td>Dimensions 2: New Work in Drawing, Painting, Printmaking</td>
<td>Dreitzer Gallery</td>
</tr>
<tr>
<td>February 4–14</td>
<td>Funnyhouse of a Negro</td>
<td>Laurie Theater</td>
</tr>
<tr>
<td>February 23–April 26</td>
<td>Tear/Repair (kriah/ichooi)</td>
<td>Kniznick Gallery</td>
</tr>
<tr>
<td>February 28, 3:00 p.m.</td>
<td>Joshua Gordon and Randall Hodgkinson</td>
<td>Slosberg Music Center</td>
</tr>
<tr>
<td>March 6, 8:00 p.m.</td>
<td>World Music Concert: Alim and Fargana Qasimov</td>
<td>Slosberg Music Center</td>
</tr>
<tr>
<td>March 7, 3:00 p.m.</td>
<td>Brandeis University Chorus and Chamber Choir</td>
<td>Slosberg Music Center</td>
</tr>
<tr>
<td>March 11–14</td>
<td>Cocktail Time in Cuba</td>
<td>Spingold Theater Center</td>
</tr>
<tr>
<td>March 15, 4:00 p.m.</td>
<td>The Transformative Theater of John O’Neal</td>
<td>Abraham Shapiro Complex</td>
</tr>
<tr>
<td>March 17–April 12</td>
<td>Prospect I: Postbaccalaureate Exhibition</td>
<td>Dreitzer Gallery</td>
</tr>
<tr>
<td>March 21</td>
<td>Leonard Bernstein Scholars Showcase</td>
<td>Slosberg Music Center</td>
</tr>
<tr>
<td>April 10, 8:00 p.m.</td>
<td>Brandeis University Chamber Choir</td>
<td>Dreitzer Gallery</td>
</tr>
<tr>
<td>April 14–May 2</td>
<td>Prospect II: Postbaccalaureate Exhibition</td>
<td>Slosberg Music Center</td>
</tr>
<tr>
<td>April 17, 8:00 p.m.</td>
<td>Brandeis University Chorus</td>
<td>Slosberg Music Center</td>
</tr>
<tr>
<td>April 18, 3:00 p.m.</td>
<td>Brandeis Wind Ensemble</td>
<td>Levin Ballroom</td>
</tr>
<tr>
<td>April 24</td>
<td>Culture X</td>
<td>Slosberg Music Center</td>
</tr>
<tr>
<td>April 25, 3:00 p.m.</td>
<td>Brandeis Early Music Ensemble</td>
<td>Slosberg Music Center</td>
</tr>
<tr>
<td>April 25, 7:00 p.m.</td>
<td>Brandeis Jazz Ensemble</td>
<td>Slosberg Music Center</td>
</tr>
<tr>
<td>April 26–27, 7:00 p.m.</td>
<td>Pacific Rim Music Festival: Brandeis</td>
<td>Campuswide</td>
</tr>
<tr>
<td>April 28–May 2</td>
<td>Leonard Bernstein Festival of the Creative Arts</td>
<td>Spingold Theater Center</td>
</tr>
<tr>
<td>April 29–May 2</td>
<td>Love’s Labour’s Lost</td>
<td>Slosberg Music Center</td>
</tr>
<tr>
<td>May 3, 7:00 p.m.</td>
<td>Improv Collective</td>
<td>Dreitzer Gallery</td>
</tr>
<tr>
<td>May 5–23</td>
<td>Exhibiting the Future: The Class of 2010</td>
<td>Slosberg Music Center</td>
</tr>
<tr>
<td>May 8, 7:00 p.m.</td>
<td>New Music Brandeis</td>
<td>Spingold Theater Center</td>
</tr>
<tr>
<td>May 9, 2:00 p.m.</td>
<td>Dance Showcase</td>
<td>Slosberg Music Center</td>
</tr>
<tr>
<td>June 5, 8:00 p.m.</td>
<td>Lydian String Quartet Summer Festival</td>
<td>Slosberg Music Center</td>
</tr>
<tr>
<td>June 12, 8:00 p.m.</td>
<td>Lydian String Quartet Summer Festival</td>
<td>Slosberg Music Center</td>
</tr>
</tbody>
</table>