

Brandeis University

# State of the Arts

VOLUME 7 / NUMBER 2

WINTER/SPRING 2011

ART FOR CURIOUS MINDS

Brandeis'  
**Fab Four:**

*The Lydians at 30*

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STAGES OF IMAGINATION

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A CLOSER LOOK AT  
THE ROSE





## The *art* of Being Provost

At the end of this semester, I will conclude an eight-year term as provost and senior vice president of academic affairs at Brandeis. After two decades at Brandeis' Heller School for Social Policy and Management, I found myself supervising the Rose Art Museum and the

Office of the Arts and working closely with the School of Creative Arts on issues ranging from curriculum change to gallery space. I have attended every play, concert and exhibition that my schedule would allow. Many of my most meaningful and challenging moments as provost have involved the arts.

### Creating Community

I have become keenly aware of the challenges of building community in an era ruled by electronic communication. Attending an arts event is an increasingly rare and precious opportunity to turn off the cell phone, step away from the computer and share a moment of live interaction with other human beings — to feel a sense of shared values. I have delighted in this every year during our annual campus concert of Handel's "Messiah," sponsored by the music department. Students, faculty and staff from across campus — the sciences, the humanities and the social sciences — come together to raise their voices in celebration of great music and the pluralism that defines Brandeis. During my tenure, we also have restored the university's Leonard Bernstein Festival of the Creative Arts to its founding glory. More than 6,000 people now attend this vibrant annual event. I love my iPad, but these kinds of joyful community moments cannot be captured on a screen.

### Shakespeare's Advice

During my first year as provost, I hosted an opening night gala for the theater arts department's production of Shakespeare's "A Winter's Tale." It was directed by the charismatic Tina Packer, founding artistic director of Shakespeare & Company. I recall how dynamically she spoke about theater as a process that awakens not only the mind but the body and spirit. Packer spoke joyfully of the relevance of the classics. She said, "Shakespeare advises us to always listen to women. All of the tragedy in this play would have been avoided if people had just listened to the female characters." As the first female provost of Brandeis, I found that advice resonating with me over the years. I have shared this time with my friend and colleague Susan Dibble, the first woman to chair the theater arts department, and I have great admiration for the grace she has brought to her role.

### Global Harmony

In addition to creating a permanent Office of the Arts, I am proud to have developed an Office of Global Affairs at Brandeis. Often I am surprised at the ways in which these two initiatives overlap and support one another. We have sponsored performances and exhibitions by artists from around the world, from China to Peru. I have had the opportunity to learn about ways that theater practices are contributing to international peacebuilding efforts. I am especially proud of the development of MusicUnitesUS, created by the visionary Judith Eissenberg of the Lydian String Quartet, which furthers our understanding and appreciation of global cultures through the universal language of music.

### Art Endures

Perhaps the greatest challenge I faced as provost was the Rose Art Museum controversy in 2009. It was a painful period for the university and our arts community in particular. I'll never forget the passionate advocacy for the arts that engulfed the campus. Throughout that difficult time, I worked hard to support the Rose staff. I remain indebted to Director of Museum Operations Roy Dawes, who artfully guided that institution through some dark days. The subsequent publication of the first comprehensive catalog of works from the collection and the inspiring exhibition that accompanied it were significant turning points in stabilizing the museum. I feel confident that the future looks rosy again. The Rose has been "replanted" with an exceptional staff and greater integration into the life of Brandeis. Our little campus museum with the big collection will never be taken for granted again. I've seen how perceptions and leadership may change, but art endures.

There is one special person who has been the dynamic engine behind the arts at Brandeis. He came to Brandeis during my first year as provost, and we've enjoyed a strong partnership and sense of adventure. Scott Edmiston, director of the Office of the Arts, is a treasure, and I dedicate this beautiful issue of State of the Arts to him with joy.

My feminist friend Shakespeare once wrote, "All the world's a stage, and all the men and women merely players. They have their exits and their entrances. ..." As I prepare to make my exit, I want to acknowledge the arts at Brandeis for enriching this chapter of my life with people, ideas, emotions and experiences beyond my imagining. You may not see me in the provost's office, but you will continue to see me in the audience, leading the applause.

### Marty Wyngaarden Krauss, Ph.D. '81

Provost and Senior Vice President of Academic Affairs

# State of the Arts

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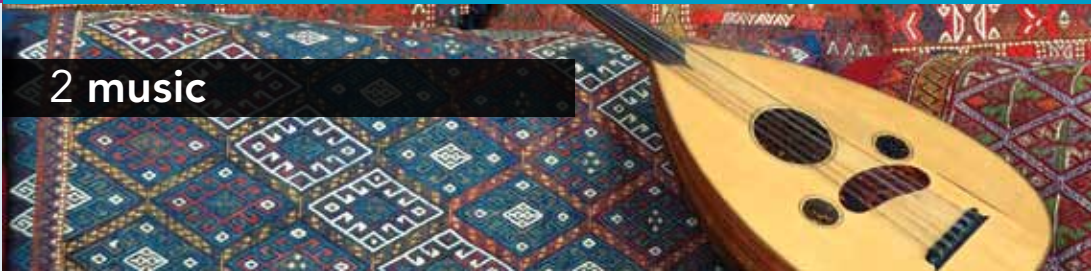
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Daniel Stepner and  
Mary Ruth Ray

Brandeis'

# FAB FOUR

*Celebrating 30 years of the  
Lydian String Quartet*

**Lydian String Quartet  
30th Anniversary Concert  
Saturday, March 26, 8 p.m.  
Slosberg Music Center**

Join the celebration featuring Frank Martin's "Pavane Couleur du Temps"; Harold Meltzer's "Aqua" (world premiere of the 2009 Barlow Commission Award, written for the Lydian String Quartet); and Franz Schubert's "Quintet in C Major, op. 163, D. 956." Guest cellist: Rhonda Rider. Postconcert reception. \$20/\$10 at Brandeis Tickets.

By Scott Edmiston // Director, Office of the Arts

Pulitzer Prize-winning classical music critic Lloyd Schwartz called them "a resident string quartet of the highest quality and deepest integrity." Alan Rich in the Los Angeles Daily News called them "one of the country's superior chamber groups." For 30 years, the Lydian String Quartet has graced Brandeis with its distinguished artistry and teaching. Founded as a professional apprentice ensemble by the late faculty member Robert Koff, the Lydians have inspired worldwide critical acclaim and developed a devoted New England audience.

The world has changed quite a bit since Brandeis' young resident musicians began performing in 1980. That year, Ronald Reagan was elected the nation's 40th president, John Lennon was assassinated, CNN was born, and Brandeis itself was barely 30 years old. The quartet's identity has changed too. Founding members Judith Eissenberg (violin) and Mary Ruth Ray (viola) were joined first by violinist Daniel Stepner (replacing Wilma Smith in 1987) and later by cellist Joshua Gordon (replacing Rhonda Rider in 2002). "Mary Ruth

and I have known each other since we were 10 years old and performing in Miss Rhodes' grade school orchestra in Knoxville, Tenn.," Eissenberg recalls. "By the time we arrived at Brandeis, we were brazen, innocent and ready to try anything. We made our mark by performing with clarity and precision. Dan and Josh brought fresh perspectives and challenged the quartet to keep growing. Dan brings a passion and clarity; Josh brings a poetic eloquence and humor."

As faculty members in the Department of Music, the quartet teaches and performs works by student and faculty composers, coaches student chamber music ensembles and instructs string players. Eissenberg teaches world music and serves as director of MusicUnitesUS, a program she founded in 2003 to further understanding of diverse cultures through music. Ray has been chair of the music department since 2005. "The birth and life of the quartet has been here at Brandeis," says Eissenberg. "It's our home. We are practicing artists, and we bring that

to our students every day of the week. In our rehearsal studio, on our music stands, are the ideas of men and women from different times and places. These ideas, which are expressed in a special code of black marks on five lines, speak to some of the best of what it is to be human. We contribute the belief that these ideals of beauty and expression are worth the effort it takes to



realize them. We teach our students to look as deeply as we do ourselves."

The Lydians have performed in the great U.S. halls — Lincoln Center, the Kennedy Center, Boston's Symphony Hall — and in England, France, Italy, Canada, Germany, Switzerland, Armenia and Russia. The quartet's mastery of the great European repertoire, including Beethoven, Brahms, Mozart and Schubert, has earned international accolades and the prestigious Naumburg

Award for Chamber Music. Their upcoming CD is a collection of Beethoven's late string quartets — the standard of excellence by which a quartet is measured.

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

The daring element of the quartet is reflected in its dedication to new music. The Lydians have recorded 25 CDs, many featuring Brandeis faculty composers Harold Shapero, Yehudi Wyner, Martin Boykan and Eric Chasalow. Composer John Harbison, whose work the Lydians have recorded and performed, says, "Each time I encounter the Lydian Quartet, my admiration for their technical, structural and communicative power continues to grow. They are the complete package, and the wider my travels, the deeper goes my conviction."

The Lydians' recording of John Harbison's String Quartet No. 3 and "The Rewaking" was chosen by both The New York Times and The Boston Globe as one of the best

**"Brazen, innocent and ready to try anything" — the Lydians circa 1984.**



**"A new passion and clarity" — circa 1989.**

classical recordings of 2001. Their latest recording of Harbison's first four string quartets was released in 2009.

In recent years, the quartet has dedicated itself to multiyear musical research programs that have deepened and broadened audiences' understanding of the quartet repertoire. Their five-year project, American Originals, featured more than 60 works by 20th-century American composers. Another project, Vienna and the String Quartet, examined works from Haydn to Schoenberg within a modernist context. Around the World in a String Quartet explores string quartet music in global settings such as East Asia, South America and the Middle East.

One of the joys of watching Lydian concerts is the subtlety with which they respond to and communicate with each other in performance. There are drama, passion and tension. They engage in an exquisite dialogue with each other and with the composer and the audience. Emotions and ideas are shared and debated and celebrated in remarkable, intimate, musical moments. When Dan, Judy, Mary Ruth and Joshua begin to play, the result is an expression of their individuality, as artists and people, gracefully uniting into one musical instrument.

"It is an honor to take an instrument in our hands and shape such beautiful thoughts," Eissenberg says. "It is a wonder to have such an intimate connection with musicians such as Beethoven, Mozart, Bach, Schubert. And it is a joy to work with a composer on a new piece and hear it together for the first time. It is a gift to be an artist."



# PROFESSIONAL CONCERTS

The Brandeis Department of Music hosts an exceptional series of professional concerts featuring faculty members and visiting artists. Concerts take place in Slosberg Music Center and are free and open to the public, unless otherwise noted.

## Yale's Professors of Bluegrass, with Big Chimney

Saturday, Feb. 12, 8 p.m.

Academia meets bluegrass in this band fronted by the provost of Yale University, Peter Salovey (bass and vocals). Also featuring Sten Havumaki, guitar/vocals; Matt Smith, professor of philosophy, fiddle; Katie Scharf, Yale '99 and Yale Law '06, fiddle/vocals; Craig Harwood, dean of Yale's Davenport College, mandolin; and Oscar Hills, professor of psychiatry, banjo. Big Chimney, from Washington, D.C., plays "reinvented rock, pop and really old American tunes through a bluegrass and old-time filter." Tickets are \$20 general; \$10 for Brandeis community (\$5 off when purchased in advance); and \$5 for students. Purchase tickets online at [go.brandeis.edu/BrandeisTickets](http://go.brandeis.edu/BrandeisTickets), or call Brandeis Tickets at 781-736-3400.



## Marty Boykan 80th Birthday Concert

Sunday, Feb. 13, 8 p.m.

The music department honors composer and professor emeritus Marty Boykan on his 80th birthday and celebrates his 50 years teaching at Brandeis with premieres of two new works, performed by mezzo-soprano Pamela Dellal and pianist Donald Berman.

## New Music Brandeis: New York Virtuoso Singers

Saturday, March 5, 8 p.m.

The New York Virtuoso Singers, under the direction of conductor Harold Rosenbaum, is the preeminent interpreter of contemporary choral music in the United States today. The group's Brandeis residency culminates in this concert of works by undergraduate and graduate composers. Sponsored by the Brandeis Arts Council.

## Lydians at Noon

Wednesday, March 23, noon, Mandel Center for the Humanities

Put the day on pause and enjoy the Lydian String Quartet performing the Franz Schubert Quintet in C Major, op. 163, D. 956. Guest cellist: Rhonda Rider.

## Lydian String Quartet

Sunday, May 1, 8 p.m. (preconcert lecture, 7 p.m.)

This program includes Haydn Opus 33, No. 2, nicknamed "The Joke"; Debussy String Quartet; Persichetti Quintet with Geoffrey Burselson, piano; and "Lamentation and Satire," Mohammed Fairouz. Part of the Leonard Bernstein Festival of the Creative Arts.

## Irving Fine Tribute Concert

Sunday, May 8, 3 p.m.

This annual tribute to Irving Fine, founder of the Brandeis School of Creative Arts and Department of Music, includes Fine's Woodwind Quintet (Ann Bobo, flute; Peggy Pearson, oboe; Bruce Creditor, clarinet; Whitman Hill, horn; and Thomas Stephenson, bassoon); Debussy's "Danse Sacrée et Danse Profane" (Leslie Amper and Randall Hodgkinson, piano four-hands); and songs by Fine and Debussy (Pamela Dellal, mezzo-soprano, and Leslie Amper, piano).



# BRANDEIS STUDENT ENSEMBLE CONCERTS

Brandeis' outstanding student ensembles perform music ranging from classical to Renaissance to contemporary jazz. All student concerts take place in Slosberg Music Center and are free and open to the public.

## Brandeis University Chamber Choir

**Sunday, Feb. 13, 7 p.m.**

Songs of Love for People and Place: Weelkes, Elgar, Senfl, Lassus and Brahms. James Olesen, director.

## Brandeis University Wind Ensemble

**Saturday, April 2, 7 p.m.**

Musical contrasts from ecstasy to agony: "The Divine Comedy" by Robert W. Smith; Symphony No. 1 ("In Memoriam, Dresden, 1945"), by Daniel Bukvich; "Nimrod" (from the Enigma Variations), by Edward Elgar; and "Officer Krupke" (from "West Side Story"), by Leonard Bernstein. Thomas Souza, director.

## Leonard Bernstein Fellows

**Sunday, April 3, 3 p.m.**

The debut of Jason Shieh (viola), Anita Kao (piano) and Sofiya Zaytseva (piano), Class of '14

## Singing, Playing, Springing: Music Ensemble Festival

**Sunday, April 10**

## Brandeis-Wellesley Orchestra

**Thursday, April 14, 8 p.m.**

One of New England's finest university orchestras performs Mahler Symphony No. 1 in D Major: Titan. Neal Hampton, conductor.

## New Music Brandeis

**Saturday, May 7, 8 p.m.**

World premieres by graduate composers, performed by professional musicians.

## Singing, Playing, Springing: Music Ensemble Festival

**Sunday, April 10**

### Early Music Ensemble: noon

Milestones: Music for birthdays, anniversaries and other splendid occasions. Sarah Mead, director.

### Brandeis University Chorus and Chamber Choir: 2 p.m.

The great chorale repertoire. James Olesen, director.

### Brandeis University Jazz Ensemble: 4 p.m.

A tribute to jazz innovator Gil Evans, collaborator with Miles Davis. Bob Nieske, director.

### Improv Collective: 7 p.m.

Spontaneous joy and outrageous innovation. Tom Hall, director.



# MUSICUNITESUS

Music can widen the path to social justice and peaceful coexistence in the global community. Join the exploration through concerts, workshops and open classes on related topics. For a full residency schedule, visit [go.brandeis.edu/MusicUnitesUS](http://go.brandeis.edu/MusicUnitesUS).

World Music concerts begin at 8 p.m. in Slosberg Music Center and are preceded by a free lecture at 7 p.m. Tickets are \$25 general, \$15 for Brandeis community (\$5 off when purchased in advance) and \$5 for students. Purchase tickets online at [go.brandeis.edu/BrandeisTickets](http://go.brandeis.edu/BrandeisTickets), or call Brandeis Tickets: 781-736-3400.



## Simon Shaheen: Heritage Without Boundaries

Saturday, March 12, 8 p.m.

Simon Shaheen is one of the most significant Arab musicians, performers and composers of his generation. His soaring technique, melodic ingenuity and unparalleled grace have earned him international acclaim as a virtuoso on the oud and violin. His music reflects his Arabic legacy while it forges new frontiers, embracing Latin American, Western jazz and classical styles — a perfect alchemy that transcends the boundaries of genre and geography.

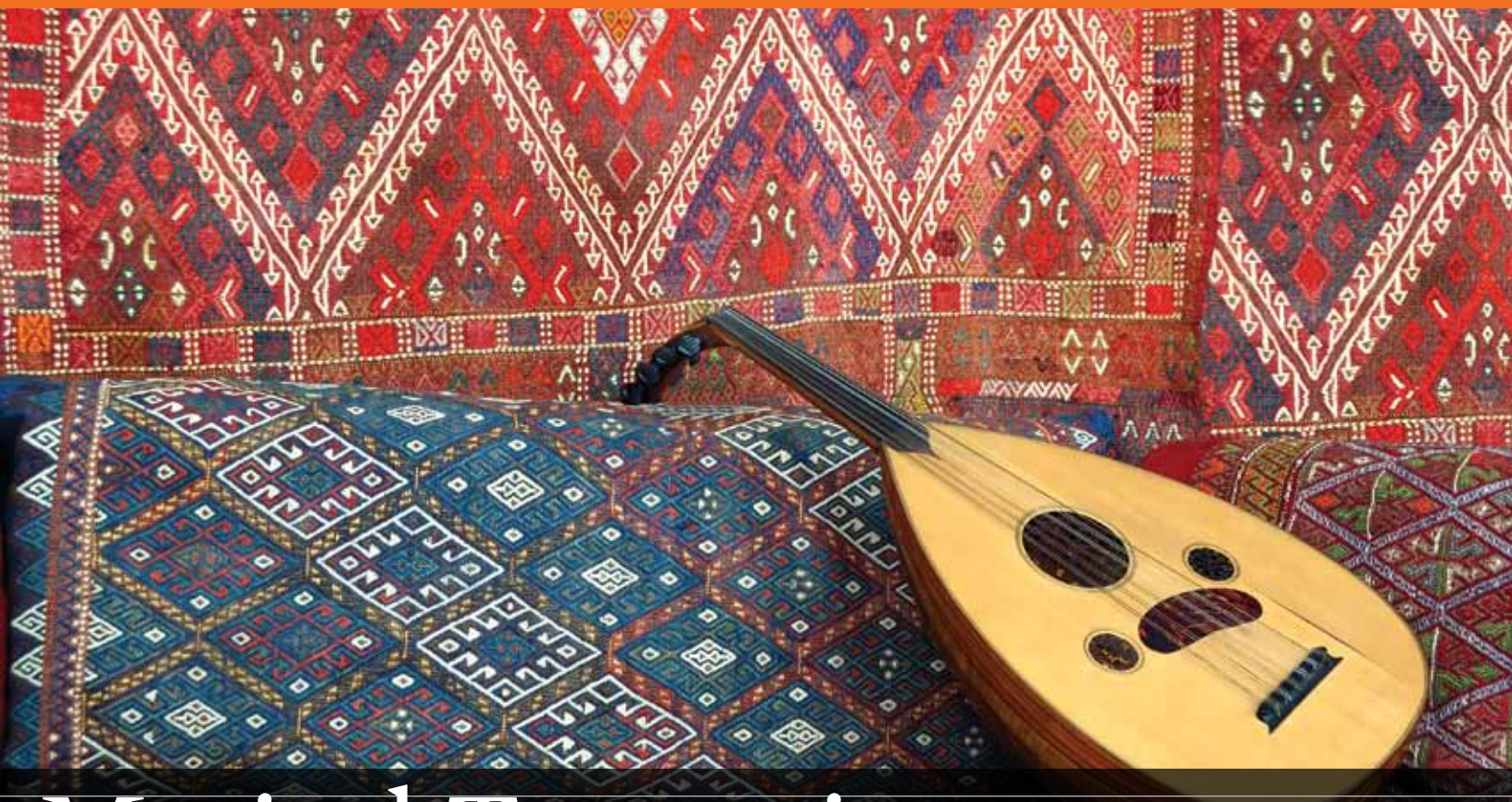
Preconcert talk at 7 p.m. with Virginia Danielson, author of "The Voice of Egypt": Umm Kulthum, Arabic Song and Egyptian Society in the Twentieth Century."

## World Music at the Rose

Thursday, March 10, 4 p.m.

Palestinian oud and violin player Simon Shaheen, in residence through MusicUnitesUS, performs a free preview concert. Pre-concert gallery talk on thematically related art at 3:30 p.m. by Dabney Hailey, director of academic programs.

MusicUnitesUS is made possible in part by grants from the Brandeis Arts Council, the CDQ Charitable Trust and the Massachusetts Cultural Council.



# Musical Tapestries for a Globalized World

By Cynthia Cohen // Director, Programs in Peacebuilding and the Arts, International Center for Ethics, Justice and Public Life

Occasionally my students and colleagues are confused by the language of peacebuilding and the arts. They understand art, and they understand peacebuilding, but they find the intersection an enigmatic idea. What do you mean, they ask, when you say that the arts can bring different cultural expressions and divergent narratives into generative relationship? An exquisite answer to this question appears on the Brandeis campus this spring in the form of the performances of the virtuoso musician Simon Shaheen.

Born into a musical family in the village of Tarshiha in the Galilee and an oud player since the age of 5, Shaheen is steeped in the music of his culture. Since the early '80s, he has been living and working in the United States, where he established the Near Eastern Music Ensemble, which performs to the highest standards of traditional Arab music.

Shaheen's presence at Brandeis provides opportunities for us to engage with Arab music at the pinnacle of its refinement. I am looking forward to being transported by the intricacies of its melodies and rhythms and to meeting the person who has devoted himself to the development of this tradition.

But there is something I am looking forward to even more. Recently Shaheen has been focusing on Qantara, a group that epitomizes the "heritage without boundaries" that is central to the MusicUnitesUS mission. In bringing together Arab music with jazz, Western classical and Latin American sounds, Shaheen both honors the distinctness and celebrates the common threads that link these genres of music (and, by extension, the cultures that gave rise to them).

What does it mean to be passionately committed to one's own heritage and community? And to reach out to others who are as deeply committed to their own communities' forms? What does it look like, what does it sound like, when we dedicate ourselves with equal passion and skill to the distinctness of the traditions in which we are grounded? Is there something about bringing diverse expressions into generative relationship — something not yet ready for words — that can be learned by attending performances by Shaheen and his guests?

This is what I will be listening for in the MusicUnitesUS residency this March.



## ROSE ART MUSEUM

The Rose Art Museum at Brandeis is home to an extraordinary art collection that spans the past century in Western art, from European and American modernism to the present day, with particular strength in the art of the 1960s and 1970s. The permanent collection is used as a teaching resource and is viewable by appointment for scholarly use. The Rose is free and open to the public. Visit [go.brandeis.edu/rose](http://go.brandeis.edu/rose) or call 781-736-3434.

### WaterWays

Through April 3

The ancient Greeks understood the power of transition that water holds. From liquid, to solid, to vapor, water is the symbol for metamorphosis. In Taoist tradition, water is an aspect of wisdom, shaping itself to what contains it and moving in the path of least resistance. "WaterWays," an exhibition selected from the Rose's permanent collection, invites viewers to consider water as subject, metaphor and muse. Artists include William Kentridge, Fairfield Porter and Annette Lemieux.

### Regarding Painting

Through June 12

Painting is "liquid thought," to quote the artist and historian James Elkins. In this exhibition, visitors are encouraged to look closely — to revel in the physical properties of the medium, gain access to the artists' processes and ideas, and realize the viewer's own crucial role in finding a painting's meaning. Artists include Roy Lichtenstein, Roxy Paine, Willem de Kooning and Agnes Martin.



## Close Looking

Wednesday, 3:30 p.m.–5:30 p.m.

A series of interdisciplinary conversations about art, rare books and manuscripts at the Rose Art Museum and the Robert D. Farber University Archives and Special Collections Department. Tea and cookies will be served. Sponsored by the Mandel Center for the Humanities, the Rose Art Museum, and Library and Technology Services.

**Feb. 2:** At the Rose: Natalie Frank's "The Czech Bride." David Sherman (English) and Ellen Schattschneider (Anthropology).

**Feb. 16:** At Special Collections: Shakespeare's 1623 Folio. Ramie Targoff (English) and Adrienne Krstansky (Theater Arts).

**March 9:** At the Rose: Marsden Hartley's "Musical Theme." Nancy Scott (Fine Arts) and Aida Wong (Fine Arts, East Asian Studies).

**April 27:** At Special Collections: Joseph Heller's "Catch-22" manuscript. Michael T. Gilmore (English) and Stephen Whitfield (American Studies).

Natalie Frank, "The Czech Bride," 2008.  
Gift of Eric and Debbie Green, 2008.  
©Natalie Frank.



Rene Magritte, "L'Atlantide," 1927.  
Gift of Mr. and Mrs. Eric Estorick, London  
©2008 C. Herscovici, London/Artists Rights  
Society (ARS), New York.

## Visual Thinking Thursdays

Jan. 27, Feb. 17, March 24 and April 28, 4 p.m.

Stimulate your creative and critical thinking skills while experiencing the Rose's spectacular collection. Join Dabney Hailey, director of academic programs, for open conversations about works of art using Visual Thinking Strategies. (See "The Closer Look," page 10.) Expert knowledge not required.

## ← Inside View: Natalie Frank

Thursday, April 7, time TBA

Natalie Frank, a rising star in figurative painting, gives a gallery talk about her work. Her 2008 painting "The Czech Bride" is currently on view in the "Regarding Painting" exhibition.

## The Closer Look:

# MESSY, *Beautiful*, PROFOUND

By Dabney Hailey // Director of Academic Programs, Rose Art Museum

I have spent my career in museums because they feed my endless curiosity about one of the most fundamental acts they enable: the messy, beautiful process of looking at art. I'm fascinated by this experience, which includes meanings that viewers themselves generate as well as those intended by the artist or revealed by scholars. The ways of thinking that emerge can have a profound impact on how we regard and act in the larger world.

Recently I used a rigorous, open-ended pedagogical method called Visual Thinking Strategies (VTS) to facilitate a student discussion about an installation at the Rose by Barry McGee (below). This is a complex collection of images, many dark in mood — cartoonish portraits, geometric paintings and a wall of rusty trays overlaid with the words “things are getting better.” Along the lower portion of the piece is a somewhat grim face painted on a rotating panel of wood.

The students' conversation about the images and what the installation conveys also revealed their own frameworks for making sense of society. They puzzled over McGee's anarchist yet aesthetically ordered message. They considered the irony (or not) of the painted

text, relating it to current affairs as broad as the global economy. One student understood the spinning face as the source of all the other images, a window into that character's interior world and what she perceived as his difficult existence.

The conversation was fun, complex and true to McGee's work. At the beginning, they were perplexed; by the end, they didn't want to stop looking.

I wasn't surprised. When people *really* look together, the conversation soars. I hope you will join me for many such conversations this semester, when I'll offer a VTS discussion every Thursday at 4 p.m. Bring your class or your friends, or simply wander on your own for 10 or 15 minutes. Take a little time to dive into that messy, beautiful process of looking. Allow yourself that pleasure and challenge, and remember: You can always come back for more.



Barry McGee, *Untitled*, 2003–2004.  
Hays Acquisition Fund, 2004.



# BRANDEIS STUDENT ART EXHIBITION

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](http://go.brandeis.edu/finearts).

## Dimensions 3

February 16–27

Travel to new dimensions in sculpture, 3D design, and photography. Opening reception: Feb. 16, 5–7 p.m.

## Prospect I and II

March 2–27 and March 30–May 1

Experience the imaginations and technique of the accomplished postbaccalaureate studio artists. Two exceptional group shows feature painting, sculpture, drawing and printmaking. Opening receptions: March 2 and March 30, 5–7 p.m.

## Seeing the Future: The Class of 2010

May 4–22

Celebrate the extraordinary talents of the graduating artists in a group show featuring their year's work. Opening reception: May 4, 5–7 p.m.

# WOMEN'S STUDIES RESEARCH CENTER KNIZNICK GALLERY

The Women's Studies Research Center (WSRC) is where research, art and activism converge. The center's Kniznick Gallery is committed to feminist exhibitions of artistic excellence that reflect the activities of the WSRC Scholars and engage communities within and beyond Brandeis University. For more information, call 781-736-8102 or visit [go.brandeis.edu/wsrc](http://go.brandeis.edu/wsrc).

## Insatiable: Our Rapacious Appetite for More Through March 15

Gluttony is the new status quo. Our appetite for food, power, wealth, sex, new experiences and information is seemingly insatiable and poses increasingly greater risks to the welfare of our planet and its inhabitants. This all-media group show features 42 artists, from 13 states and Turkey, whose work explores this ravenous craving for excess and/or the consequences of indulging our endless desire for more.

Work for the exhibition was selected by guest juror Judy Haberl, professor of sculpture at Massachusetts College of Art and Design. "Insatiable" is made possible in part by the Natalie Marcus Endowment for the Arts.

## Writings on Insatiability: A Reading Thursday, March 3, 4 p.m.

Scholars and practitioners from a range of academic and artistic disciplines read short works they have written on the theme of insatiability.



Kirstin Lamb, "Better Materialists," 2008

## BRANDEIS THEATER COMPANY

The Brandeis Department of Theater Arts sets the stage for the future of American theater. Productions are held in the Spingold Theater Center. Contact Brandeis Tickets at 781-736-3400 or online at [go.brandeis.edu/BrandeisTickets](http://go.brandeis.edu/BrandeisTickets).



### Little Monsters

By Maria Alexandria Beech  
Directed by Michelle Bossy  
Feb. 17–20

Participate in the development of a new play through this workshop, produced in cooperation with Off-Broadway's Primary Stages. Possibly gifted poet Sara and her hypochondriac mother live in constant struggle, motivating Sara to find a relationship and a way out. But in her pursuit of the perfect mate through Internet dating, is she really looking for herself? The play is followed by post-performance feedback. Tickets are \$10.

### Dog Sees God: Confessions of a Teenage Blockhead

By Bert V. Royal  
Directed by Summer L. Williams  
April 28–May 1

An irreverent, affectionate satire of teen angst and anomie. America's most-beloved comic strip kids are now in high school. CB's dog is dead, his best friend Van is a quasi-intellectual pothead, and his once-sunny sister is a brooding Goth outsider. Augh! Not so good grief all around. Mature themes and language abound. Tickets are \$18/\$20; \$9/\$10 for students.

### MFA Actor Showcase

Feb. 22, 5:30 p.m.  
Central Square Theater  
450 Massachusetts Ave.,  
Cambridge, Mass.

March 1, 1 p.m., 6 p.m., 7:30 p.m.  
The Studio Theater  
410 W. 42nd St., New York, N.Y.

The graduate actors who have served as the core resident acting company at Brandeis for three years launch their professional careers in Boston and New York. Japonica Brown, McCaela Donovan, Tanya Dougherty, Jesse Hinson, Robert McFadyen, Johnnie McQuarley, Equiano Mosieri, Samantha Richert, Levi Rion and Ben Rosenblatt perform scenes, monologues and songs in an original one-hour showcase. Free and open to the public.

The 2010–11 Brandeis Theater Company season is made possible through generous support from the Harold and Mimi Steinberg Charitable Trust, the Laurie Foundation, the Brandeis Arts Council, the Poses Fund, and the Robin, Barbara and Malcolm L. Sherman Endowment for the Performing Arts.

# Stages of Imagination



Elisabetta Polito, Ben Williams, Jake Bray, Natalie Laney and Carlos Aguilar.



This May, Brandeis graduates five theater designers who have completed three years of intensive professional training and experience to receive a master of fine arts degree. These individuals have created the costumes, sets and lighting for several Brandeis Theater Company productions, collaborating with each other as well as with faculty and guest artists. Here they reflect on their creative transformation, reveal their sources of inspiration and share some of their finest design achievements.

## 1. CARLOS AGUILAR, SET DESIGNER

**Hometown:** Rosemead, California, and San Francisco

**Favorite playwrights:** Federico Garcia Lorca and Harold Pinter

**Favorite designer:** Robert Wilson's sense of drama is astounding and his images are simple and clean, with enormous impact. I'm also inspired by the artists Eva Hess, Egon Schiele, Kiki Smith and Louise Nevelson.

**Favorite BTC experience:** "Funnyhouse of a Negro," an incredibly haunting play that is unlike any other I had ever read or worked on.

**Personal transformation:** I've stripped away the process that I used to rely on, replacing it with a much clearer way of getting to the core of the story. As theater people we are storytellers, and, no matter how great or innovative a design idea is, it won't mean anything to the audience if it doesn't help tell a story.

**After graduation:** I'm returning to San Francisco to be closer to family. I really love the East Coast, though, and I hope I can come back and work out here.

Brandeis Theater Company,  
"Sunday in the Park with George," 2010



1. 4.

2. 3. 5.



Brandeis Theater Company,  
"Three Sisters," 2010

2.



Brandeis Theater Company,  
"Siddhartha," 2009

## 2. JAKE BRAY, LIGHTING DESIGNER

**Hometown:** Paso Robles, California

**Favorite playwright:** John Guare

**Favorite artist:** Edward Hopper

**Favorite lighting designer:** Ken Posner

**Favorite BTC experience:** Watching lighting design faculty member Michael Chybowski play with his headset during tech. He does a great impression of a unicorn.

**Personal transformation:** As a designer I have evolved slowly, and I can now see the immeasurable growth in my ability to transform ideas into meaningful visual imagery.

**After graduation:** Move to New York and start assisting. Live the dream.



1. 3. 4.

### 3. ELISABETTA POLITO, COSTUME DESIGNER

**Hometown:** Montréal

**Favorite playwright:** Eugene O'Neill

**Favorite designers:** Colleen Atwood, John Galliano, Alexander McQueen, Viktor & Rolf

**Favorite BTC experience:** "Funnyhouse of a Negro"

**Personal transformation:** When I started at Brandeis, I tried so hard to fit into the program, and now I am making the program fit me, getting out of it what I put in. I don't think people fully understand the self-motivation required to succeed in a graduate program. It really is about making sure you leave with more than you expected.

**After graduation:** I want to bring my sketches to life, on stage, whether in Boston, New York ... wherever they will have me. I want to continue designing and learning.

### 4. BEN WILLIAMS, LIGHTING DESIGNER

**Hometown:** Hanover, Indiana

**Favorite playwrights:** David Mamet and Annie Baker

**Favorite artist:** Salvador Dali. Aside from his mastery of painting, he was also a writer, director and designer of surrealist theater. The man is just bizarre, which I like.

**Favorite BTC experience:** "Funnyhouse of a Negro."

Working with director David Gammons is a designer's dream. I've never had more fun or worked as hard.

**Personal transformation:** Brandeis faculty member Michael Chybowski's insight has opened my eyes to what light does and how we control and communicate with it.

**After graduation:** I'm moving to Montréal and will continue to freelance in the New England area.

### 5. NATALIE LANEY, SET DESIGNER

**Hometown:** Seattle

**Favorite playwright:** Tony Kushner

**Favorite artist:** I've always admired Matisse for his boldness of color and expression.

**Favorite BTC experience:** My first realized set design here, for "The Game of Love and Chance." I learned a lot of invaluable lessons through that show.

**Would you do it all again?** Even with all the challenges and frustrations, I would. I've learned to really see theater, design, art and intention. And I've also learned to drink coffee to keep up with all the long hours of work!

**After graduation:** I'd like to work in the Boston area for a while, but, after that, who knows?



Brandeis Theater Company,  
"The Game of Love and Chance," 2009

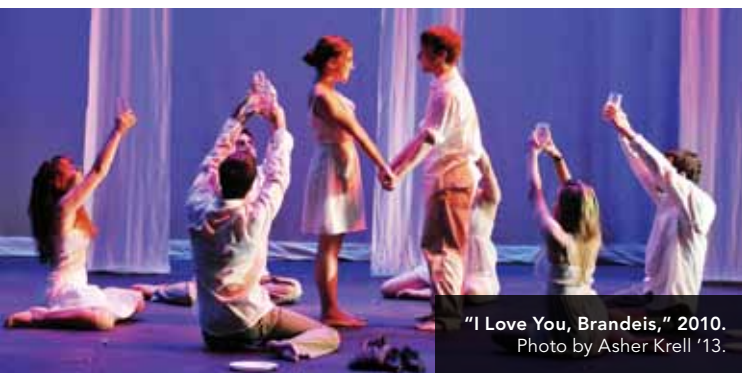
5.



"The Wild Party," 2010.  
Photo by Asher Krell '13.

## THEATER CLUBS

The Undergraduate Theater Collective presents student-produced plays and musicals in the Shapiro Campus Center Theater. Tickets are \$3–\$5 and are available through Brandeis Tickets, at 781-736-3400, and online at [go.brandeis.edu/BrandeisTickets](http://go.brandeis.edu/BrandeisTickets).



"I Love You, Brandeis," 2010.  
Photo by Asher Krell '13.

## PERFORMING ARTS CLUBS

Brandeis is home to more than 30 arts and culture student clubs, including a cappella groups; improv comedy teams; and ballet, folk, modern, hip hop, and ballroom dance troupes. Through the Intercultural Center, students of international backgrounds present performances that celebrate their diverse cultural traditions. For more information, visit [go.brandeis.edu/clubs](http://go.brandeis.edu/clubs).

### Culture X

April 9

Levin Ballroom,  
Usdan Student Center

A festive compilation of student performances that celebrates diverse cultural traditions. For more information, visit the Intercultural Center's website at [www.brandeis.edu/studentaffairs/icc](http://www.brandeis.edu/studentaffairs/icc).

### Picasso at the Lapin Agile

March 3–6

Brandeis Players

Albert Einstein and Pablo Picasso butt heads in Steve Martin's deadpan comic hit.

### Rent

March 17–20

Tympanium Euphorium

Jonathan Larson's Pulitzer Prize-winning rock musical about art, HIV, la vie bohème and living in America at the end of the millennium.

### The Lonesome West

March 24–27

Brandeis Ensemble Players

Martin McDonagh chronicles two constantly arguing brothers in Western Ireland and their failed attempts to reconcile.

### A Funny Thing Happened on the Way to the Forum

April 7–10

Hillel Theater Group

Stephen Sondheim's musical farce, inspired by classical Roman comedy. Tragedy tomorrow ... comedy tonight!

### Cooking Up Trouble

April 29 and 30

Boris' Kitchen

Brandeis' outrageous sketch comedy troupe bars no holds in its spring show. Or ever.

# arts and peacebuilding

The Brandeis International Center for Ethics, Justice and Public Life launches a new phase of its program in Peacebuilding and the Arts with a series of weekend intensives. They are free to the Brandeis community and available on a tuition basis for others. For more information, visit [go.brandeis.edu/ethics/peacebuildingarts](http://go.brandeis.edu/ethics/peacebuildingarts) or contact Naoe Suzuki 781-736-2117 or [nsuzuki@brandeis.edu](mailto:nsuzuki@brandeis.edu).

## Peacebuilding and the Arts: Core Concepts and Principles

**April 1-3**

This weekend intensive is designed for students, practitioners and policymakers in the arts, cultural work and conflict transformation. Participants will address issues such as balancing aesthetic and socio-political intentions and develop designs for arts and peacebuilding initiatives that engage the moral imagination. Facilitated by Polly Walker, director of Partners in Peacebuilding in Queensland, Australia, and Cynthia Cohen, director of Peacebuilding and the Arts at Brandeis.

## Community Cultural Development

**April 8-10**

This weekend intensive is designed for students, practitioners and policymakers in the arts, in peacebuilding, and in sustainable community, youth and economic development. Participants will engage with new paradigms that focus on integrating creativity, hospitality and spirituality, with special attention to issues of gender. Facilitated by Kelley Ready (Heller School for Social Policy and Management), Peter Westoby (University of Queensland), Polly Walker and Cynthia Cohen.

## Higher Education Roundtable

**April 12, 2:30-3:30 p.m.**

For college and university educators who lead programs in the arts and social transformation. Participants will explore options for a consortium of university-based programs that teach students to work at the nexus of the arts and social transformation.

## Screening: "Acting Together on the World Stage"

**April 12, 4 p.m.**

**Center for Ethics, Justice and Public Life**

"Acting Together on the World Stage" is a documentary cocreated by Cynthia Cohen and Allison Lund in partnership with Theatre Without Borders. The film highlights performances that resist abuses of power, rehumanize former adversaries and facilitate reconciliation. Witness the power and the challenges of this work through dynamic footage of rehearsals, performances and interviews with theater artists from around the globe.



Ana Correa of Grupo Cultural Yuyachkani performing "Rosa Cuchillo" in Peru. Photo by Enrique Cúneo/Diario El Comercio.

# festivals



## Leonard Bernstein Festival of the Creative Arts

April 28–May 1

Experience the unexpected at this 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. Most events are free and open to the public. For a complete schedule, visit [www.brandeis.edu/arts/festival](http://www.brandeis.edu/arts/festival).

### Highlights include:

World music by Guy Mendilow Band  
Free concert by the Lydian String Quartet  
Brandeis Theater Company's "Dog Sees God"  
What Cheer? Brigade's brass-band mayhem  
Art exhibitions throughout the campus

## Performing Arts Festival

Sunday, May 1, 1–5 p.m.

More than 200 actors, singers, dancers and musicians give free performances across the Brandeis campus, with art-making activities and demonstrations for the whole family.

## JEWISHFILM.2011

The National Center for  
Jewish Film's 14th Annual Film Festival  
March 2–14

Wasserman Cinematheque,  
Sachar International Center

A vibrant program of new films and classic cinematic treasures from around the world, including the award-winning documentary "Grace Paley: Collected Shorts" and NCJF's new restoration of "Singing in the Dark," one of the first American films to dramatize the Holocaust. Visit [www.jewishfilm.org](http://www.jewishfilm.org) or call 781-736-8600.

## SunDeis Film Festival

April 2–10

Wasserman Cinematheque,  
Sachar International Center

Brandeis honors student filmmakers from around the country with screenings, awards and discussions. Sponsored by the Film and Visual Media Studies Program. Visit [www.brandeis.edu/programs/filmstudies](http://www.brandeis.edu/programs/filmstudies).

## BEAMS Electronic Music Marathon

Saturday, April 30, noon–midnight

Classic and new works by an international roster of composers, curated by Eric Chasalow, director of the Brandeis Electro-Acoustic Music Studio. Experience electronic music in an intimate space with a multichannel sound system at the place where musicians have been innovating for more than 50 years.

# the art of the matter

► **Professor Gannit Ankori** was named the first chair of Israeli art at Brandeis. Previously chair of the department of art history at the Hebrew University of Jerusalem, Ankori teaches about Israeli artists of all ethnic and religious backgrounds and also teaches courses in modern and contemporary art history and theory. Her book "Palestinian Art" (Reaktion Books) was awarded a Polonsky Prize for Originality and Creativity in the Humanistic Disciplines in 2007.



Gannit Ankori

Just a few miles north of campus in Lincoln, Mass., the DeCordova Museum and Sculpture Park has commissioned a multigure installation by sculptor **Tory Fair**, assistant professor in fine arts. It is on view from June 2011 through June 2012.

**Jon Koppel '95** joined the Department of Fine Arts as a studio art technician. Koppel is a sculptor whose work is featured in the book "500 Knives" (Lark Books).

The New York Philharmonic has named composer **Jack Gottlieb, M.F.A.'55**, the Leonard Bernstein Scholar-in-Residence for its 2010–11 season. Gottlieb is a member of the second class of Brandeis graduate students.



Marianna Bassham, M.F.A.'02 (left), and Lindsay McWhorter, M.F.A.'08 (right).

**Tom Phillips '74** composed the score for "Freedom Riders," a new PBS documentary about the 1961 bus protest in the South, which was featured at the 2010 Sundance Film Festival.

**Elizabeth Osborne, M.F.A.'01**, assistant professor of theater studies at Florida State University, received the distinguished Robert A. Schanke Research Award from the Mid-America Theatre Conference. The award recognizes excellence in the researching and writing of theater history.

Costume design faculty member **Chip Schoonmaker** had a busy fall semester. In addition to designing more than 70 costumes for Brandeis Theater Company's "A Sunday in the Park With George," he designed a new ballet for Virginia's Richmond Ballet, the world-premiere musical "Cagney" for Florida's Riverside Theatre, and "The Fever Chart: Three Visions of the Middle East" for Cambridge's Underground Railway Theater.

► **Lou Gossett Jr.**, the first African-American man to win an Oscar for best supporting actor, visited Brandeis to speak about his acting career and racism in Hollywood. The event was sponsored by the Schuster Institute for Investigative Journalism and introduced by faculty member **Anita Hill**.

Classmates **Ramona Alexander, M.F.A.'08**, and **Lindsay McWhorter, M.F.A.'08**, were the toast of Boston stages last fall. Alexander played Josie in "A Moon for the Misbegotten" at the Nora Theatre (**Mary Huntington, M.F.A.'87**, artistic director); and McWhorter appeared in the Boston premiere of "In the Next Room" (pictured above) at SpeakEasy Stage Company.

Composer **Seung-Ah Oh, Ph.D.'05**, has won the prestigious Toonzetters prize for 2010 from the Netherlands, the country's most important award for contemporary music composition.



Lou Gossett Jr.

# artifacts

## Free Ticket Offers and Email Reminders

Join the Arts at Brandeis E-List for the inside scoop on plays, concerts and fine arts at Brandeis, as well as free and discount tickets to arts events in Greater Boston.

See [go.brandeis.edu/arts](http://go.brandeis.edu/arts).

## Arts at Brandeis Calendar Online

A monthly online calendar with more information and additional programming, including film, dance, lectures and related symposia, is available at [go.brandeis.edu/arts/calendar](http://go.brandeis.edu/arts/calendar).

## Follow us on Facebook

Like your news instant? Visit the Arts at Brandeis on Facebook.

## Purchasing Theater and Concert Tickets

To buy tickets for events at the Spingold Theater Center, Slosberg Music Center or Shapiro Theater, visit [go.brandeis.edu/BrandeisTickets](http://go.brandeis.edu/BrandeisTickets), call 781-736-3400 or stop by the Brandeis Tickets office in the Shapiro Campus Center, Mondays–Fridays, noon–6 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 call Brandeis Tickets at 781-736-3400.

## Visiting the Rose Art Museum

Admission is free. The museum is open Tuesday–Sunday, noon–5 p.m. For more information, visit [go.brandeis.edu/rose](http://go.brandeis.edu/rose) or call 781-736-3434.

## Visiting the Kniznick Gallery

The Kniznick Gallery at the Women's Studies Research Center is open Monday–Friday, 9 a.m.–5 p.m. Admission is free. For more information, visit [go.brandeis.edu/wsrc](http://go.brandeis.edu/wsrc) or call 781-736-8102.

## Supporting the Arts

To keep the arts at Brandeis accessible and affordable, we rely on the contributions of our community. When you make a tax-deductible 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](http://go.brandeis.edu/arts).

## Parking

All major 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 Theater Parking Area (T Lot). There are accessible parking spaces 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](http://www.brandeis.edu/arts).

For directions to Brandeis University, call 781-736-4660 or visit [www.brandeis.edu](http://www.brandeis.edu).



# calendar highlights



|                       |   |  |
|-----------------------|---|--|
| Through March 15      | Insatiable: Our Rapacious Appetite for More     | Kniznick Gallery                           |
| Through April 3       | WaterWays                                       | Rose Art Museum                            |
| Through June 12       | Regarding Painting                              | Rose Art Museum                            |
| Feb. 2–13             | Dimensions 2                                    | Dreitzer Gallery                           |
| Feb. 12, 8 p.m.       | Professors of Bluegrass                         | Slosberg Music Center                      |
| Feb. 13, 3 p.m.       | Marty Boykan 80th Birthday Concert              | Slosberg Music Center                      |
| Feb. 13, 7 p.m.       | Chorus and Chamber Choir                        | Slosberg Music Center                      |
| Feb. 16–27            | Dimensions 3                                    | Dreitzer Gallery                           |
| Feb. 17–20            | Little Monsters                                 | Laurie Theater                             |
| March 2–14            | Jewishfilm.2011                                 | Wasserman Cinematheque                     |
| March 2–27            | Prospect I                                      | Dreitzer Gallery                           |
| March 3               | Writings on Insatiability: A Reading            | Kniznick Gallery                           |
| March 3–6             | Picasso at the Lapin Agile                      | Shapiro Theater                            |
| March 5, 8 p.m.       | New Music Brandeis/N.Y. Virtuoso Singers        | Slosberg Music Center                      |
| March 12, 8 p.m.      | World Music: Simon Shaheen concert              | Slosberg Music Center                      |
| March 17–20           | Rent  | Shapiro Theater                            |
| March 23, noon        | Lydians at Noon                                 | Mandel Center for the Humanities           |
| March 24–27           | The Lonesome West                               | Shapiro Theater                            |
| March 26, 8 p.m.      | Lydian String Quartet 30th Anniversary Gala     | Slosberg Music Center                      |
| March 30–May 1        | Prospect 2                                      | Dreitzer Gallery                           |
| April 2, 7 p.m.       | Brandeis Wind Ensemble                          | Slosberg Music Center                      |
| April 2–10            | Sundeis   | Wasserman Cinematheque                     |
| April 7               | Inside View: Natalie Frank                      | Rose Art Museum                            |
| April 7–10            | A Funny Thing Happened on the Way to the Forum  | Shapiro Theater                            |
| April 9               | Culture X                                       | Levin Ballroom                             |
| April 10, noon–9 p.m. | Music Ensembles Festival                        | Slosberg Music Center                      |
| April 12, 4 p.m.      | Screening: Acting Together on the World Stage   | Center for Ethics, Justice and Public Life |
| April 14, 8 p.m.      | Brandeis-Wellesley Orchestra                    | Slosberg Music Center                      |
| April 27, noon        | Lydians at Noon                                 | Rose Art Museum                            |
| April 28–May 1        | Dog Sees God                                    | Spingold Theater Center                    |
| April 28–May 1        | Leonard Bernstein Festival of the Creative Arts | Campuswide                                 |

# State of the Arts



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## LEONARD BERNSTEIN FESTIVAL OF THE CREATIVE ARTS™ APRIL 28–MAY 1, 2011

Lydian String Quartet  
Festival Concert:  
May 1, 2011

