In this issue: Visual artist Fred Wilson, 2019 recipient of the Creative Arts Award.
This year, Brandeis embarks on the Brandeis Core, a new shared academic experience for undergraduates in the School of Arts and Sciences matriculating this fall. In writing seminars and in faculty-led Critical Conversations, students will explore difference, equity and inclusion across disciplinary boundaries in a learning environment that embodies the university’s founding principles of academic rigor, robust debate and justice.

As students and faculty take part in these Critical Conversations, among their most vital texts will be works of creative art. Join the conversation, as all members of the community are invited to attend! The arts at Brandeis are abundant, provocative and accessible. Here’s a sampling of what’s coming up this year.

“Love and Information,” presented by the Department of Theater Arts in October, deals with a timely topic, the ethics of information gathering. This ingenious work by Caryl Churchill, recipient of an Obie Award for lifetime achievement, employs 100 characters in a set of 57 mini-plays that ignite hundreds of questions and ideas.

In November, the Department of Theater Arts takes on the problematic story of a little-understood African genocide. In the comedic drama “We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Sudwestafrika, Between the Years 1884-1915,” a group of actors attempts to re-enact the campaign waged by the German Empire against the Herero and Namaqua people of Namibia. What is lost in translation when conflict and trauma are re-created? When the full force of a horrific past crashes into the good intentions of the present?

The cover of this issue of State of the Arts portrays multiple images of a single figure: the visual artist Fred Wilson, honored by Brandeis this year with the Creative Arts Award. Look closely at the images (which were generated by a Google search on “Fred Wilson”) and you’ll see recurring motifs: droplets of black glass, flags of African nations, men’s suits. These objects all represent Wilson’s methods of creating new understandings of art and culture, in particular, blackness and African history.

Wilson’s story has a Brandeisian flavor. Trained as a sculptor at Purchase College, State University of New York, he also studied dance, theatrical lighting, stage makeup, archaeology and urban design. “Fortunately, I was in a school that was supportive of me and allowed me to experiment,” Wilson told Kathleen Goncharov, commissioner of the 50th Venice Biennale, in which Wilson represented the United States with his groundbreaking exhibition “Speak of Me as I Am.” His broad interests naturally led him to question traditional ideas about history and race, even the notion that the color black can accurately reflect identity.

“Wilson animates history to give it new meanings and relevance,” wrote Salah Hassan, professor of African and African American Studies at Brandeis, in a 2003 essay on Wilson’s exhibition at the Biennale. “In his witty manner, he poses painful, provocative, and unanswerable questions ... and gives voice to those often absent and often repressed aspects of history.”

Wilson himself has said, “I just lay out all these different sides and let people get confused.”

The topics may be weighty, but great artists know how to infuse their work with wit, with surprises, with stillness. Embrace the intensity. Wait for the release the seconds after the performance concludes in which we collectively exhale. We’re all in this together.

Ingrid Schorr
Director of Arts Engagement
FALL 2019 CALENDAR  2
Your guide to fall 2019 plays, concerts, readings, lectures and exhibitions.

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Exhibition listings and new works for the permanent collection at the Rose Art Museum.

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Renowned visual artist Fred Wilson, who challenges assumptions of history, culture, race and conventions of display with his innovative and evocative work, will receive the 2019 Creative Arts Award.

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In their exploration of the Korean epic song genre known as p’ansori, musicians and composers in residence honor and remember a tragic period of East Asian history.

IMAGINING A MORE JUST WORLD  16
Meet theater artist and scholar Isaiah Wooden, who joins the Creative Arts faculty this fall.

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At the Women’s Studies Research Center’s Kniznick Gallery, three artists respond to intersecting global challenges.

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Anthropologist Toni Shapiro-Phim joins the faculty of the Creativity, Arts and Social Transformation (CAST) minor.

ART OF THE MATTER  24
What’s the buzz? Catch up with our distinguished Creative Arts faculty.

INSIDE BACK COVER

VISITOR INFORMATION AND CALENDAR HIGHLIGHTS
Plan your Brandeis arts moments with this pullout calendar.
MUSIC

Unless otherwise noted, all events are free and open to the public, and take place at the Slosberg Music Center. Tickets are available at brandeis.edu/tickets or 781-736-3400.

WEDNESDAY, SEPTEMBER 18, NOON
AFTERNOON JAZZ WITH BOB NIESKE AND BILLY NOVICK
Mandel Center for the Humanities Atrium
Old friends and collaborators Bob Nieske (bass) and Billy Novick (clarinet) take you on a smooth ride, followed by a free buffet lunch. Presented by the Department of Music and the Mandel Center for the Humanities.

SATURDAY, SEPTEMBER 21, 8 PM
MARK BERGER, VIOLA,
WITH ILYA KAZANTSEV, PIANO
Lydian String Quartet violist Mark Berger performs with special guest Ilya Kazantsev, piano. Tickets: $20/$15/$5.

SATURDAY, OCTOBER 19, 8 PM
MARILYN NONKEN, PIANO
Pianist Marilyn Nonken, one of the world’s greatest interpreters of new music (American Record Guide), will give a special recital of works by Brandeis composers Yu-Hui Chang, Eric Chasalow (premiere), Erin Gee and David Rakowski. Upon her 1993 recital debut, Nonken was heralded by The New York Times as “a determined protector of important music.” Since 2006, she has been director of piano studies at NYU’s Steinhardt School, where she is associate professor.

WEDNESDAY, OCTOBER 23, NOON
LYDIAN STRING QUARTET: SNEAK PEEK
Mandel Center for the Humanities Atrium
Enjoy a preview of the Lydians’ October 26 concert, followed by a free buffet lunch. Presented by the Department of Music and the Mandel Center for the Humanities.

SATURDAY, OCTOBER 26, 1 PM
BRANDEIS FAMILY WEEKEND FACULTY SHOWCASE
Vocal and instrumental instructors perform from their repertoires in this musical revue.

SATURDAY, OCTOBER 26, 8 PM
LYDIAN STRING QUARTET
(Pre-concert talk, 7 p.m.)
Brandeis’ resident string quartet plays with “a fire that makes all timeless music forever contemporary” (Washington Post). Program includes works by Schumann, Kurtág and Mendelssohn. Special guest Gabriela Diaz, violin. Andrea Segar and Judith Eisenberg, violins; Mark Berger, viola; and Joshua Gordon, cello. Tickets: $20/$15/$5.

WEDNESDAY, OCTOBER 30, 7 PM
BLUE HERON: SI DOUCE À OIR — THE SWEET SOUND OF MEDIEVAL SONG
Berlin Chapel
The acclaimed vocal ensemble performs as part of the two-day workshop and residency, Texture, Surface and Line: The Listener’s Experience of Late Medieval Music. Made possible by the Brandeis Arts Council. For more information, visit brandeis.edu/music.

FRIDAY, NOVEMBER 8, 8 PM
NEW MUSIC BRANDEIS: COMPOSERS’ COLLECTIVE
Premieres of new works by undergraduates.

SUNDAY, NOVEMBER 10, 3 PM
UNACCOMPANIED BACH WORKSHOP BENEFIT WITH DANIEL STEPNER AND YEHUDI WYNER
Brandeis professors emeriti Dan Stepner (baroque and modern violin) and Yehudi Wyner (piano) perform. Proceeds support scholarships for the annual Unaccompanied Bach Workshop at Brandeis. Tickets: $20/$15/$5.
NOVEMBER 11-16
MUSICUNITES US RESIDENCY
Campuswide
Korean master musician gamin and her musical collabo-
rators will be in residence, playing new compositions by
undergraduate and graduate students, and participating
in open classes across campus.

WEDNESDAY, NOVEMBER 13, NOON
MUSICUNITES US PREVIEW
Mandel Center for the Humanities Atrium
Enjoy a preview of the November 16 MusicUnitesUS
concert, followed by a free buffet lunch. Presented by
the Department of Music and the Mandel Center for
the Humanities.

SATURDAY, NOVEMBER 16, 8 PM
MUSICUNITES US PRESENTS FROM EAST ASIA:
UNFORGOTTEN SONG
(Pre-concert talk, 7 p.m.)
The MusicUnitesUS residency culminates in a concert
that remembers and honors the East Asian “comfort
women” who were forced into sexual slavery between
1932 and 1945. Korean master musician gamin (piri,
saenghwang, taepyungso) has curated this remarkable
ritual performance. She will be joined by Adam Robinson
(shakuhachi) and the Lydian String Quartet, performing
new works by Ki Young Kim and Yoon-Ji Lee. A poignant
and powerful video by visual artist Chang-Jin Lee will ask
us to contemplate the experiences of comfort women
and all women who experience injustice. (See article on
page 14.) Tickets: $20/$15/$5.

SUNDAY, NOVEMBER 17, 3 PM
BRANDEIS UNIVERSITY CHORUS AND CHAMBER SINGERS
Robert Duff, conductor.

SUNDAY, NOVEMBER 17, 7 PM
BRANDEIS WIND ENSEMBLE
Tom Souza, director.

SUNDAY, NOVEMBER 24, 3 PM
BRANDEIS-WELLESLEY ORCHESTRA
Neal Hampton, conductor.
SUNDAY, NOVEMBER 24, 7 PM
LEONARD BERNSTEIN FELLOWSHIP RECITAL
Brandeis’ elite undergraduate musicians perform chamber music works.

FRIDAY, DECEMBER 6, 7 PM
UNDERGRADUATE COMPOSERS’ COLLECTIVE
Premieres of new works by undergraduates.

SATURDAY, DECEMBER 7, 8 PM
BRANDEIS JAZZ ENSEMBLE
Bob Nieske, director.

SATURDAY, DECEMBER 7, 8 PM
BRANDEIS EARLY MUSIC ENSEMBLE
Discover the music that became the foundation for Bach and his successors, performed on historical instruments such as viols, harps and sackbuts. Sarah Mead, director.

SUNDAY, DECEMBER 8, 3 PM
CHAMBER MUSIC RECITAL
End-of-semester recital by students in MUS116.

MONDAY, DECEMBER 9, 7:30 PM
FAFALI: MUSIC AND DANCE FROM GHANA
Experience the irresistible rhythms of Ghana, performed by students in the music department ensemble Fafali. Ben Paulding, director.

TUESDAY, DECEMBER 10, 7:30 PM
BRANDEIS IMPROV COLLECTIVE
Music so fresh it hasn’t been written down yet. Tom Hall, director.

WEDNESDAY, DECEMBER 11, 4 PM
MESSIAH SING
Shapiro Campus Center Atrium
Join the Brandeis-Wellesley Orchestra and the University Chorus in the annual community sing of Handel’s holiday masterpiece. Music scores and seasonal refreshments are provided.

SATURDAY, DECEMBER 14, 8 PM
NEW MUSIC BRANDEIS: LYDIAN STRING QUARTET
World premieres by composers in the Brandeis graduate program in music, performed by the Lydian String Quartet.

VISUAL ARTS

THROUGH JANUARY 5, 2020
INTO FORM: SELECTIONS FROM THE ROSE COLLECTION, 1957-2018
Rose Art Museum
Rarely seen works and recent additions to the museum’s permanent collection. The selection includes painting, sculpture, video and works on paper, demonstrating the depth and breadth of the Rose’s permanent collection.

SEPTEMBER 21, 2019–JANUARY 5, 2020
GORDON MATTA-CLARK: ANARCHITECT
Rose Art Museum
Best known for his monumental cuts, holes, apertures and excisions to the facades of derelict homes and historic buildings in New York, New Jersey, Chicago and abroad, Gordon Matta-Clark’s work conveys a potent critique of architecture’s role in relation to the capitalist system.

Campus Celebration:
Friday, September 20, 4-7 p.m.

SEPTEMBER 9-27
NEW WORK FROM HOME AND ABROAD: WORK BY AWARD-WINNING STUDENTS
Goldman-Schwartz Art Studios
Opening Reception:
Monday, September 9, 5-6 p.m.

THROUGH OCTOBER 10
ROOT SHOCK: HANNAH CHALEW | DANIELA RIVERA | CORINNE SPENCER
Kniznick Gallery, Women’s Studies Research Center, Epstein Building
The exhibition “Root Shock” is in dialogue with current research at the Women’s Studies Research Center that examines the idea of cascading, a downward spiral in women’s lives caused by the convergence of economic, environmental and political forces. Through drawing, video and installation, three artists respond to intersecting global challenges and the literal and emotional elements that surround them. (See article on page 20.)

Artist Lecture and Reception:
Wednesday, September 25, 4-7 p.m.
GORDON MATTA-CLARK

TOP AND RIGHT: “Conical Intersect,” 1975
ABOVE: “Bronx Floor: Threshole,” 1972
Hannah Chalew ’09

**OCTOBER 24–NOVEMBER 10**

**JUSTARTS FACULTY AND STAFF EXHIBITION**

*Dreitzer Gallery, Spingold Theater Center*

See another side of the Brandeis community in this biannual exhibition of painting, drawing, sculpture, photography, jewelry and more. Sponsored by the Division of Creative Arts with support from the Office of the Dean of Arts and Sciences and the Office of Human Resources.

**Opening Reception:**
Thursday, October 24, 12-2 p.m.

**NOVEMBER 14, 2019–FEBRUARY 26, 2020**

**KRAUTSOURCING | S.E. NASH**

*Kniznick Gallery, Women’s Studies Research Center, Epstein Building*

“Krautsourcing” is a socially engaged exhibition that continues Kansas City-based artist S.E. Nash’s investigation into the collective and creative inventions of people and microbes.

**Artist Lecture and Opening Reception:**
November 14, 5-8 p.m.

**DECEMBER 11, 2019–JANUARY 21, 2020**

**SENIOR MIDYEAR EXHIBITION**

*Dreitzer Gallery, Spingold Theater Center*

Exhibition by senior studio art majors in the Class of 2020.

**Opening Reception:**
Wednesday, December 11, 5-7 p.m.

**CONTEMPORARY ART TALKS**

Artist talks and lectures are free and open to the public.

**THURSDAY, SEPTEMBER 19, 12:30 PM**

**EXERCISES FOR THE QUIET EYE WITH ANNIE STORR**

*Kniznick Gallery, Women’s Studies Research Center, Epstein Building*

WSRC scholar, art historian and museum educator Annie Storr leads art-experiencing exercises through the Kniznick Gallery exhibition “Root Shock.” Storr developed Exercises for the Quiet Eye to encourage patient reflection, appreciation and an attempt to avoid the rush to understand or determine a set interpretation for what we see.

**MONDAY, SEPTEMBER 23, 2:30 PM**

**ARTIST TALK: KEVIN ZUCKER**

*Goldman-Schwartz Art Studios, Room 115*

New York-based Kevin Zucker combines painting, drawing and photography techniques to conceive fictional spaces. A faculty member of the Rhode Island School of Design, Zucker has had solo exhibitions at galleries around the world and at the Brooklyn Museum, among others.

**WEDNESDAY, SEPTEMBER 25, 4-7 PM**

**ARTIST LECTURE WITH HANNAH CHALEW / RECEPTION**

*Liberman-Miller Lecture Hall and Kniznick Gallery, Women’s Studies Research Center, Epstein Building*

Hannah Chalew ’09 gives a lecture on her work and studio practice, which addresses environmental challenges, followed by a reception for “Root Shock.” Co-sponsored by the Department of Fine Arts.

**THURSDAY, OCTOBER 31, 4 PM**

**ARTIST TALK: ALIZA NISENBAUM**

*Goldman-Schwartz Art Studios, Room 115*

Brooklyn-based painter Aliza Nisenbaum was born in Mexico City. Her portrait subjects are often immigrants, the painting of whom sets up an ethical encounter to which both artist and subject give their attention and trust. Nisenbaum has exhibited throughout Mexico, the United States and Europe, most recently at the Institute of Contemporary Art/Boston.

**THURSDAY, NOVEMBER 14, 6-8 PM**

**S.E. NASH: PERFORMANCE LECTURE**

*Kniznick Gallery, Women’s Studies Research Center, Epstein Building*

S.E. Nash discusses his work and process in “Krautsourcing.” During the reception that follows, Nash will combine jars of fermented sauerkraut brought through an open call for participation.
THEATER

Tickets available at brandeis.edu/tickets or 781-736-7400.

SUNDAY, SEPTEMBER 8, 8 PM
24-HOUR MUSICAL
Shapiro Campus Center Theater
(Overflow seating: SCC Atrium)

See what happens when Brandeis students put on a musical in 24 hours! You won’t want to miss this annual event. Presented by the student-run Undergraduate Theater Collective. Free tickets will be distributed at 1 p.m. in the Shapiro Campus Center.

OCTOBER 18-20
LOVE AND INFORMATION
Laurie Theater, Spingold Theater Center

Caryl Churchill’s “Love and Information” is a kaleidoscopic play of short scenes with over 100 characters addressing contemporary issues about knowledge, technology and communication, and our capacity for love. Produced by the Department of Theater Arts. Tickets: $20/$15/$5.

NOVEMBER 7-10
OY! BY RICHARD ORLOFF
Shapiro Campus Center Theater

A collection of 13 short comedies, each illustrating the meaning of a Yiddish word, “OY!” is a tribute to the absurdity and comedy of being human. Presented by the student-run Undergraduate Theater Collective. Free to Brandeis students; $5 general admission.

NOVEMBER 21-24
LITTLE WOMEN
Shapiro Campus Center Theater

“Little Women,” adapted for the stage from Louisa May Alcott’s classic novel, follows the adventures of sisters Jo, Meg, Beth and Amy March growing up in Civil War-era New England. Presented by the student-run Undergraduate Theater Collective. Free to Brandeis students; $5 general admission.

NOVEMBER 22-24
WE ARE PROUD TO PRESENT A PRESENTATION ABOUT THE HERERO OF NAMIBIA, FORMERLY KNOWN AS SOUTHWEST AFRICA, FROM THE GERMAN SUDWESTAFRIKA, BETWEEN THE YEARS 1884-1915
Laurie Theater, Spingold Theater Center

A group of actors gather to tell the little-known story of the first genocide of the 20th century. In Jackie Sibblies Drury’s “We Are Proud to Present …” a group of idealistic actors — three black and three white — attempt to re-create the extinction of the Herero tribe at the hands of their German colonizers. The creative process tests the limits of empathy as their own stories, subjectivities, assumptions and prejudices catalyze their theatrical process. What seemed a faraway place and time becomes all too close to home. Produced by the Department of Theater Arts. Tickets: $20/$15/$5.

BELOW: “The Bacchae,” Department of Theater Arts, 2019
DECEMBER 6-7
BORIS’ KITCHEN’S FALL SHOW
Shapiro Campus Center Theater
Sketch comedy by the undergraduate-run Boris’ Kitchen, with guest performers from other colleges. Free to Brandeis students; $5 general admission.

DECEMBER 8
BALLET CLUB PRESENTS: THE NUTCRACKER
Shapiro Campus Center Theater
The Brandeis Ballet Club’s third annual retelling of the holiday classic adds original choreography and contemporary music to Tchaikovsky’s timeless score. Free and open to the public.

LITERARY ARTS
WEDNESDAY, SEPTEMBER 18, 5:30 PM
MEMOIR READING: GRACE TALUSAN
Bethlehem Chapel

TUESDAY, OCTOBER 22, 5:30 PM
POETRY READING: TOI DERRICOTTE
Bethlehem Chapel
Toi Derricotte is the author of “I: New & Selected Poems” (University of Pittsburgh Press, 2019), “The Undertaker’s Daughter” (2011), and four earlier collections of poetry, including “Tender,” winner of the 1998 Paterson Poetry Prize. Her literary memoir, “The Black Notebooks,” was a New York Times Notable Book of the Year. Professor emerita at the University of Pittsburgh, Derricotte co-founded Cave Canem Foundation (with Cornelius Eady); served on the Academy of American Poets’ Board of Chancellors, 2012-17; and currently serves on Cave Canem’s board of directors, the Marsh Hawk Press artistic advisory board, and the advisory board of Alice James Books.

FILM SCREENINGS
PREMIERES AND SCREENINGS
Edie and Lew Wasserman Cinematheque in Sachar International Center stands as a state-of-the-art digital film theater. It hosts sneak peeks with talents and is overseen by the Film, Television and Interactive Media Program. Visit brandeis.edu/events for updates.

ARTS + PEACEBUILDING
WEDNESDAY, OCTOBER 30, 4:30 PM
GITTLER PRIZE PRESENTATION AND LECTURE
Rapoporte Treasure Hall, Brandeis Library
John Paul Lederach, professor emeritus of international peacebuilding at the Joan B. Kroc Institute for International Peace Studies at the University of Notre Dame, is the 2019 winner of the Joseph B. and Toby Gittler Prize. The arts are a key tenet of Lederach’s four decades of peacebuilding work, described in his writing on the “moral imagination.” This deeply intuitive way of thinking can lead to insights into impossibly complex and challenging human experiences. The analytical processes of peacebuilding, says Lederach, can benefit from “the capacity to imagine something rooted in the challenges of the real world yet capable of giving birth to that which does not yet exist.”
Lederach works extensively as a practitioner in conciliation processes in Latin America, Africa and Southeast and Central Asia. A member of the advisory council for the recently formed Truth Commission in Colombia, he is widely known for the development of culturally appropriate approaches to conflict transformation and the design and implementation of integrative and strategic approaches to peacebuilding.
Lederach is author and editor of 24 books and manuals, including “Building Peace: Sustainable Reconciliation in Divided Societies (US Institute of Peace Press)” and “The Moral Imagination: The Art and Soul of Building Peace” (Oxford University Press).
Lederach will be in residence Oct. 29–31, 2019. For a detailed schedule of residency events, visit brandeis.edu/ethics.

OPPOSITE PAGE: Brandeis Chinese Cultural Connection (BC3) Lunar New Year Gala (2019)
CULTURAL PROGRAMS

Experience the myriad cultural traditions of Brandeis through celebrations hosted by the Brandeis Intercultural Center’s 17 student clubs and organizations. Unless otherwise noted, events are free and open to the public. For more information, visit brandeis.edu/intercultural-center.

SATURDAY, SEPTEMBER 14, 12-3 PM
NATSUMATSURI
Great Lawn
Take part in a typical Japanese summer festival, including a taiko performance, suika-wari (watermelon smashing) and traditional foods. Sponsored by the Japanese Student Association.

SATURDAY, OCTOBER 12, 6-9 PM
NIGHT MARKET
Fellows Garden
As night falls, the Taiwanese Student Association transforms the quiet Brandeis campus into a lively street-food market inspired by the iconic Taiwanese tradition.

SATURDAY, OCTOBER 26, 5:30-10 PM
HAUNTED HOUSE
Intercultural Center
The Japanese Student Association transforms the Intercultural Center into a haunted house in homage to the Japanese tradition of holding haunted houses during the hot humid summer, when it is believed that being frightened and surprised cools down your body temperature.

ANNUAL CULTURE SHOWS
The ICC-sponsored annual culture shows are held in Levin Ballroom, Usdan Student Center. Admission is free to Brandeis undergraduates. General public tickets available at brandeis.edu/tickets.

SATURDAY, NOVEMBER 9, 7-9 PM
Night for Africa celebrates music and dance from across the African continent. Sponsored by the Brandeis African Student Organization.

SATURDAY, NOVEMBER 23, 7-9 PM
Mela celebrates South Asian culture and heritage with traditional, fusion and modern dances, contemporary and classical music, and other performances by Brandeis students and guest artists. Sponsored by the South Asian Student Association.

FRIDAY, DECEMBER 6, 7-9:30 PM
C2B celebrates Cantonese culture and food. Sponsored by Club Cantonese.
NEW WORKS ENTER THE ROSE ART MUSEUM’S PERMANENT COLLECTION

Three major works have newly entered the Rose Art Museum’s permanent collection. The most recent acquisitions purchased with funds from museum endowments include Betye Saar’s mixed-media assemblage “Supreme Quality” (1998), Ralph Coburn’s multi-part painting “Random Sequence Participatory Composition” (1962) and Joe Overstreet’s monumental sculptural painting “Untitled” (1972). These important works add further depth to the Rose’s outstanding modern and contemporary collection, and join new and significant works by Cuban artist Zilia Sánchez and American artists Kay Rosen and Adam Pendleton that have been added to the permanent collection within the past two years.

Other recent notable purchases include pieces by Cypriot artist Haris Epaminonda, who received the Silver Lion at the 2019 Venice Biennale; American emerging artist Martine Gutierrez; and Belgian artist Pieter Vermeersch, whose work enters a U.S. museum’s collection for the first time. Of the 15 works added in 2019 alone, 67 percent were works by women and 53 percent were works by artists of color, in a group that includes multiple generations, ethnicities and backgrounds.

“We are thrilled to welcome Betye Saar’s, Ralph Coburn’s and Joe Overstreet’s exceptional work to the Rose collection,” says Luis Croquer, Henry and Lois Foster Director and Chief Curator. “These pieces add greater depth and new perspectives to our holdings while contributing to diversify them with ideas, approaches and experiences that make them more reflective and responsive to the world around us.”

JOE OVERSTREET

On view at the Rose through January 5, 2020, in “Into Form: Selections From the Rose Collection, 1957-2018”

With a career spanning seven decades, Joe Overstreet (1933-2019) can only be defined as an artist committed to relentless experimentation and the investigation of both complex cultural histories and paintings’ spatial possibilities. Born in rural and deeply segregated Mississippi, Overstreet grew up in the San Francisco Bay Area and attended the California School of Fine Arts and California School of Arts and Crafts. In San Francisco, he was a fixture in an art scene that included Nathan Oliveira, Richard Diebenkorn and Sargent Johnson.

In the late 1960s, after a move to New York, Overstreet — like other artists of this moment — began to create paintings freed from the constraints of the rectangular stretcher and frame, and by the early 1970s was sewing canvases that were suspended by ropes attached to surrounding planes: ceiling, walls, floor. Architectural in scale, the paintings in Overstreet’s 1970-72 Flight Pattern series — to which “Untitled” (1972), pictured on the far right of the photo on the opposite page, belongs — reference the dynamism of free jazz while evoking the artist’s own personal visual language.

Overstreet’s work can be found in the collections of the Brooklyn Museum, the Everson Museum and the Menil Collection, among others. Since the 1960s, Overstreet has been part of watershed historical museum exhibitions, most recently “Soul of a Nation: Art in the Age of Black Power,” which began its tour at the Tate Modern, London, in 2017 and will open in November 2019 at the de Young Museum in San Francisco. Overstreet’s work was also central to “Afro-American Artists: New York and Boston” (1973), organized jointly by the Boston Museum of Fine Arts and the National Center of Afro American Artists.
FRED WILSON
2019 CREATIVE ARTS AWARD
RENNOWNED VISUAL ARTIST FRED WILSON HAS BEEN SELECTED AS THE 2019 RECIPIENT OF BRANDEIS UNIVERSITY’S CREATIVE ARTS AWARD. THE AWARD COMES WITH A RESIDENCY DURING WHICH THE ARTIST WILL ENGAGE WITH STUDENTS, FACULTY AND THE BRANDEIS COMMUNITY.

WILSON CHALLENGES ASSUMPTIONS of history, culture, race and conventions of display with his innovative and evocative work. By reframing objects and cultural symbols, he alters traditional interpretations, encouraging viewers to reconsider social and historical narratives. Wilson represented the United States at the 50th Venice Biennale (2003) with the solo exhibition “Speak of Me as I Am.” In 1999, he received a John D. and Catherine T. MacArthur Foundation “genius” grant.

“For nearly four decades, Fred Wilson has challenged traditional views of art, of the museum itself, and of people who were on the periphery but seldom the subject of traditional European-influenced works. I am so pleased that he will join the prestigious list of those honored with Brandeis’ Creative Arts Award,” said Brandeis President Ron Liebowitz.

Since his groundbreaking and historically significant exhibition “Mining the Museum” (1992) at the Maryland Historical Society, Wilson has been the subject of many solo exhibitions, including the retrospective “Objects and Installations 1979-2000,” which was organized by the Center for Art and Visual Culture at the University of Maryland, Baltimore, and traveled to Saratoga Springs, Berkeley, Houston, Andover and Santa Monica, before closing at the Studio Museum in Harlem. Other solo installations include “So Much Trouble in the World — Believe It or Not!” at the Hood Museum of Art, Dartmouth College, Hanover, New Hampshire (2005); “Works 2001–2011” at the Cleveland Museum of Art (2012); “Local Color” at the Studio Museum in Harlem (2013); “Black to the Powers of Ten and Wildfire Test Pit” at Allen Memorial Art Museum, Oberlin College, Ohio (2016); “Fred Wilson” at the Neuberger Museum of Art, Purchase College, New York (2017); and “Fred Wilson: Afro Kismet,” which premiered at the 15th Istanbul Biennial in the fall of 2017 and traveled to London, New York and Los Angeles in 2018 and 2019.

“I will be honored to accept Brandeis University’s Creative Arts Award,” Wilson said. “I know Brandeis is a place where students and faculty engage with many of the ideas that have been the focus of my work. This award is particularly meaningful to me given the importance of the Rose Art Museum as a home to modern and contemporary art. I look forward to spending time on campus.”

“Fred Wilson’s research-based, innovative museum projects deal with issues that resonate strongly with Brandeis’ history and mission. Through his art, Fred boldly interrogates marginalized histories and peoples, even as he uncovers and challenges social and racial injustice,” said Gannit Ankori, professor of art history and theory and chair of the Creative Arts Award nominating committee.

Launched in 1956, the Brandeis Creative Arts Award has been presented to scores of the most distinguished artists, art scholars, dancers, filmmakers, theater performers and writers of the 20th and 21st centuries. Visual artists include Stuart Davis, Alexander Calder, Ellsworth Kelly, Georgia O’Keeffe, David Smith, Mark Rothko, Isamu Noguchi, Frank Stella, Joseph Cornell, Jasper Johns, Claes Oldenberg, Joan Mitchell, Robert Morris, Tony Smith, Robert Rauschenberg, Jackie Winsor, Philip Guston, Mary Miss and Jennifer Bartlett.


ALL PHOTOS © FRED WILSON, COURTESY PACE GALLERY.
The MusicUnitesUS program opens unique pathways to understanding and appreciation across today’s global community. For full residency schedule, visit musicunitesus.info.

Concert tickets: $20/$15/$5.

**CONCERT:** Saturday, November 16, 8 p.m.  
**Pre-concert talk, 7 p.m.**  
**Slosberg Music Center**

**RESIDENCY:** November 11-16

**WITH A MUSICAL TRADITION AS COMPLEX**

as its history and cultural values, it’s no accident that Korea has more than once been the focus of the MusicUnitesUS residency and world music series. From the elegant and refined music of the court to the intense, bold, folk-based p’ansori, this is a music of limitless expressive potential.

“There is a word I learned when I first started listening to the Korean epic song genre known as p’ansori: ‘han.’ While I don’t think I’ll ever fully understand ‘han,’ I believe it is a unique expression of deep and profound sadness,” says Judith Eissenberg, founder and artistic director of MusicUnitesUS. “To become a great p’ansori singer, to be able to express ‘han,’ the singer would spend years alone, living beside a waterfall, trying to sing over the momentous sound of the thundering currents — an impossible aspiration. Surviving austerity, exhaustion, loneliness and
physical pain, the p’ansori singer hoped to transform her experience into an expression that manages to include grief and suffering, but also courage, beauty and passion.”

The fall 2019 MusicUnitesUS residency will surely bring that expression to new and significant meanings. Artistic performance becomes ritual as musicians and composers in residence at Brandeis from November 11-16 remember and honor the “comfort women” who were forced into sexual slavery between 1932 and 1945 in occupied East Asia.

Returning to Brandeis to curate the residency is the Korean master musician known as gamin, who performed at Brandeis in spring 2017 with the international PAN Project. Gamin, a virtuoso of piri, saenghwang and taepyungso, has assembled a cohort of musicians whose expertise includes Western and traditional instruments such as the Japanese shakuhachi, the bamboo flute (once the province of the Fuke sect of Zen Buddhist monks); Chinese sheng; and the traditional Western string quartet. They will play contemporary works by composers including Theodore Wiprud, who writes for what he calls the shamanistic side of piri, describing the sound of the instrument as “earthy and otherworldly, so simple yet so rich,” capable of expressing meditation as well as ecstasy. Two new pieces, written by Korean composers Ki Young Kim and Yoon-Ji Lee, will be premiered. And a poignant and powerful video by Chang-Jin Lee will ask us to contemplate the experiences of comfort women survivors through a visual poetry based on words, images and expressive visual abstractions.

Gamin and the other guest artists will visit open classes across campus, engaging with topics in anthropology, gender and sexuality, Korean language, sociology, studio art, and arts and social transformation.

**RESIDENCY ARTISTS**

Residency curator **GAMIN**, who transforms the concert hall into “a place of deep enchantment, transcending time and space,” is a New York-based multidimensional artist performing across the genres of traditional Korean music, theater, collaborative projects and cross-cultural performances. A recognized master of gugak (traditional Korean music), she commissions and performs new music and is in high demand for working with young composers as they extend their own compositional capacities.

The “borderless musician” **KI YOUNG KIM** has moved in and out of genres and across international boundaries while collaborating with dancers, theater directors and visual artists. He is the founder of CMB 567 (Contemporary Music Band 567), a group of four composers and seven musicians dedicated to exploring the interaction among various contemporary Korean and other Asian music and art forms.

Composer **YOON-JI LEE** writes acoustic and electroacoustic music based on non-linear structure that juxtaposes disparate elements through the rapid transformation of different languages, noises, gestures, textures, harmonies and tone colors. Her chamber opera “Sunday Supper” for Western and traditional Korean ensembles was recently premiered at National Sawdust in Brooklyn. Lee is on the faculty of Berklee College of Music.

**CHANG-JIN LEE** is a Korean-born, New York-based visual artist. Since 2007 she has been making artwork that investigates the history of World War II-era sex slaves or “comfort women,” traveling throughout Asia to interview Korean, Chinese, Taiwanese, Indonesian, Filipino and Dutch “comfort women” survivors.

**ADAM ROBINSON** studies in the classical tradition of the Kinko school of shakuhachi with Ralph Samuelson in New York and with Tokumaru Jumei in Tokyo. To supplement his shakuhachi training, he studies Japanese ensemble music with acclaimed koto and shamisen player Sumie Kaneko. He currently performs with Columbia University’s Gagaku Ensemble as well as in diverse rock and jazz settings with his friends in Brooklyn.

The **LYDIAN STRING QUARTET**, on the Brandeis faculty since 1980, is known around the world for its performance of contemporary music and for collaborations that extend across musical traditions and into disciplines such as visual art and dance.
IMAGINING A MORE

by Gannit Ankori
Professor of Art History and Theory
ISAIAH M. WOODEN JOINS THE THEATER ARTS FACULTY

THIS FALL BRANDEIS WELCOMES assistant professor of theater arts Isaiah M. Wooden, a scholar, director and critic of modern and contemporary African American art, drama and performance. Wooden’s astute and informed understanding of critical cultural issues such as race, sexuality and protest through the lens of performance has earned him a stellar reputation in theaters and universities around the world.

Wooden has presented his research at national and international venues. He is currently the performance review editor of Theatre Journal and a contributing editor to PAJ: A Journal of Performance and Art, and has served on the executive board of the Black Theater Association.

As a director, Wooden has staged new and canonical works in the United States and abroad. Some favorite projects include “Argonautika” by Mary Zimmerman; “Big Love” by Charles L. Mee; and “Beyond My Circle,” the multidisciplinary performance project that he co-devised and presented at the National Theater in Kampala, Uganda.

Recent dramaturgy projects include the world premiere of “Les Deux Noirs: Notes on Notes of a Native Son” at Mosaic Theater Company in Washington, D.C.

He is currently at work on a monograph that explores the interplay of race and time in post-civil rights black expressive culture and is co-editing an anthology on playwright Tarell Alvin McCraney.

Wooden is an innovative, boundary-breaking artist-scholar — a perfect fit for Brandeis. The following conversation only made me more excited to welcome him as a colleague!
**GANNIT ANKORI:** I know we are thrilled to have you joining the faculty at Brandeis this fall — but what excites you about coming to campus?

**ISAIAH WOODEN:** I am incredibly excited to participate in a community of scholars, artists and thinkers who are committed to grappling with some of the most pressing questions of our time and imagining ways we might radically remake the world.

**GA:** Would you be interested in collaborating with the fine arts department, the film program or the Rose Art Museum on interdisciplinary projects?

**IW:** Absolutely! The opportunities for cross-campus collaborations are among the many things that excite me about Brandeis.

**GA:** You come from theater, but your writing about visual art and film is rigorous and powerful, too. What is the path that brought you to this interdisciplinary scholarship?

**IW:** It was not a straightforward path by any means. I did quite a bit of acting during my youth, but by the time I got to college, my passion for being onstage had waned. As such, I started cultivating other areas of interest. I developed a passion for politics and was planning to go to law school. I quickly found that I missed the camaraderie of making theater, so I decided to try my hand at directing. While cutting my teeth as a director, which often required doing extensive research, I realized that I wanted to engage theater both critically and creatively. When I explained this to a mentor, she suggested that I think about performance studies. The idea that anything could be studied as performance completely shifted my way of thinking and, indeed, opened up all these fresh possibilities.

I abandoned my law school plans and applied to graduate programs in theater and performance studies instead. It turned out to be one of my smartest decisions. Interdisciplinarity is essential to the field of performance studies, and it has likewise become essential to my work as a scholar-artist. Even as I explore a range of artistic mediums and genres — theater, film, live art, quotidian acts — in my scholarship, I always do so through the lens of performance.

**GA:** Much of your scholarship focuses on race and social justice and their manifestation in the arts. What draws you to the nexus between ethics and aesthetics?

**IW:** In part, because of the important role that art often plays in effecting change. Artists have no doubt been on the front lines of every movement for social transformation. My scholarship chiefly explores the ways that African American artists, in particular, deploy their creative practices to stage vital critiques and inspire fresh imaginings of a more just world. I am especially interested in the ways these artists activate the body in their work to refuse and upend dominant narratives and hegemonic norms.
GA: What courses will you be offering this year?

IW: In the fall, I will teach a course on black theater and performance that will consider the crucial role that the stage has played in shaping perceptions and understandings of race—blackness, in particular. My spring schedule isn’t set yet, but I hope to teach a course that explores global theatrical traditions and perhaps another one that examines documentary theater practices.

GA: What can you tell us about Isaiah Wooden that cannot be gleaned from your CV?

IW: I am a huge tennis fan. I don’t play much anymore, but I watch as much as I can. I’ve been to all of the Grand Slam tournaments. The Australian Open was definitely my favorite. Melbourne is a great city, and it really comes alive for the tournament. And I, like so many others, also have an unhealthy obsession with the musical “Hamilton.” To date, I’ve seen the show 10 times in various cities. It’s rare that I return to a show for multiple visits, but there’s just something special about experiencing that score live in community with others who enjoy it as much as I do.
“ROOT SHOCK” brings together three artists to respond to intersecting global challenges: the environmental crisis; human rights and domestic abuse; and the visibility of black feminine bodies.

The exhibition engages with research currently taking place at the Women’s Studies Research Center on the topic of cascading: a downward spiral in women’s lives caused by the convergence of economic, environmental and political forces. (See page 6 for artist lectures given in conjunction with the exhibition.)

In her exploration of the destruction caused by southern Louisiana’s extractive economies, New Orleans-based Hannah Chalew ’09 has created a durable drawing surface from sugar cane byproduct and discarded plastic waste on which she depicts a future landscape devoid of humans, surfacing the connections between petroleum, sugar cane and the environmental crisis.

Daniela Rivera, an associate professor of art at Wellesley College, merges specific moments in political history, the history of art and personal history to generate open-ended dialogue among the viewer, artist and subject. In “Root Shock,” Rivera responds specifically to human rights abuses in her native Chile during the dictatorship of the 1970s and ’80s. By way of a subtle architectural intervention in the Kniznick Gallery, she draws parallels between the disclosure of these violations in the 1990s and the perpetual invisibility of domestic abuse.

Corinne Spencer, a video and performance artist based in Brooklyn, stages black feminine bodies in fields, empty warehouses and other ambiguous locations. Working in a visual language that includes installation, projection and performance, Spencer creates stoic figures that operate in shifting states of tension between violence and desire, and the mythological and the mundane, remaining grounded through elasticity and strength.
ARTIST SPOTLIGHT: HANNAH CHALEW ’09

This summer, in the midst of preparing for her exhibition at Brandeis, New Orleans-based artist Hannah Chalew ’09 faced down tropical storm Barry. For Chalew, an artist who engages deeply with issues of climate change and whose studio relies on solar power, the storm was a significant threat. The storm passed, her studio and home escaped damage (this time), and Chalew sat down to talk with State of the Arts.

SUSAN METRICAN: What are some significant Brandeis experiences that resonate with you today?

HANNAH CHALEW: Professor Alfredo Gisholt gave me the great advice to “just make the artwork and the opportunities will follow.” His words have really helped me focus on my studio practice and not worry about how the work will be received or where it will be shown, and it has proven to be true. The opportunities have followed. I’ve exhibited around the country. Last year I was an emerging artist-in-residence at the Joan Mitchell Center in New Orleans. My work is in the collections of the City of New Orleans and the Ogden Museum of Southern Art and is included in two creative atlases by writer and activist Rebecca Solnit.

SM: What is your art community in New Orleans like?

HC: New Orleans has an amazing supportive community of artists. After Hurricane Katrina, a bunch of artist-run galleries have popped up, so there is a really robust non-commercial gallery scene where artists are pushing each other and not concerned with the market, which I find really invigorating and inspiring. I’ve also found a lot of camaraderie with many other mainly female artists who are making work about the environment.

SM: You’ve lived in New Orleans most of your life. How do you view the intersection of politics, environment and economy there? Is there a role for the arts in recognizing this intersection?

HC: I moved back to New Orleans in 2009, along with three of my closest Brandeis friends. From 2013 to 2017 I lived in Michigan, getting my MFA in painting at Cranbrook Academy of Art while my husband finished his training in emergency medicine. When we returned to New Orleans, I had to really reckon with what it means to live in a city below sea level in a time of global warming. I began to think critically about the relationship with my hometown and the oil and gas industry and the ever-increasing effects of climate change.

In Louisiana, the culture and economy are heavily tied up in the oil and gas industry. Growing up there, I took this for granted, as the petrochemical industry purposely makes itself seem like a normalized part of the landscape. But as I dug deeper into these relationships, I began to understand the relationship between the legacies of extractive industries on the Louisiana people and landscape, from the time of plantations to our current petrochemical age.

As an artist, I think it is my role to hold up a mirror to my community and reflect back these truths that are not always easy to see. I also think art has an important ability to move people and reach viewers on subjects where the facts might already be known. In Louisiana, where all these issues seem really entrenched and inextricable, I think art, along with other forms of activism, has the power to shift the paradigm and get people to think critically about the state of things and what shifts are needed for a more livable future for all of us.

Hannah Chalew
“ENTROPICAL FUTURES,” 2019
Found pipes, found electrical wire, bagasse, paper pulp, lime, oops paint, collected plastic litter, LED grow-lights, diffusers, “fertile rot” perfume, native and locally adapted Louisiana plants
TONI SHAPIRO-PHIM ON ARTS, CULTURE AND CONFLICT TRANSFORMATION

by Leigh Swigart
Director, Programs in International Justice and Society
International Center for Ethics, Justice and Public Life

DANCER, ANTHROPOLOGIST AND HUMAN RIGHTS PRACTITIONER TONI SHAPIRO-PHIM HAS JOINED THE FACULTY OF THE CREATIVITY, ARTS AND SOCIAL TRANSFORMATION (CAST) MINOR, INITIATED AND ADMINISTERED BY THE INTERNATIONAL CENTER FOR ETHICS, JUSTICE AND PUBLIC LIFE. SHE RECENTLY SAT DOWN WITH HER COLLEAGUE AND FELLOW ANTHROPOLOGIST LEIGH SWIGART TO DESCRIBE HER ENGAGEMENT IN THE FIELD OF HUMAN RIGHTS AND THE ARTS.

LEIGH SWIGART: How has dance shaped your life both personally and professionally?

TONI SHAPIRO-PHIM: I started dance lessons when I was 4 years old with a woman who had been with the Martha Graham Dance Company. I loved it, and I loved her. I admired so much about that teacher — how she lived her life as well as how she moved physically and otherwise through space. I continued studying dance for years, but not with the idea that I wanted to be a professional dancer.

Fast-forward many years, to when I worked in a refugee camp right after graduating from Oberlin College. This camp, on an island in Indonesia, had 10,000 people who had escaped from Vietnam, taking harrowing journeys by boat. I worked in an education program for adults who had already been selected for resettlement in the United States. There was another section of the island that I would visit sometimes where there were 300 Cambodians. The Vietnamese re-created aspects of home that mattered to them — poetry writing and wood carving, and they built little coffeehouses, whose style I later recognized when I visited Hanoi. But among the Cambodians, just those 300 who were survivors of the Khmer Rouge genocide, they were dancing and playing music; they either made instruments or they asked for instruments, which were flown in from a Cambodian refugee camp in Thailand, so they could teach their kids...
to dance and play music. And these were not professional artists or graduates of the School of Arts or anything. I was completely blown away by this, because they chose to re-create traditional dance and music as a way to be alive as a Cambodian person in this inhumane and vulnerable situation. Later, when I worked in a Cambodian refugee camp in Thailand, I saw thousands of people gathering to watch their fellow refugees dance and perform music on these makeshift stages. And when artillery shells would fall, they’d stop the show, look for their kids, jump in trenches; and when the shelling stopped, they’d come back and finish the performance. I felt that this was something to explore — the phenomenon of prioritizing performance in inhumane, violent and dangerous circumstances, when you don’t even know what your future is. So, I enrolled in a PhD program in anthropology at Cornell to study the practice of traditional Cambodian dance in the post-genocide era. The discipline of anthropology encourages deep listening, deep looking, feeling one’s surroundings and investing in relationships. Considering multiple aspects of movement practice — the “who, why, what, where, when” of anthropology — has made my study of dance richer.

LS: You have undertaken a variety of projects since then, many connected to folklore and performance. This includes your beautiful film, “Because of the War,” which features the Liberian Women’s Chorus of Philadelphia. What do you think the arts can do for people who find themselves in situations of conflict and extreme precarity?

TSP: The arts embrace the profound uncertainties entangled with the never-ending search for responses to cruelty, violence and suffering. Though strategies for addressing situations of persistent dehumanization may be fragile and multilayered, people the world over—on their own or collectively—have, through creative cultural expression, countered imposed narratives that strip away their very humanity, thereby reclaiming and validating their own and others’ dignity. When an art form or aesthetic engagement resonates deeply with people — individuals or groups who may harbor visible and invisible scars, feel isolated or broken, or who are filled with hatred, grief, fear or despair—there is a great potential to, among other things, acknowledge loss and sorrow, animate meaningful dialogue, shift perspectives, build community, engage conflict constructively—and spark the imagining of new possibilities.

LS: What do you look forward to as you take on your role as a CAST faculty member?

TSP: I’m really looking forward to getting to know the students engaged in the CAST minor. I’m so impressed that this minor exists at all. I want to learn what has been most fruitful for students thus far, what obstacles, if any, that they have come up against, and what they think might help nurture the program forward in constructive ways. I am also excited about continuing my work with the IMPACT program, initiated by Cindy Cohen, director of the Ethics Center’s Program in Peacebuilding and the Arts. We are just finishing up an 18-month planning project supported by the Andrew W. Mellon Foundation that looked at ways of supporting and advancing the people, institutions and networks that are engaged at the nexus of the arts, culture and conflict transformation.
FINE ARTS

Assistant professor **SONIA ALMEIDA** exhibited at the Liste Art Fair in Basel, Switzerland, and was honored, as part of the Pathfinders collaborative collective, by the Mauro Mattei Art Trust in Lisbon with its first acquisition prize. Closer to home, Almeida will exhibit work at Tufts University Art Galleries through Dec. 15, 2019.

Professor **GANNIT ANKORI** was part of the curatorial team that organized “Frida Kahlo: Appearances Can Be Deceiving” at the Brooklyn Museum of Art (a revision of the exhibition “Frida Kahlo: Making Her Self Up” at the Victoria and Albert Museum in London). With collaborator Circe Henestrosa, Ankori gave the opening curator’s lecture. She spoke on “Frida Kahlo and Religion: I have enjoyed being contradictory” at the Museum of Fine Arts, Boston (in conjunction with the exhibition “Frida Kahlo and Arte Popular”), and at a conference at the Tel Aviv Museum on the Israeli artist Larry Abramson to celebrate the publication of “The Painter Is a Spy,” a volume of texts by Abramson, which Ankori edited.

Supported by a Provost Research Award, **TORY FAIR**, associate professor of sculpture, connected with the artists who were part of the landmark 1996 Rose Art Museum exhibition “More Than Minimal: Feminism and Abstraction in the ’70s.” Her research informed an exhibition of new work at Drive-By Projects in Watertown, Massachusetts, and an artist talk in the VoCA Talks series in Boston. Fair is also an artist in residence this fall at RAIR Philly.

**ARIEL BASSON FREIBERG**, coordinator of the post-baccalaureate program in studio art, had a summer residency at MassMoCA and exhibited work at Gallery 178, Cornerstone Studios (New York).

Assistant professor **ALFREDO GISHOLT** exhibited this summer at Museo Morelense de Arte Contemporáneo in Cuernavaca, Mexico, and his paintings will be on view at the University of Maine Museum of Art through January 2020.


Art in America published reviews of the Taipei Biennial and of the work of Chen Chieh-jen by **PETER KALB**, Associate Professor of Contemporary Art on the Cynthia L. and Theodore S. Berenson Chair and Women’s, Gender and Sexuality Studies.

**SUSAN LICHTMAN**, the Charles Bloom Chair in the Arts of Design, was promoted to full professor. She exhibited her paintings at Steven Harvey Fine Arts Projects and First Street Gallery (New York); Tiger Strikes Asteroid (Philadelphia); Northeastern University; Art at New Oaks (Newton, Pennsylvania); the Attleboro Arts Museum (Massachusetts); and Buckingham, Browne and Nichols School (Cambridge, Massachusetts).

**CHARLES MCCLENDON**, the Sidney and Ellen Wien Professor in the History of Art and the new head of the Division of Creative Arts, was recognized with the Faculty Service Award at Commencement. His chapter titled “Religious Construction in Gaul in the Early Middle Ages” will be published this year in “The Cambridge History of Religious Architecture of the World: The Middle Ages” (Cambridge, UK: Cambridge University Press).

Professor **NANCY SCOTT** received a Theodore and Jane Norman Award for Faculty Research and Creative Projects and is researching “Georgia O’Keeffe, Education, and the Art of Philanthropy” as a Tyson Scholar at the Crystal Bridges Museum of American Art (Bentonville, Arkansas).
Assistant professor SHEIDA SOLEIMANI’s photography series “Medium of Exchange,” which satirizes the global oil industry, had showings this year at the Library Street Collective in Detroit and at the deCordova Museum in Lincoln, Massachusetts. She also had exhibitions at the Southern Utah Museum of Art, Andrew Rafacz (Chicago) and Savvy Contemporary (Berlin).

Associate professor JONATHAN UNGLAUB published “Guido Reni, Antonio Bruni, and a Poetics of Response” in a Festschrift for David Freedberg (London: Harvey Miller).

Associate professor of painting JOSEPH WARDWELL had a solo exhibition, “Everyone Has Moved Off to One Side,” at LaMontagne Gallery in Boston, and led Brandeis alumni on a trip to Tuscany.

Brandeis alumni traveled to Japan and South Korea with AIDA YUEN WONG, the Nathan Cummings and Robert B. and Beatrice C. Mayer Chair in Fine Arts, and professor of East Asian studies. Wong received a three-year award from the Theodore and Jane Norman Fund for Faculty Research and Creative Projects, and published “Analogy and the Structures of Art History in the Global Era” on a Social Sciences and Humanities Research Council of Canada grant, in collaboration with the University of Toronto.
THEATER ARTS

Assistant professor **CAMERON ANDERSON** designed productions at the Geffen Theater, New York; the Virginia Wimberly Theater, Boston; John F. Kennedy Center for the Performing Arts, Washington, D.C.; Opera Saratoga in New York; the Huntington Theatre Company in Boston; and South Coast Repertory in Costa Mesa, California.

The group exhibition “Let’s Face the Music,” organized by the Clark Center NYC, featured paintings by **SUSAN DIBBLE**, the Louis, Frances, and Jeffrey Sachar Professor of Creative Arts.

Reprising the Elliot Norton Award-winning production, associate professor **ADRIANNE KRSTANSKY** performed in “Tribes” by Nina Raine at the Kitchen Theatre Company in Ithaca, New York. The Independent Reviewers of New England honored Krstansky for outstanding solo performance in “Every Brilliant Thing” at Boston’s SpeakEasy Stage Company. She plays a principal role in the motion picture “American Woman,” starring Sienna Miller.

Associate professor **MARYA LOWRY** received a Faculty Forward Professional Development Grant and performed in two plays at Gamm Theatre, Warwick, Rhode Island: “Escaped Alone” by Caryl Churchill, and “Come and Go” by Samuel Beckett. Lowry was a presenter and workshop leader in voice and lamentation at Brown University and at the Roy Hart International Teacher Conference in France.

The Gloucester Stage Company, under the artistic direction of associate professor of the practice **ROBERT WALSH**, received eight nominations from the Independent Reviewers of New England for its 2018 season. Walsh directed “The 39 Steps” for GSC this summer and will play King Lear in the Actors Shakespeare Project production in October (Marya Lowry will also join the cast).

MUSIC

Professor of composition **YU-HUI CHANG** had premier performances of “Alter Ego” for solo cello, commissioned by the Walter W. Naumburg Foundation, written for cellist Lev Sivkov, the winner of the Naumburg 2015 International Cello Competition, and performed at Carnegie Hall. “Germinate” for flute/piccolo, bass clarinet, violin, cello, piano and percussion was commissioned by Boston Musica Viva for the ensemble’s 50th anniversary and performed at Longy School of Music. “Germinate” was also performed at this summer’s Composers Conference, held at Brandeis.

Irving Fine Professor of Music **ERIC CHASALOW**, dean of the Graduate School of Arts and Sciences, completed the new work “Ghost Songs,” for mezzo soprano, clarinet and piano, and had the premiere of “Buchla Pieces” at the SEAMUS 2019 Conference at Boston Conservatory. Chasalow was a summer 2019 resident at MacDowell Colony and performed around Boston with the Barbara Cassidy Band.

Associate professor **KAREN DESMOND** received a 2019 National Endowment for the Humanities Digital Humanities Advancement Grant for her project “Measuring Polyphony: An Online Music Editor for Late Medieval Polyphony.” During her sabbatical from Brandeis, Desmond was a visiting scholar at the Faculty of Music, University of Cambridge, and gave invited talks at the University of Heidelberg, the University of Cambridge and the Paris Observatory. Recent publications include two co-edited essay collections, one on the 14th-century composer Philippe de Vitry, and one on the 14th-century astronomer and music theorist Jean des Murs.
Assistant professor **ERIN GEE** brought her Mouthpiece series around the world, giving performances in the Archipel Festival, Geneva, Switzerland; Festival ME_MMIX, Palma de Mallorca; with the Seattle Modern Orchestra; and at the Rose Art Museum.

Walter W. Naumburg Professor of Composition **DAVID RAKOWSKI** had several premier performances. “Lee,” for 13 instruments, was commissioned by the Chicago Center for Contemporary Composition and performed by the Grossman Ensemble. “Dream Logic,” for six players, was commissioned and performed by New York New Music Ensemble and also performed by Collage New Music at Longy School of Music. Symphony No. 7 was commissioned and performed by the New England Philharmonic. “Eighters Gonna Eight” for two pianos and eight hands, commissioned by New Gallery Concert Series, will be performed this fall in Cambridge and at New York University.

**SARAH MEAD**, professor of the practice, recorded Pietro Vinci’s Sonetti Spirituali with the Nota Bene viol consort and five singers and a guest viol player. Mead’s score and parts for the sonetti, with accompanying notes, texts and translations, were published by PRB Productions. Mead also received a Provost Research Award to compare 16th-century written accounts of the emotional effects of the four principal musical modes with contemporary compositions exemplifying those modes.

**WELCOME**...

**RUTH ESTÉVEZ** has joined the Rose Art Museum as senior curator at large. Based in Los Angeles, Estévez was until recently the director at REDCAT, an interdisciplinary contemporary arts center in downtown Los Angeles, located inside the Walt Disney Concert Hall complex.

Musicologist **EMILY FREY** has joined the music department as an assistant professor. Her research interests include Russian and Soviet music; history of opera; music and literature; Russian cultural history of the “long” 19th century; music, politics and law; psychological realism; voice studies; music criticism; and operatic acting.

**TONI SHAPIRO-PHIM** is the new associate professor of creativity, the arts and social transformation and assistant director of the Program in Peacebuilding and the Arts. A dance ethnologist with a specialization in the performing arts of Southeast Asia, she has written extensively on the history and cultural context of dance around the world, particularly in relation to violence, migration, conflict resolution and gender concerns. Her recent work with the Liberian Women’s Chorus in Philadelphia has also allowed her to extend her knowledge to the contemporary African diaspora.

**GRACE TALUSAN**, author of “The Body Papers,” joins the English department as the Fannie Hurst Writer-in-Residence. A longtime instructor at Tufts University and at GrubStreet Writing Center, Talusan has been honored with the Women’s National Book Association’s Dorothy O’Connor Award.

The theater arts department welcomes assistant professor **ISAIAH WOODEN**, a director and dramaturge and a scholar of 20th- and 21st-century African American art, drama and performance. Wooden is currently at work on a monograph that explores the interplay of race and time in post-civil rights black expressive culture and is co-editing (with Sharrell D. Luckett and David Román) an anthology on playwright Tarell Alvin McCraney.

**LAUREN WOODS** joins the fine arts department as assistant professor of studio art. A multimedia artist whose hybrid media projects engage history while contemplating the socio-politics of the present, Woods creates ethno-fictive documents that investigate invisible dynamics in society. Her work has been exhibited throughout the United States and internationally, and she has been the recipient of grants and awards from numerous institutions, including the Tribeca Film Foundation, College Art Association, Alliance of Artists Communities and the San Francisco Foundation.
COMMENCEMENT

JON LANDAU ’68 — music executive, writer and visionary — received an honorary degree at the university’s 68th Commencement on May 19, 2019, and spoke at the Creative Arts diploma ceremony. “I believe art is life,” Landau told graduates and their families. “And without art, there is no life. So let’s all of us carry on — creating, seeking, searching and making art a part of our lives. It’s art that brings out the human in all of us.” Landau, head of the Rock and Roll Hall of Fame nominating committee and a collector of Renaissance, Baroque and French painting and sculpture, is a 2015 recipient of the Alumni Achievement Award and the creator and benefactor of the Jonathan Landau ’68 Endowed Scholarship, which is awarded to a major in the fine arts at Brandeis.

ALUMNI WEEKEND

DEBRA GRANIK ’85 received an Alumni Achievement Award at Alumni Weekend, May 31-June 2. While at Brandeis, Granik protested against U.S. involvement in Central America, advocated for women’s rights, and explored the relationship between filmmaking and activism by volunteering with the Women’s Video Collective. She developed a strong sense of social justice that came to inform her films, including the acclaimed “Winter’s Bone” and an upcoming adaptation of Barbara Ehrenreich’s book “Nickeled and Dimed.”

SONIA ALMEIDA
“Jelly Legs,” 2019
oil on plywood,
aluminum frame
48” x 32”
TORY FAIR
"Portable Archive," 2019
plywood, archival photographic prints, felt
7' x 7' x 2"
Through January 5, 2020 | Into Form: Selections From The Rose Collection, 1957-2018
Rose Art Museum

September 21, 2019–January 5, 2020 | Gordon Matta-Clark: Anarchitect
Rose Art Museum

September 9–27 | New Work From Home and Abroad | Goldman-Schwartz Art Studios

Through October 10 | Root Shock: Hannah Chalew, Daniela Rivera, Corinne Spencer | Kniznick Gallery, Women’s Studies Research Center, Epstein Building

October 24–November 10 | Juststarts Faculty/Staff Exhibition | Dreitzer Gallery, Spingold Theater Center

November 14, 2019–February 26, 2020 | Krautsourcing | Kniznick Gallery, Women’s Studies Research Center, Epstein Building

December 11, 2019–January 21, 2020 | Senior Midyear Exhibition | Dreitzer Gallery, Spingold Theater Center

September 18 | Afternoon Jazz With Bob Nieske and Billy Novick | Mandel Center for the Humanities Atrium

September 21 | Memoir Reading: Grace Talusan | Bethlehem Chapel

September 25 | Artist Lecture With Hannah Chalew ’09 and Reception | Women’s Studies Research Center, Epstein Building

October 18–20 | Love and Information | Laurie Theater, Spingold Theater Center

October 19 | Marilyn Nonken, Piano | Slosberg Music Center

October 22 | Poetry Reading: Toi Derricotte | Bethlehem Chapel

October 23 | Lydian String Quartet: Sneak Peek | Mandel Center for the Humanities Atrium

October 26 | Brandeis Family Weekend Faculty Showcase | Slosberg Music Center

October 26 | Lydian String Quartet | Slosberg Music Center

October 30 | Blue Heron Renaissance Choir | Berlin Chapel

November 7–10 | Oy! | Shapiro Campus Center Theater

November 8 | New Music Brandeis: Composers’ Collective | Slosberg Music Center

November 10 | Unaccompanied Bach Workshop Benefit with Daniel Stepner and Yehudi Wyner | Slosberg Music Center

November 13 | Music Unites Us Preview | Mandel Center for the Humanities Atrium

November 14 | Artist Lecture With S.E. Nash and Reception | Kniznick Gallery, Women’s Studies Research Center, Epstein Building

November 16 | Music Unites Us Presents From East Asia: Unforgotten Song | Slosberg Music Center

November 17 | Brandeis University Chorus and Chamber Singers | Slosberg Music Center

November 21–24 | Little Women | Shapiro Campus Center Theater

November 22–24 | We Are Proud to Present A Presentation About The Herero of Namibia | Laurie Theater, Spingold Theater Center

November 24 | Brandeis-Wellesley Orchestra | Slosberg Music Center

November 24 | Leonard Bernstein Fellowship Recital | Slosberg Music Center

December 6 | Undergraduate Composers’ Collective | Slosberg Music Center

December 6–7 | Boris’ Kitchen’s Fall Show | Shapiro Campus Center Theater

December 7 | Brandeis Jazz Ensemble | Slosberg Music Center

December 8 | Brandeis Early Music Ensemble | Slosberg Music Center

December 8 | Chamber Music Recital | Slosberg Music Center

December 8 | Ballet Club Presents: The Nutcracker | Shapiro Campus Center Theater

December 9 | Fafali: Music and Dance From Ghana | Slosberg Music Center

December 11 | Messiah Sing | Shapiro Campus Center Theater

December 14 | New Music Brandeis: Lydian String Quartet | Slosberg Music Center

Programs, artists and dates are subject to change. For updates and additional arts events, visit brandeis.edu/events/arts.
The arts are central to Brandeis’ commitment to global citizenship and social change. State of the Arts provides information about events and programs from the Division of Creative Arts and other initiatives at Brandeis.

STATE OF THE ARTS

FALL 2019

YOUR GUIDE TO THE ARTS AT BRANDEIS

E-LIST

Go to brandeis.edu/arts to sign up for Arts at Brandeis newsletter and get the biweekly email, which includes news and announcements, plus free and discount tickets to arts events across Greater Boston.

TICKETS

To buy tickets for events at Spingold Theater Center, Slosberg Music Center or Shapiro Campus Center Theater, visit brandeis.edu/tickets or call 781-736-3400. The Brandeis Tickets Office in the Shapiro Campus Center is open Monday-Friday, noon-6 p.m., and Saturday, noon-4 p.m. Any person requiring wheelchair or other accommodations should call Brandeis Tickets at 781-736-3400.

ROSE ART MUSEUM

Admission to the Rose Art Museum is free and open to the public Wednesday-Sunday, 11 a.m.-5 p.m. For more information, visit brandeis.edu/rose or call 781-736-3434.

Please note: If you plan to bring a group of more than 15, or any group that may require special attention, please contact Visitor Services Manager Robert Chester, rmchester@brandeis.edu or call 781-736-3442.

KNIZNICK GALLERY

The Kniznick Gallery is located in the Epstein Building and is free and open to the public Monday-Friday, 9 a.m.-5 p.m., and during WSRC and HBI events. For more information, visit brandeis.edu/wsrc or call 781-736-8102.

PARKING

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

For directions and a map of parking locations, go to the Brandeis home page and click on “visit.”

SUPPORT THE ARTS AT BRANDEIS

Brandeis University relies on the support of alumni and friends to educate the best students, maintain a world-class faculty, provide state-of-the-art performance and studio facilities, and offer dynamic extracurricular programming. Visit giving.brandeis.edu/arts.
STATE OF THE ARTS

Brandeis University
Division of Creative Arts
MS 092
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brandeis.edu/arts

THE MOODY STREET CIRCUS, LEONARD BERNSTEIN FESTIVAL OF THE CREATIVE ARTS (2019). PHOTOGRAPH BY NATASHA MOUSTACHE.