AS A LONGTIME FRANK CAPRA FAN, I’m a pushover for a story with a happy ending.

As you probably know, since 2009 Brandeis has been engaged in a process of revitalizing the Rose Art Museum. Replanting, if you will excuse the metaphor. This fall, following its record-breaking 50th anniversary celebration last year, the museum takes a significant step forward with the arrival of Christopher Bedford as the new Henry and Lois Foster Director of the Rose.

Chris rose to the top from an impressive field of international candidates during a yearlong search. The search committee, which I chaired, was dazzled by his charisma, energy and bold ideas. He spoke compellingly of art as “a threshold of invention, integrating the past and the future.”

His vision for the Rose promises a dynamic mix of innovative exhibitions, pioneering scholarship, and meaningful engagement with Brandeis faculty and students as well with as contemporary art-lovers across Greater Boston.

Born in Scotland, Chris moved with his family to London when he was 8. As a kid, he was active in crew and rugby and considered becoming a professional athlete. After his family moved to the U.S., Chris enrolled at Oberlin College, where he studied art history in what he calls “that rarely occupied space between the locker room and the art gallery.”

Chris felt a calling toward a museum career and set high standards for himself. “If you can’t throw better than other people, you shouldn’t be a quarterback,” he says. “If you can’t see things differently, you shouldn’t be a curator.”

Indeed, Chris sees dimensions to contemporary art that are richly layered and breathtakingly original. He seeks to answer the big, hard, delicious questions: Who are the most significant artists of our time? What comprises an avant-garde movement? What is the role of a university museum in our communities? In education? In our lives?

Following his years at the J. Paul Getty Museum and the Los Angeles County Museum of Art, Chris was named curator and later chief curator of exhibitions at Ohio State University’s Wexner Center for the Arts, where his list of accomplishments is rather astonishing. He received national attention for major exhibitions such as “Hard Targets,” an examination of sports and masculinity featuring work by an array of international artists from Andreas Gursky to Catherine Opie; solo presentations of work by prominent figures such as Elliott Hundley and Nathalie Djurberg; and the first retrospective of painter Mark Bradford, which was lauded by The New York Times during its visit to the Institute of Contemporary Art Boston. He has published extensively, including in Artforum and Art in America.

Chris is also a passionate educator who believes that interaction with students “advances my own ideas about art.”

A contemporary art museum, like a college campus, should embody risk and revolution – the pulse of the moment. Chris sees university museums as important leaders in today’s art world. Through his distinctive vision, I am confident that the Rose will reach new heights of prominence in art scholarship and as a vibrant, welcoming destination for exhibitions you can’t wait to see.

I suppose this is, in truth, not a happy ending. It’s the beginning of something extraordinary.

Join me in welcoming Chris Bedford to his new artistic home.

Chris Bedford’s vision for the Rose promises innovative exhibitions, pioneering scholarship and meaningful engagement.

Chris Bedford

Scott Edmiston
Director, Office of the Arts
**PROFESSIONAL CONCERTS**

The Brandeis Department of Music hosts an exceptional series of professional concerts each year featuring faculty and visiting artists. Unless otherwise noted, concerts are in Slosberg Music Center and tickets are $20; $15 for Brandeis community and seniors; $5 for students. Purchase tickets through Brandeis Tickets at 781-736-3400 or online at www.brandeis.edu/tickets.

**Brahms Three Sonatas for Piano and Violin**

Sunday, Sept. 23, 7 p.m.
World-renowned pianist Robert Levin joins the Lydian String Quartet’s Grammy-nominated violinist Daniel Stepner in a concert celebrating the beloved German composer. Levin, who has performed throughout the United States, Europe and Asia, will play a period piano by Johann Baptiste Streicher.

**Tribute to Irving Fine**

Sunday, Oct. 14, 3 p.m.
In honor of modernist composer Irving Fine (1914-62), founder of the School of Creative Arts, Neal Hampton conducts “Serious Song: A Lament for String Orchestra” (1955) and Notturno for Strings and Harp (1950-51) performed by members of the Lydian String Quartet and their colleagues. Composers Richard Wernick ‘55, Yehudi Wyner and Martin Boykan will share Fine memories. Free and open to the public.

**Early Music, Early Women**

Wednesday, Oct. 24, 12 p.m.
Mandel Center for the Humanities
Extraordinary period music by early women composers, performed by artist-scholars from the Women’s Studies Research Center: Amelia LeClair and Cappella Clausura, Dana Maiben, Vivian Montgomery, Laury Gutierrez and La Donna Musicale. Program includes works by Raffaella Aleotti, Sulpitia Cesis and others. Free and open to the public.

**KaffeeKonzert II with Robert Hill**

Sunday, Oct. 28, 11 a.m.
Savor three partitas by J.S. Bach, performed by internationally acclaimed harpsichordist Robert Hill, who has made numerous well-received recordings of Bach’s solo keyboard works. Complimentary coffee served at 10 a.m.

**The Barbara Cassidy Band:**

**Leaving Things the Way I Found Them**

Sunday, Nov. 4, 3 p.m.
Digging into the roots of the folk tradition, Barbara Cassidy, M.A. ’98, is joined by faculty members Eric Chasalow and Bob Nieske and guests Pesky J. Nixon, Dave Mattacks, Goody Goodrich and Peter Mulvey for an evening of Americana music with some jazz and pop covers to mix things up. Tickets are $40 and $20. Proceeds benefit the hunger relief work of Waltham Fields Community Farm.

**Lydian String Quartet**

**Wednesday, Nov. 14, 12 p.m.
Mandel Center for the Humanities Atrium**
The Lydians present an informal lunchtime preview of the Nov. 17 concert. Free and open to the public.

**Lydian String Quartet**

**Saturday, Nov. 17, 8 p.m. (preconcert lecture, 7 p.m.)
Brandeis’ favorite foursome performs Mozart’s Quartet in D minor, K. 421; “Aqua” by Harold Meltzer (commissioned by the Barlow Endowment for Music Composition at Brigham Young University); and Beethoven’s Quartet in A minor, Op. 132. Featuring Daniel Stepner and Judith Eisenberg (violins), Mary Ruth Ray (viola) and Joshua Gordon (cello).**

**EXPAND YOUR EXPERIENCE**

BRANDEIS.EDU/ARTS/EXTRAS
Music offers glorious pathways to social justice and coexistence in today’s global community. The MusicUnitesUS 2012-13 season brings to Brandeis residencies by world-renowned performers: in the fall, classical tango from Argentina, and in the spring, virtuoso musicians from Syria and Tunisia. Experience the history, cultural memories, and the heart and soul of a people through concerts, workshops and open classes on related topics. For a full residency schedule, visit go.brandeis.edu/MusicUnitesUS.

MusicUnitesUS concerts begin at 8 p.m. in Slosberg Music Center and are preceded by a free lecture at 7 p.m. Tickets are $20 general, $15 for Brandeis community ($5 off when purchased in advance) and $5 for students. Purchase tickets online at www.brandeis.edu/tickets, or call Brandeis Tickets: 781-736-3400.

The Pablo Ziegler Classical Tango Quartet Residency: Oct. 18-20
Concert: Saturday, Oct. 20, 8 p.m.
(preconcert talk, 7 p.m.)

Hailed by The New York Times as “the essence of the new tango,” the Pablo Ziegler Classical Tango Quartet intertwines the romantic classical music of Argentina with adventurous new jazz movements. Latin Grammy-winning pianist Ziegler, the preeminent living member of Astor Piazzolla’s groundbreaking tango ensemble, leads the group in haunting, rhythmic new compositions as well as dynamic works by tango legends. Featuring Hector Del Curto on bandoneon, Jisoo OK on cello and Pedro Giraudo on double bass. Special guest appearance by dancers Fernanda Ghi and Guillermo Merlo. Preconcert talk by Robert Farris Thompson, author of “Tango: The Art History of Love,” whose lecture style has been described as Jack Kerouac crossed with John Coltrane.

“There’s no question that Ziegler takes the tango to undreamed-of levels of sophistication and refinement.” — Chicago Tribune
“Tango is about the land, nostalgia and communication,” says Fernanda Ghi. “It is about two people moving as one to express that which is tragic, sensual and sometimes mischievous.”

What Makes TANGO Move?
To understand tango, says the cultural historian Robert Farris Thompson, you must consider it a “kaleidoscope of heritages seething and shifting.” Tango is not the glossy, smirking exhibition that inevitably makes an appearance in TV dance contests. Nor is it the florid metaphor for sexy danger employed by countless white film heroes from Rudolph Valentino to Al Pacino. Atop a rich foundation of ancient African roots and modern jazz influences, tango is constantly being reinvented by virtuoso musicians like Pablo Ziegler, in residence with his quartet at Brandeis this October.


Ziegler began his career as a piano prodigy who, after graduating from the Buenos Aires Music Conservatory at age 14, found his way to that city’s jazz scene and joined the great tango innovator Astor Piazzolla’s quintet in 1978. By that time, Piazzolla was two decades into his genre-busting experiments with instruments and meters, hugely influenced by Gerry Mulligan and other modern jazz masters. After Piazzolla’s retirement in 1989, Ziegler continued to groove his way into the vivid, elastic form known as nuevo tango, even deconstructing the tango chestnut “La Cumparsita,” wrote a New York Times critic in 2003, “in much the way that John Coltrane [reshaped] ‘My Favorite Things.’”

To understand what it takes to free “La Cumparsita” from rigid ideas of “pure” tango and to connect tango to jazz, one must know a little about three of the form’s many elements: habanera, milonga and arrastre. The basic tango rhythm known as habanera originated in sub-Saharan Central Africa and by the 1860s had migrated, via Cuba, to the seedy harbor-side nightclubs of Buenos Aires. There, the passionate barrio dancers elevated habanera to a competitive level, spawning a faster, syncopated rhythm called milonga, an African word meaning “argument” or “lines of dancers” in the Bantu languages. And finally, the black gauchos or cowboys on the Argentine pampas contributed an important rhythmic innovation known as arrastre, or drag. This drumroll-like filip slurs several bass notes off the beat and pushes each phrase forward. In short, arrastre makes tango move.

“Not all tangueros play arrastres,” Thompson notes, “yet contemporary performers like Pablo Ziegler, Nestor Marconi, and Pablo Aslan see arrastres as quintessential to tango.” Imagine the push and slide of the tango dancers’ feet; arrastre has the same effect and is essential in the tango orchestra, which has no congas or other drums. Consider “La Cumparsita,” the tango tune most embedded in popular culture. Why is it so popular? Because, says Thompson, the arrastres are so strong: “imperatives of action and energy.”

The basic position of the dance, too, originates in Central African tradition. Each partner bends forward from the torso, plants the feet flat on the ground, and most shocking to the early European and American audiences, juts out the rear end. When those Argentine nightclub dancers (often pairs of men or pairs of women) pressed their cheeks together and entwined their arms around each other’s shoulders, a revolution in dance erupted.

The revolution will continue when Pablo Ziegler brings to Brandeis three of the finest, most daring musicians on the global stage: Argentines Héctor Del Curto, named the country’s best young bandoneonist when he was just 17, and Pedro Giraudo on double bass, hailed by critics as one of the most creative jazz bandleaders on the scene today; and the young Korean cellist Jisoo OK, internationally recognized as a solo and chamber group performer. In addition to the concert, the musicians will take part in classes such as Culture and Social Change in Latin America, and guests Fernanda Ghi and Guillermo Merlo (former World Argentine Tango champions) will lead a dance workshop. All residency events are open to the public. For a complete schedule, visit go.brandeis.edu/MusicUnitesUS.

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BRANDEIS STUDENT CONCERTS

Brandeis’ outstanding student ensembles perform music ranging from classical to world music to contemporary jazz. All student concerts take place in Slosberg Music Center, unless otherwise noted, and are free and open to the public.

Fall Fest Concert: Brandeis-Wellesley Orchestra and University Chorus
Saturday, Oct. 13, 8 p.m.
The University Chorus, directed by James Olesen, performs Franz Schubert’s youthful and songful G Major Mass. The Brandeis-Wellesley Orchestra, conducted by Neal Hampton, performs Mendelssohn’s Violin Concerto in E minor featuring Rachel Levine ’14.

New Music Brandeis
Saturday, Oct. 27, and Saturday, Dec. 1, 8 p.m.
What’s new, now, next? Original work by award-winning young composers in our acclaimed graduate program.

Brandeis University Chorus and Chamber Choir
Sunday, Nov. 11, 3 p.m.
Two Brandeis choral ensembles demonstrate the versatility of the voice as instrument with Vivaldi’s great and beloved Gloria and an encore of Schubert’s G Major Mass. James Olesen, director.

Leonard Bernstein Fellows
Sunday, Dec. 2, 3 p.m.
Enjoy string chamber music performed by recipients of the Leonard Bernstein Fellowships.

Brandeis University Wind Ensemble: American Folk Tunes and Dances
Sunday, Dec. 2, 7 p.m.
You’ll be blown away by a spirited concert of music derived from folk tunes and dances from around the country. Thomas Souza, director.

Middle East Ensemble
Wednesday, Dec. 5, 12 p.m.
Mandel Center for the Humanities
Experience the mystical sounds of traditional Middle Eastern music under the direction of ethnomusicologist Ann Lucas.

Brandeis University Jazz Ensemble: Gerry Mulligan
Saturday, Dec. 8, 5 p.m.
A salute to the great jazz innovator Gerry Mulligan, whose music, said Dave Brubeck, is like “listening to the past, the present, and the future of jazz, all in one tune.” Bob Nieske, director.

Brandeis University Early Music Ensemble: A Light in the Darkness
Sunday, Dec. 9, 3 p.m.
Dedicated to the repertoires of 15th-, 16th- and 17th-century Europe, the EME offers music to illuminate the shortest days of the year. Sarah Mead, director.

Brandeis-Wellesley Orchestra
Sunday, Dec. 9, 7 p.m.
Delight to excerpts from Humperdinck’s opera “Hansel and Gretel,” featuring guest singers Marion Dry, Pamela Dellal and Andrea Matthews; Ravel’s “Daphnis et Chloé,” Suite No. 2; and Tchaikovsky’s 1812 Overture. Co-sponsored by the Wellesley College Russian Department. Neal Hampton, conductor.

Improv Collective
Tuesday, Dec. 11, 7 p.m.
Be the first to hear what’s happening: outrageous, unforgettable and unpredictable. Tom Hall, director.

Messiah Sing
Thursday, Dec. 13, 4 p.m.
The Brandeis-Wellesley Orchestra and University Chorus bring their musical expertise to a participatory holiday performance of Handel’s “Messiah” (scores are provided). The community brings the cheer to the Shapiro Campus Center Atrium.
The Rose Art Museum at Brandeis is among the premier university museums of modern and contemporary art in the country. Through its distinguished collection of mid-20th- through 21st-century art, cutting-edge exhibitions and dynamic programs, visitors can experience the great art, artists and ideas of our time. The Rose is free and open to the public Tuesday-Sunday, noon-5 p.m. Visit go.brandeis.edu/rose or call 781-736-3434.

On view Sept. 20-Dec. 9
Opening celebration: Thursday, Sept. 20, 5-8 p.m.

Dor Guez: 100 Steps to the Mediterranean
Lois Foster Gallery
Experience the compelling vision of one of Israel’s most respected young artists in his first major U.S. museum exhibition, a solo show of photographs and videos that explores the overlooked histories of the Christian Palestinian minority in the Middle East. Curated by Gannit Ankori, Professor of Fine Arts and Chair in Israeli Art, Fine Arts Department and Schusterman Center for Israel Studies, and Dabney Hailey, Director of Academic Programs.

Art at the Origin: The Early 1960s
Gerald S. and Sandra Fineberg Gallery and Lower Rose
On view through May 19, 2013

Bruce Conner: EVE-RAY-FOREVER (1965-2006)
Mildred S. Lee Gallery
On view through Dec. 9
Surrender to the hypnotic imagery in this 2006 video restoration of Conner’s fascinating film triptych created for his 1965 exhibition at the Rose: a chilling, sometimes amusing montage of the Cold War era and its sexual, commercial and militaristic associations. “Diabolically effective ... a bold innovation that looks sharper and more sophisticated than most of what came in its wake.” — The Boston Globe
100 STEPS TO THE
Dor Guez’s exhibition at the Rose explores history, memory and identity in contemporary Israel.

by GANNIT ANKORI AND DABNEY HAILEY

MEDITERRANEAN

This fall, the Rose Art Museum presents “100 Steps to the Mediterranean,” a solo exhibition of photographs and videos by award-winning artist Dor Guez. This will be the artist’s largest and most comprehensive exhibition to date, as well as his first major museum show in the United States.

Conceived for the Rose’s 4,000-square-foot Lois Foster Gallery, the exhibition explores the overlooked histories of the Christian Palestinian minority of Israel by tracing the memories and present experiences of three generations of the artist’s family, the Monayers. Guez interweaves his relatives’ stories with renderings of three sites in contemporary Israel that are central to their lives — the town of Lod, Ben Shemen Forest and the Mediterranean shore in Jaffa. The installation creates distinct environments for experiencing Guez’s work. He invites us to roam in a basilica-like space; to sit in small domestic enclosures; to peer closely at archival material; and to imagine ourselves in expansive outdoor sites, on the beach or in a forest. The scale of the photographs and projections ranges from intimate to monumental, the lighting from meditative to cinematic. The soundtracks are multilingual, transitioning back and forth between Hebrew and Arabic, with Greek and English interjections.

At the heart of the exhibition are four videos from the Monayer Family series, each of which is presented in a domestically scaled space. In these intimate settings, members of the family express their complex sense of belonging to, and being alienated from, Israeli society.
As the artist’s cousin Samira notes in the video (Sa)Mira (2009), which details her personal experience with racism, “I feel both this and that. As if … I don’t know. What does it mean to feel Israeli? And what does it mean to feel Arab? Can you enlighten me? I have no idea. What does it mean to feel Jewish?”

The exhibition’s meditation on such questions covers a range of issues: ideology and landscape, national and religious identity, testimony and memory, and the multifaceted ways photographs and videos can convey meaning — all to underscore profound human concerns about dignity and social justice. Replacing the polarized discourse that dominates identity politics today (East versus West; Arab versus Jew; Israeli versus Palestinian; them versus us), Guez helps us imagine alternative options of being. He does so not only through content but also through technique. He seamlessly combines disparate media and genres, from nocturnal landscapes to scanned family photographs, from epic light-box photographs to intensely personal documentary videos.

By elegantly integrating such varied forms of representation, he invites audiences to participate in different ways of seeing, and therefore, in different modes of knowing. This exhibition can deepen our understanding not only of the complexities of the Middle East today, but also of contemporary artmaking, and — hopefully — ourselves and the paradoxes and frictions within our own communities and landscapes. Guez considers dialogue about his art an essential and integral element of the work itself, and he actively fosters nuanced discussions vis-à-vis traumatic and painful chapters in the history of his family, his community, his country and his world — which is our world. One of Israel’s most respected young artists, Jerusalem-born Guez is gaining an international reputation. His work has been featured in the Tel Aviv Museum of Art, KW Institute for Contemporary Art in Berlin, the 12th Istanbul Biennale, Videobrasil in São Paolo, the Jewish Museum in New York, the third Moscow International Biennale and other prestigious venues.

“I feel both this and that. As if … I don’t know. What does it mean to feel Israeli? And what does it mean to feel Arab? Can you enlighten me? I have no idea. What does it mean to feel Jewish?”

And What Does it Mean to Feel Arab?

What Does It Mean to Feel Jewish?

Can You Enlighten Me?

I Have No Idea.
Peacebuilding Tours
Deepen your experience of “Dor Guez: 100 Steps to the Mediterranean” with a group tour hosted by Cynthia Cohen, director of the Brandeis Program in Peacebuilding and the Arts, and Farhat Agbaria, coexistence facilitator at Seeds of Peace in Maine and at the Jewish Arab Center for Peace in Givat Haviva. Visit the Rose website or call 781-736-3434 for dates and times.

Close Looking Series
Wednesdays, Oct. 10, Oct. 24 and Nov. 28, 3:30-5 p.m.
Engage in a series of interdisciplinary conversations about art, rare books and manuscripts. Tea and cookies are served. Spon- sored by the Mandel Center for the Humanities, the Rose Art Museum, and Library and Technology Services.

Artist’s Talk: Dor Guez
Tuesday, Oct. 29, 6 p.m.
Israeli artist Dor Guez will give a talk on the current Rose exhibition, “Dor Guez: 100 Steps to the Mediterranean.”

“Exposures: Photography and the Politics of Looking”
Wednesday, Oct. 31, 2-5 p.m
Join a panel of international artists and human rights activists for a discussion of the Dor Guez exhibition. Speakers include Catherine Cissé van den Muijsenbergh, director of the Institute for Historical Justice and Reconciliation, the Netherlands, and Dor Guez, with others.

Mary Ann Caws: “Looking After Surrealism: Objects, Parodies and Obsessions”
Tuesday, Nov. 13, 5 p.m.
Mary Ann Caws is an internationally respected scholar of surrealism. Her many publications include writings on modernist art and literature and translations of writers and poets such as André Breton and Tristan Tzara. Her books include “Robert Motherwell: What Art Holds”; “The Surrealist Look: An Erotics of Encounter”; and “Picasso’s Weeping Woman: The Life and Art of Dora Maar.” Co-sponsored by the Departments of Fine Arts, French Language and Literature, Comparative Literature, and Philosophy.

Fazal Sheikh
Wednesday, Oct. 3, 2 p.m.
In 1994, Sheikh was named by The New York Times as one of 30 artists most likely to change global culture over the next 30 years. His graceful photographs document people liv- ing in displaced and marginalized communities around the world. Sheikh’s work has exhibited at the Tate Modern, London; the Metropolitan Museum of Art, New York; and the Museum of Contemporary Art, Moscow. He is a 2005 MacArthur Fellow. His talk is co-sponsored by the Rose Art Museum, the Department of Fine Arts, and the International Center for Ethics, Justice, and Public Life.
BRANDEIS STUDENT EXHIBITIONS

The Brandeis Department of Fine Arts invites students to experience art as scholarship and as a process of creation. Student exhibitions are held in the Dreitzer Gallery in the Spingold Theater Center, unless otherwise noted. Opening receptions take place on the first day of each exhibition from 5-7 p.m. and are free and open to the public. Visit go.brandeis.edu/finearts.

Views from Home and Abroad
Through Oct. 28
In Goldman-Schwartz Art Center: Summer work by members of the Class of 2013, supported by the Brandeis Arts Council and the Remis Fund. In the Dreitzer Gallery, Spingold Theater Center: New work by postbaccalaureate students.

Inside the Studio: Senior Exhibition
Dreitzer Gallery, Spingold Theater Center
Enjoy the fall semester’s work in painting, drawing, sculpture and printmaking.

ART IN DIALOGUE

The Brandeis Department of Fine Arts hosts an exceptional lecture series in art history and contemporary art. Art in Dialogue offers lectures by prominent and emerging artists, scholars, museum professionals and art critics. Broaden and deepen your understanding of international art movements, from the past to the present, from a range of perspectives. Each one-hour lecture is followed by a Q&A and a reception. Recent speakers have included artists Shimon Attie and James Rosenquist, Pulitzer Prize-winning critic Sebastian Smee, renowned medievalist Julian Gardner, Yale University Art Gallery director Jock Reynolds and Museum of Modern Art curator emeritus John Elderfield. For more information, visit: www.brandeis.edu/departments/finearts. Free and open to the public.
PORTRAIT

Deb Todd Wheeler
Deb Todd Wheeler, an award-winning kinetic sculptor, photographer, inventor and media/installation artist, is a visiting faculty member in studio art for 2012-13. Her category-defying work explores the intersection of technology and human interaction and their impact on the natural world. The Boston Globe and the Boston Phoenix hailed Wheeler’s work as among the best of 2010, and she has been recognized with the Best Solo Exhibition and Best New Media awards from the New England Journal of Aesthetic Research. In addition to teaching sculpture and 3-D design, Wheeler will create a large-scale, site-specific sculpture for the Brandeis campus. Her residency is sponsored by a gift from Eric Green, P’05, P’07, and family.

Helene Aylon
Wednesday, Oct. 10, 7:30-9 p.m.
Rose Art Museum
Meet the pioneering installation artist Helène Aylon and celebrate the publication of her autobiography, “Whatever Is Contained Must Be Released,” a chronicle of her journey from an Orthodox Jewish girlhood to life as a feminist artist. Aylon will read from her book, present a retrospective slideshow, and discuss the intersection of Jewish identity and art. Sponsored by the Hadassah-Brandeis Institute.

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. For more information, call 781-736-8102 or visit www.brandeis.edu/wsrc.

Embedded Legacies:
Lydia Kann Nettler
Oct. 1-Dec. 18
Opening reception
Thursday, Oct. 4, 5-7:30 p.m.
Visit a forest of ideas and emotions — dreamlike, beguiling and foreboding. Lydia Kann Nettler is a published author of fiction and a visual artist, based in Northampton, Mass., who has exhibited widely in New England, including shows at the Boston Center for the Arts, Smith College and Brown University. At the WSRC, she will construct a site-specific installation of paper trees collaged with texts embedded in trunks and branches that explore mother-daughter relationships and the legacy of being the child of a Holocaust survivor. Tree to paper to story to tree completes a natural cycle of life and creativity that will delight and astonish you.
BRANDEIS THEATER COMPANY

The Brandeis Theater Company (BTC) is a collaborative home to students, guest artists, faculty and staff in the Department of Theater Arts. Performances are held in the Spingold Theater Center. For the full BTC season, visit go.brandeis.edu/btc. Purchase tickets at Brandeis Tickets at 781-736-3400 or online at www.brandeis.edu/tickets.

ESCAPE FROM HAPPINESS

By George F. Walker
Directed by Doug Lockwood
Oct. 18-21

What if Quentin Tarantino directed a Sam Shepard play? In this dark comedy, an outrageously dysfunctional family battles drugs, random acts of violence, hostages, arson, police corruption and (dis)organized crime in their own home. “Fasten your seat belts for Walker’s impolite and raucous play ... an affront to the equilibrium [with] stinging funny lines and a fresh point of view.” — The New York Times. Tickets are $20/$15/$5.

By Tennessee Williams
Directed by Paula Plum
Nov. 29-Dec. 2

During the twilight of the Great Depression, a faded southern belle dreams of finding romance for her desperately shy daughter while her writer son longs for freedom and artistic escape. An autobiographical classic by one of America’s greatest playwrights about the power of memory, the allure of illusion and the fragility of love. Tickets are $10/$5.

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a king of infinite space — Hamlet in a nutshell

Created by Marya Lowry, guest artist Kate Kohler Amory, and the M.F.A. actors
Nov. 16-18

This innovative encounter with Shakespeare’s melancholy Dane incorporates verse, dance, martial arts, sound and song. The actor-creators boldly re-imagine the timeless tragedy from the inside out, devising an original theatrical experience that offers new perspectives on what it means to be, or not. Free and open to the public.
STUDENT THEATER CLUBS

Brandeis students get into the act with the all-student-produced season of the Undergraduate Theater Collective (UTC). UTC productions are in the Shapiro Campus Center Theater unless otherwise noted. Tickets are available through Brandeis Tickets at 781-736-3400 and online at www.brandeis.edu/tickets. For updated information on UTC productions, visit brandeisutc.weebly.com.

Into the Woods
Oct. 11-13
Stephen Sondheim’s Tony Award-winning musical, mixing childhood fairy tales and adult realities, performed outdoors in the woods near campus. Produced by Freeplay Theatre Cooperative. Free and open to the public. E-mail freeplaytheatre@gmail.com for location and starting times.

Or,
Oct. 11-14
In 17th-century England, Aphra Behn is a playwright, a spy and the mistress of King Charles II. Can a working girl have it all? Liz Duffy Adams’ 2009 ribald comedy, inspired by a true story, produced by Brandeis Players.

Metamorphoses
Oct. 25-28
Adapted by Mary Zimmerman from the classical Ovid poem, this series of theatrical vignettes depicts myths of transformation and transcendence. Produced by Brandeis Ensemble Theater.

Macbeth
Nov. 1-4
Shakespeare’s majestic tale of ambition and murder, sound and fury, toil and trouble. Produced by Hold Thy Peace. Free and open to the public.

Bat Boy: The Musical
Nov. 8-11
The hit rock musical about a famously fanged freak who is rescued from a cave and attempts to find true love and acceptance in suburban America. Produced by Tympanium Euphorium.

Rumors
Nov. 15-18
In this hilarious door-slamming farce by Neil Simon, six couples endure a madcap dinner party with a missing hostess, a suicidal host and gossip for the entree. Produced by Hillel Theater Group.

13th Annual Sketch Comedy Festival
Nov. 30-Dec. 1
Professional and collegiate comedy troupes join Brandeis’ own Boris’ Kitchen in an attempt to provide as much entertainment as possible without getting arrested. Mature audiences.

Arts, Culture and Performance Clubs
Brandeis is home to more than 60 arts and culture clubs and over 30 performing arts clubs, including a cappella groups, sketch comedy and dance troupes, and music ensembles. Through the Intercultural Center, students of international backgrounds present performances that celebrate their diverse cultural traditions. For more information, visit my.brandeis.edu/clubs.
What inspired this new vision of “Hamlet”?
Both my personal interest in the process of devising original theater and my experience that self-generated, collaborative work is enormously empowering for actors. This fall the M.F.A. acting students focus on “traditional” approaches to playing Shakespeare, such as verse, scansion, rhetoric, script analysis, scene study and the body-voice connection. The opportunity to offer them — and audiences — a completely new and different approach to this well-known play and playwright seemed like a gift from the gods.
What is devised theater?
In devised theater, the script originates from collaborative, usually improvisatory, work by a group of people. The time a devised piece presents itself to the public, it has developed into a fixed form. In this case, for example, rehearsal will focus on actor-created “moments” incorporating movement, lights, music and sound inspired by the characters, themes, relationships, scenes and story in “Hamlet.” The entire play is our playground. Beautifully, the actors have great latitude in interpreting and bringing life to the story. They are full collaborators with the directors as creators of the piece. And I am thrilled to work with Kate Kohler Amory, who was a guest artist at Brandeis last fall.

Where does the title come from?
It’s taken from “Hamlet,” Act 2, Scene 2. Hamlet says, “O God, I could be bounded in a nutshell, and count myself a king of infinite space — were it not that I have bad dreams.” So much to mine in that one statement alone.

Some consider “Hamlet” the greatest play ever written.
I suspect that the existential strains running through “Hamlet” set it apart from much of the canon and hold considerable appeal for many actors, regardless of age. I’m curious to discover with this cast how deeply they respond to the pain of alienation that reverberates throughout the play. People with fragmented souls straining to find identity, meaning and purpose, power and place in the world, “Hamlet” invites us to probe these questions in a way that is deeply personal.

“The fragmented souls in ‘Hamlet’ invite us to probe questions of identity in a way that is deeply personal.”

In what ways does “Hamlet” resonate with us today?
For this group of actors, those same themes are ever-present. I think that living in a world of constant surveillance, however subtle, highlights the parental and friend-on-friend spying in “Hamlet.” For example, one of the actors mentioned that she was intrigued by the images of secrecy in the play, and I encouraged her to follow that curiosity in her research. I’ll learn more when the actors bring to rehearsal their ideas and first strong impressions of the play. Much of our devising will develop from what they find personally and artistically compelling.

During your distinguished career, you have performed many of Shakespeare’s greatest roles. Do you have a favorite?
I loved both times I played Gertrude in “Hamlet.” Hermione in “A Winter’s Tale” and Olivia in “Twelfth Night” were perfection. And playing the evil Queen and Belaria in a seven-actor “Cymbeline” was a high point. The Duke of Buckingham in “Richard II” was huge fun! Among my nonclassical roles, Birdie in Lillian Hellman’s “The Little Foxes” and Madame Ranevskaya in Chekhov’s “The Cherry Orchard” were both glorious and deeply meaningful to me.

How would you characterize the current M.F.A. acting company?
They could all be exciting Hamlets in their own right — the men and women! Also, they are smart, funny, curious, very imaginative and willing to take risks. They are physically and vocally extremely capable; I’m eager for them to explore their craft in original ways.

To be or not to be?
Whatever will be, will be …
Faculty

Designer Cameron Anderson has joined the Theater Arts faculty. Cameron has designed extensively for opera and theater in the United States, Europe and South America. She recently designed “Simon Boccanegra” at the Teatro Colón in Buenos Aires and “West Side Story” in Norway. Her design for “A Midsummer Night’s Dream” at South Coast Rep (below) was nominated for a Los Angeles Drama Critics Circle Award.

Associate Professor of Music and East Asian Studies Yu-Hui Chang, Ph.D.’01, conducted the world premiere of John Harbison’s “Songs America Loves to Sing” at the Beijing Modern Music Festival, where her composition “Binge Delirium” was also performed.

The first Lydian String Quartet Commission Prize went to acclaimed composer Kurt Rohde of San Francisco, who was chosen from 430 international composers. The $15,000 prize was established by Brandeis professor emeritus Martin Cohn and his wife, Marjorie. Rohde will compose a large-scale work to be premiered by the Lydians in 2013.

The feature-length film “Acting Together on the World Stage,” a project of the Program in Peacebuilding and the Arts, directed by Cynthia Cohen, was screened this year in more than 15 countries and was honored by the video industry with a Telly Award. The two-volume anthology that accompanies the film is being used in classrooms in Israel, Australia, England and the United States.

Associate Professor of Fine Arts and East Asian Studies Aida Wong’s new book, “Visualizing Beauty: Gender and Ideology in Modern East Asia,” was published by Hong Kong University Press.
**Alumni**

President Fred Lawrence named George Wachter '73 as chair of the Rose Art Museum’s Board of Overseers. Wachter is chairman of Sotheby’s North and South America, and co-chairman of Old Master Paintings Worldwide.

Cathy Morris Chernoff ’74 is among the producers of two recent Broadway shows: “Chinglish” by David Henry Hwang and the revival of “Evita” starring Ricky Martin, Elena Roger and Michael Cerveris.

Last semester, alumni on the Brandeis Arts Council sponsored an impressive lecture series by artists, critics and curators, including John Elderfield, chief curator emeritus of MoMA, who spoke about his recent Willem de Kooning exhibition. Council member Rosina Rubin ’76 also created the Anna Walinska Prize for outstanding student work in the Festival of the Creative Arts.

Steve Mackey, Ph.D. ’85, professor of music at Princeton University, won a 2012 Grammy Award for best small ensemble performance and was nominated for best contemporary classical composition.

In December 2011, Gary Tinterow ’76, the longtime curator of 19th-century, modern and contemporary art at the Metropolitan Museum of Art in New York, was named director of the Museum of Fine Arts, Houston.

Last spring, Michael Carnow ’07 directed one of the 10 new plays in the premiere of “Deliver Us From Nowhere,” inspired by Bruce Springsteen’s seminal album “Nebraska,” at Chicago’s Tympanic Theatre.

Kimerly Rorschach ’78, founding director of the Nasher Museum at Duke University, is the new director of the Seattle Art Museum.
Free Ticket Offers, E-mails, and Facebook
Join the Arts at Brandeis E-List to receive invitations to plays, concerts and exhibitions at Brandeis, as well as free and discount tickets to arts events across Greater Boston. Visit go.brandeis.edu/arts. Get even more up-to-the-minute news on the Arts at Brandeis Facebook page and Twitter feed.

Arts at Brandeis Calendar Online
Visit our online calendar for comprehensive event listings, including film, dance, lectures and arts symposia: brandeis.edu/arts/calendar.

Online Extras
For interviews, additional images, audio files and other extras, plus back issues of State of the Arts, visit brandeis.edu/arts/office.

Purchasing Theater and Concert Tickets
To buy tickets for events at the Spingold Theater Center, Slosberg Music Center or Shapiro Campus Center Theater, visit brandeis.edu/tickets, call 781-736-3400, or stop by the Brandeis Tickets office in the Shapiro Campus Center, Monday-Friday, noon-6 p.m., or Saturday, noon-4 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 wheelchair or other 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 or call 781-736-3434.

Visiting the Kniznick Gallery
Admission is free. The Kniznick Gallery at the Women’s Studies Research Center is open Monday-Friday, 9 a.m.-5 p.m. For more information, visit go.brandeis.edu/wsrc or call 781-736-8102.

Supporting the Arts
To keep the arts at Brandeis accessible, 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 Office of the Arts. Please show your support by making a donation online at brandeis.edu/arts.

Parking
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 Lot (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. For directions to Brandeis University, call 781-736-4660 or visit www.brandeis.edu.
### Calendar Highlights

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
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<tr>
<td>Sept. 20, 5 p.m.</td>
<td>Opening Celebration: “Dor Guez: 100 Steps to the Mediterranean”</td>
<td>Rose Art Museum</td>
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<td>Through Oct. 28</td>
<td>Views from Home and Abroad</td>
<td>Dreitzer Gallery, Spingold Theater Center and Goldman-Schwartz Art Center</td>
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<td>Sept. 23, 7 p.m.</td>
<td>Brahms Three Sonatas for Piano and Violin</td>
<td>Slosberg Music Center</td>
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<td>Oct. 1-Dec. 18</td>
<td>“Embedded Legacies” Exhibition</td>
<td>Women’s Studies Research Center</td>
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<td>Oct. 3, 2 p.m.</td>
<td>Artist’s Talk: Fazal Sheikh</td>
<td>Rose Art Museum</td>
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<tr>
<td>Oct. 10, 7:30 p.m.</td>
<td>Artist’s Talk: Hélène Aylon</td>
<td>Rose Art Museum</td>
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<tr>
<td>Oct. 11-13, 8 p.m.</td>
<td>Into the Woods</td>
<td>E-mail <a href="mailto:freeplaytheatre@gmail.com">freeplaytheatre@gmail.com</a> for location</td>
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<tr>
<td>Oct. 11-14</td>
<td>Or,</td>
<td>Shapiro Campus Center Theater</td>
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<tr>
<td>Oct. 13, 8 p.m.</td>
<td>Brandeis-Wellesley Orchestra and University Chorus</td>
<td>Slosberg Music Center</td>
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<td>Oct. 14, 3 p.m.</td>
<td>Tribute to Irving Fine</td>
<td>Slosberg Music Center</td>
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<tr>
<td>Oct. 18-21</td>
<td>Escape from Happiness</td>
<td>Spingold Theater Center</td>
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<td>Oct. 20, 8 p.m.</td>
<td>World Music: Classical Tango</td>
<td>Slosberg Music Center</td>
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<td>Oct. 24, 12 p.m.</td>
<td>Music from the Women’s Studies Research Center</td>
<td>Mandel Center for the Humanities</td>
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<td>Oct. 25-28</td>
<td>Metamorphoses</td>
<td>Shapiro Campus Center Theater</td>
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<td>Oct. 27, 8 p.m.</td>
<td>New Music Brandeis</td>
<td>Slosberg Music Center</td>
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<td>Oct. 28, 11 a.m.</td>
<td>Kaffekonzert II with Robert Hill</td>
<td>Slosberg Music Center</td>
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<td>Oct. 29, 6 p.m.</td>
<td>Artist’s Talk: Dor Guez</td>
<td>Rose Art Museum</td>
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<tr>
<td>Oct. 31, 2 p.m.</td>
<td>Panel Discussion: Dor Guez</td>
<td>Rose Art Museum</td>
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<tr>
<td>Nov. 1-20</td>
<td>JustArts Faculty and Staff Exhibition</td>
<td>Dreitzer Gallery, Spingold Theater Center</td>
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<td>Nov. 1-4</td>
<td>Macbeth</td>
<td>Shapiro Campus Center Theater</td>
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<td>Nov. 4, 3 p.m.</td>
<td>The Barbara Cassidy Band</td>
<td>Slosberg Music Center</td>
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<td>Nov. 8-11</td>
<td>Bat Boy</td>
<td>Shapiro Campus Center Theater</td>
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<tr>
<td>Nov. 11, 3 p.m.</td>
<td>Brandeis University Chorus and Chamber Choir</td>
<td>Slosberg Music Center</td>
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<td>Nov. 13, 5 p.m.</td>
<td>Mary Ann Caws: Looking After Surrealism</td>
<td>Rose Art Museum</td>
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<td>Nov. 14, 12 p.m.</td>
<td>Lydian String Quartet</td>
<td>Mandel Center for the Humanities</td>
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<td>Nov. 15-18</td>
<td>Rumors</td>
<td>Shapiro Campus Center Theater</td>
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<td>Nov. 16-18</td>
<td>a king of infinite space —— HAMLET in a nutshell</td>
<td>Spingold Theater Center</td>
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<td>Nov. 17, 8 p.m.</td>
<td>Lydian String Quartet</td>
<td>Slosberg Music Center</td>
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<td>Nov. 29-Dec. 2</td>
<td>The Glass Menagerie</td>
<td>Spingold Theater Center</td>
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<td>Nov. 30-Dec. 1</td>
<td>Sketch Comedy Festival</td>
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<td>Dec. 1, 8 p.m.</td>
<td>New Music Brandeis</td>
<td>Slosberg Music Center</td>
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<td>Dec. 2, 3 p.m.</td>
<td>Leonard Bernstein Fellows Concert</td>
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<td>Dec. 2, 7 p.m.</td>
<td>Brandeis University Wind Ensemble</td>
<td>Slosberg Music Center</td>
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<td>Dec. 5, 12 p.m.</td>
<td>Middle East Ensemble</td>
<td>Mandel Center for the Humanities</td>
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<td>Dec. 6, 5 p.m.</td>
<td>Brandeis University Jazz Ensemble</td>
<td>Slosberg Music Center</td>
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<tr>
<td>Dec. 9, 3 p.m.</td>
<td>Brandeis University Early Music Ensemble</td>
<td>Slosberg Music Center</td>
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<td>Dec. 9, 7 p.m.</td>
<td>Brandeis-Wellesley Orchestra</td>
<td>Slosberg Music Center</td>
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<td>Dec. 11, 7 p.m.</td>
<td>Brandeis University Improv Collective</td>
<td>Slosberg Music Center</td>
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<tr>
<td>Dec. 12-Jan. 28</td>
<td>Inside the Studio: Senior Exhibition</td>
<td>Dreitzer Gallery, Spingold Theater Center</td>
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<tr>
<td>Dec. 13, 4 p.m.</td>
<td>Handel’s “Messiah” Community Sing</td>
<td>Shapiro Campus Center</td>
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Fernanda Ghi and Guillermo Merlo will open the Pablo Ziegler Quartet performance on Oct. 20.