FROM A WINDOW

If you’ve ever taken a tour of the Brandeis campus, you’ve probably heard the tour guide say that Slosberg Music Center’s 88 windows represent the 88 keys of the piano.

This fun fact is not exactly true, but let’s move on to the 14 windows that you see as you enter the campus, each of which now bears a magnificent portrait. These larger-than-life images are of students and faculty members from the Brandeis Department of Music, shot by university photographer Mike Lovett in 2019.

Violinist Andrea Segar’s portrait appears on the cover of Visions: Ingrid Schorr, and another of which now bears a magnificent portrait. These larger-than-life images are of students and faculty members from the Brandeis Department of Music, shot by university photographer Mike Lovett in 2019.

As vibrant as the photographs are, it’s odd to see our colleagues and students holding a pose in stillness. As real-life scholars and musicians, they are dynamos.

Members of the Lydian String Quartet and professors of the practice of music — Mark Berger, Judith Eissenberg, Joshua Gordon and Andrea Segar — are creating new musical knowledge through their collaboration with Daniel Perlman’s Fundamentals of Environmental Challenges class. They’ll incorporate students’ field recordings into their concert on April 25, which is dedicated to nature and our place in it in a time of environmental crisis.

With his Second Quartet, which will have its premiere at the Rose Art Museum in March, performed by the Lydian String Quartet, Eric Chasalow, the Irving G. Fine Professor of Music and dean of the Graduate School of Arts and Sciences, draws on a history of experimentation at the museum and the pioneering precedent of performances by John Cage and Alvin Lucier.

Professor Yu-Hui Chang’s compositions have been performed on four continents to great acclaim. In May, the Boston Modern Orchestra Project will present the world premiere of Chang’s “Hawking Radiation” at Jordan Hall. Our ensemble directors, also members of the faculty, are represented by Bob Niehaus, well known throughout Boston as a bassist, composer and bandleader, and by conductor and composer Neal Hampton, who not only founded the Brandeis-Wellesley Orchestra but also conducts the Boston University Symphony Orchestra and the Plymouth Philharmonic.

Associate Professor Karen Desmond advances our understanding of medieval music and its intellectual context through the use of digital technology and theoretical models from other disciplines and other times. She recently received one of the highest honors in her field, from the American Musicological Society, for her book, “Music and the modern,” 1900-1950.”

Whether students enter Slosberg to take a course in music history, theory, composition or performance, they experience music as a process of creation and performance. Our portraits include one of Henri Choi ’22, who has performed with the Brandeis Chamber Singers in Vienna and Prague, and another of biochemistry major Agnele Sowa ’20, one of the student leaders of Falal, the Ghanaian music and dance ensemble.

As for the significance of the 88 windows? The number is just a coincidence. A 1963 addition to architect Max Abramowitz’s 1957 structure brought the total number to 88. (Nor was the Spingold state of the arts...)

Ingrid Schorr
Director of Arts Engagement

STATE OF THE ARTS
Winter/Spring 2020
Volume 16 | Number 2

STATE OF THE ARTS is published twice a year by the Brandeis Division of Creative Arts.

Charles McClendon
Sandy and Ellyn Wise Professor in the History of Art | Head of the Division of Creative Arts

Dorothy L. Hodgson
Dean of Arts and Sciences

INGRID SCHORR

EDITORS
Ingrid Schorr

DESIGN AND PRODUCTION
Jessica Terrey, graphic design
Jessica Quirk, production
Integrated Design, Office of Communications

PHOTOGRAPHY
Mike Lovett

COPY EDITOR
Susan Pastrnak

CONTRIBUTORS
Garrett Ancori
Elizabeth Bradfield
Ash Friedman ’22
Christine Kahn
Abigail Klingholz
Kate McNible
Susan McIneran
Ingrid V. Pakman
Benjamin Paulding
Deborah Rosenstein
Katie Sumi

CORRESPONDENCE
Brandeis University
Division of Creative Arts
415 South Street, MS 092
Waltham, MA 02453-2728
brandeis.edu/arts

COVER
Andrea Segar, Lydian String Quartet, photographed by Mike Lovett, 2019.

Office of Communications © Brandeis University 2020 L055
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.

SATURDAY, JANUARY 25, 8 PM
GORDON AND HODGKINSON DUO
Joshua Gordon (Lydian String Quartet), cello, and Randall Hodgkinson, piano.
Tickets: $20/15/5.

WEDNESDAY, FEBRUARY 12, NOON
MUSIC AT MANDEL: BRANDEIS CHAMBER SINGERS
Mandel Center for the Humanities Atrium
Enjoy a free noontime concert by the Brandeis Chamber Singers, followed by a light lunch. Robert Duff, director. Presented by the Brandeis Department of Music and the Mandel Center for the Humanities.

SATURDAY, FEBRUARY 29, 8 PM
NEW MUSIC BRANDEIS: DEPARTURE DUO
The acclaimed Boston-based soprano and double bass duo of Nina Guo and Edward Kass perform graduate student compositions.

WEDNESDAY, MARCH 4, NOON
MUSIC AT MANDEL: MUSIC UNITES US PREVIEW
Mandel Center for the Humanities Atrium
Enjoy a free preview of Betsayda Machado’s March 7 concert, followed by a light lunch. Benjamin Paulding, residency curator. Presented by the Brandeis Department of Music and the Mandel Center for the Humanities.

SATURDAY, MARCH 7, 8 PM
MUSIC UNITES US PRESENTS BETSAYDA MACHADO: THE VOICE OF VENEZUELA
(Pre-concert talk, 7 p.m.)
Betsayda Machado, raised in the small village of El Clavo in the region of Barlovento, is the voice of Venezuela. Her recent recordings with lifelong friends Parranda El Clavo brought new attention to the genre known as tambor, a percussion and voice fiesta said to make dancers float. The New York Times music critic Jon Pareles describes Machado as “vital, accomplished, local, unplugged, deeply rooted.” Benjamin Paulding, residency curator. Tickets: $20/15/5.

SUNDAY, MARCH 8, 3 PM
ANDREA SEGAR, VIOLIN, WITH ANGELA KIM, PIANO
Andrea Segar (Lydian String Quartet), violin, and Angela Kim, piano. Tickets: $20/15/5.

SATURDAY, MARCH 14, 2 PM
THURSDAY, MARCH 19, 1 PM
WORLD PREMIERE: CHASALOW SECOND QUARTET
Rose Art Museum
Eric Chasalow’s Second Quartet explores how a musical experience changes when the audience is invited to move among performing musicians. Chasalow, the Irving G. Fine Professor of Music, draws upon a history of experimentation at the Rose Art Museum and the pioneering precedent of 1960s performances by John Cage and Alvin Lucier. Performed by the Lydian String Quartet.

SATURDAY, MARCH 14, 8 PM
NEW MUSIC BRANDEIS: SOUND ICON
The Boston-based Guerilla Opera presents five world premiere mini-operas. Tickets (door only): $30/15/free for students.

SATURDAY, MARCH 21, 8 PM
NEW MUSIC BRANDEIS: SOUND ICON
Students mentored by composer Valerio Murat present intermedia works, performed by the Boston-based Sound Icon.

SUNDAY, MARCH 22, 3 PM
FIFTH ANNUAL ALFREDO AND DEMITRA DILUZIO CONCERT
(Pre-concert talk, 2 p.m.)
The world premiere of music by 18th-century opera composer Maria Teresa Agnesi and works by Women’s Studies Research Center scholars, writers and composers. Presented by the WSRC in collaboration with La Donna Musicale, Laury Gutiérrez, director; and made possible by Rosalie Ripaldi Shane ’66.

MUSIC UNITES US PRESENTS BETSAYDA MACHADO: THE VOICE OF VENEZUELA
(Pre-concert talk, 7 p.m.)
Betsayda Machado, raised in the small village of El Clavo in the region of Barlovento, is the voice of Venezuela. Her recent recordings with lifelong friends Parranda El Clavo brought new attention to the genre known as tambor, a percussion and voice fiesta said to make dancers float. The New York Times music critic Jon Pareles describes Machado as “vital, accomplished, local, unplugged, deeply rooted.” Benjamin Paulding, residency curator. Tickets: $20/15/5.

SATURDAY, MARCH 29, 5 PM
A TRIBUTE TO IRVING FINE
Composer Irving Fine’s 12-year tenure on the Brandeis faculty helped establish the young university’s national reputation in the creative arts. The Brandeis Chamber Singers and members of the voice faculty will perform fine works including “Alice in Wonderland,” “Choral New Yorker,” “The Hour Glass,” and compositions for solo voice and piano. Robert Duff, director.

SUNDAY, APRIL 5, 3 PM
HENRI LAZAROF CHAMBER CONCERT
Inaugural Henri Lazarof Concert and announcement of the inaugural recipient of the Henri Lazarof International Commission Prize, followed by a reception. Program includes Irving G. Fine Professor of Music Eric Chasalow’s String Quartet No. 2 (world premiere); Lazarof’s String Quartet No. 7; Harold Shapiro’s Serenade (with Boston Symphony Orchestra principal Edwin Barker, bass). The Henri Lazarof Living Legacy celebrates the life and impact of the world-renowned composer, conductor, pianist and teacher Henri Lazarof, MFA ’59. For more information, visit brandeis.edu/lazarof.

SATURDAY, APRIL 5, 7 PM
BRANDEIS JAZZ ENSEMBLE
Bob Nieske, director.

MONDAY, APRIL 6, 7:30 PM
BRANDEIS WIND ENSEMBLE
Tom Souza, director.

SUNDAY, APRIL 19, 7 PM
BRANDEIS UNIVERSITY CHORUS AND CHAMBER SINGERS
Bob Nieske, conductor.

NEW MUSIC BRANDEIS: DEPARTURE DUO
The acclaimed Boston-based soprano and double bass duo of Nina Guo and Edward Kass perform graduate student compositions.

NEW MUSIC BRANDEIS: SOUND ICON
The Boston-based Guerilla Opera presents five world premiere mini-operas. Tickets (door only): $30/15/free for students.

NEW MUSIC BRANDEIS: SOUND ICON
Students mentored by composer Valerio Murat present intermedia works, performed by the Boston-based Sound Icon.

SATURDAY, MARCH 14, 8 PM
NEW MUSIC BRANDEIS: SOUND ICON
The Boston-based Guerilla Opera presents five world premiere mini-operas. Tickets (door only): $30/15/free for students.

SATURDAY, MARCH 21, 8 PM
NEW MUSIC BRANDEIS: SOUND ICON
Students mentored by composer Valerio Murat present intermedia works, performed by the Boston-based Sound Icon.
WEDNESDAY, APRIL 22, NOON
MUSIC AT MANDEL:
LYDIAN STRING QUARTET: SNEAK PEEK
Mandel Center for the Humanities Atrium
Enjoy this free sneak preview of the Lydian String Quartet before the April 25 concert, followed by a light lunch. Presented by the Department of Music and the Mandel Center for the Humanities.

FRIDAY, APRIL 24, 7 PM
UNDERGRADUATE COMPOSERS COLLECTIVE
Premieres of new works by undergraduates.

SATURDAY, APRIL 25, 2 PM
FAFALI: MUSIC AND DANCE FROM GHANA
Great Lawn, Shapiro Campus Center
Experience the irresistible rhythms of Ghana, performed by students in the music department’s drum and dance ensemble Fafali. Benjamin Paulding, director.

SATURDAY, APRIL 25, 8 PM
LYDIAN STRING QUARTET:
SEEKING ALL THAT’S STILL UNSUNG
(Pre-concert talk: 7 p.m.)
This special concert, informed by an ongoing collaboration with students of Daniel Perlman’s Fundamentals of Environmental Challenges course, is dedicated to nature and our place in it in a time of environmental and sociological crisis. Program: Haydn’s String Quartet in B flat, Op. 76, No. 4, “Sunrise,” first movement; Kurt Rohde’s “seeking all that’s still unsung” (world premiere); John Luther Adams’ “The Wind in High Places” (2011); and Péteris Vasks’ String Quartet No. 2, “Songs of Summer” (1984). To learn more about the Lydians in the Science Classroom, visit lydianquartet.com. Tickets: $20/$15/$5.

WEDNESDAY, APRIL 29, 7 PM
LEONARD BERNSTEIN FELLOWSHIP RECITAL
Brandeis’ elite undergraduate musicians perform chamber music works.

SUNDAY, MAY 3, 7 PM
NEW MUSIC BRANDEIS: FINALE
New Music Brandeis, presented by current Brandeis graduate student composers, features professional concerts of student works.

FRIDAY, MAY 22, 8 PM
BOSTON MODERN ORCHESTRA PROJECT

VISUAL ARTS
Exhibitions are free and open to the public.

THROUGH MARCH 8
INDEX: THE MEETING
Rose Art Museum
Think of the last meeting you were in. What did it feel like? Caroline Woolard draws upon the formal and spatial languages of conflict mediation to transform the Lee Gallery into a platform for self-initiated and -facilitated group discussions. Woolard’s evolving work, “The Meeting Game,” undoes the meeting’s conventional structure and invites participants to use sculptural objects as tools to provoke more open, aware and intentional dialogues. Interested in hosting a public conversation at “The Meeting Game”? Contact Elizabeth Moy, programs coordinator, at elizabethmoy@brandeis.edu.

FEBRUARY 12–MARCH 1
RISING FINE ARTS MAJORS AND MINORS
Dreitzer Gallery, Spingold Theater Center
Opening Reception: Wednesday, February 12, 5-7 p.m.

FEBRUARY 14–MAY 17
DOA GARCIA: LOVE WITH OBSTACLES
Rose Art Museum
For her first solo exhibition in the United States, Spanish artist Dora García (b. Valladolid, 1965) focuses on her work of recent years to open new platforms of analysis, reflection and visibility. Through a practice that prioritizes the use of performance in a participative manner, García will transform the Lois Foster Gallery into a living platform to investigate the relationship between audience, architecture and artistic work. Curated by Ruth Estévez, senior curator-at-large, with research assistance from Rayelle Gardner and Emma Peters.

MARCH 4–JUNE 19
SHTERNAB GOLDBLOOM | ICH BIN DI SITRA ACHRA
(IN MyTH)
Kinzic Gallery, Epstein Building
Sherna Goldbloom is the 2020 Hadassah-Brandeis Institute artist. Her wistful photographic self-portraits bridge memories and experiences of the artist’s own Hasidic upbringing with historical and invented personae. As the artist transforms herself in each composed image through dress, posture and setting, the photographs come together to present a singular but complicated expression of self as a queer Jewish woman. Artist Lecture and Opening Reception: Wednesday, March 4, 5-8 p.m.

MARCH 10–31
POST-BACCALAUREATE EXHIBITION
Dreitzer Gallery, Spingold Theater Center
Opening Reception: Tuesday, March 10, 5-7 p.m.

MARCH 27–SEPTEMBER 13
INDEX: HOST
Lee Gallery, Rose Art Museum
“Host” is a large-scale curtain installation by artist Celine Condorelli (b. 1974) hosting a film program about migration and climate change. It is the second iteration of INDEX, a series of site-responsive and participatory platforms and programs in the Lee Gallery.

APRIL 29–MAY 17
CLASS OF 2020 SENIOR STUDIO MAJORS EXHIBITION
Dreitzer Gallery, Spingold Theater Center
Opening Reception: Wednesday, April 29, 5-7 p.m.
ART AND ARCHITECTURE TALKS
Talks and lectures are free and open to the public.

MONDAY, FEBRUARY 3, 2:30 PM
ARTIST TALK: LAUREL NAKADATE
Goldman-Schwartz Art Studios, Room 115
New York-based artist Laurel Nakadate is known for creating video and photographic works that explore themes of sexuality, femininity and gender roles, and the vulnerability and power within chance encounters. Nakadate has often used herself as a subject within her work, documenting her interactions with strangers in various settings. Sponsored by the Department of Fine Arts.

SATURDAY, FEBRUARY 29, 2 PM
ARTIST TALK: CAROLINE WOOLARD
Rose Art Museum
Caroline Woolard, the 2019-20 Ruth Ann and Nathan Perlmutter Artist-in-Residence, presents a talk in the space of her Rose project “INDEX: The Meeting.” Sponsored by the Rose Art Museum.

TUESDAY, MARCH 3, 6:30 PM
BRANDEIS CREATIVE ARTS AWARD CEREMONY AND ARTIST TALK
Wasserman Cinematheque, Sachar International Center
Presentation of the Creative Arts Award to visual artist Fred Wilson, followed by an artist talk. Through his research-based, innovative museum projects and art installations, Wilson boldly interrogates marginalized histories and peoples, even as he uncovers and challenges societal norms, cultural conventions and racial injustice. For residency schedule, please visit brandeis.edu/events. Sponsored by the Division of Creative Arts, the Rose Art Museum and the Office of the President.

THURSDAY, MARCH 11, 2 PM
ARTIST TALK: JASON STOPA
Goldman-Schwartz Art Studios, Room 115
Brooklyn-based Jason Stopa is a painter and contributing writer to Art in America, Hyperallergic and The Brooklyn Rail. He teaches at the School of Visual Arts and Pratt Institute, and edits for a scholarly journal at Columbia University.

WEDNESDAY, MARCH 18, 3:30 PM
CLOSE LOOKING: VANITAS BY WILLIAM VILLALONGO
Rose Art Museum
James Mandrell (Romance Studies) and Manja Duran (Romance Studies) discuss “Vanitas,” by William Villalongo, on view at the Rose. Organized by the Mandel Center for the Humanities in collaboration with the Rose Art Museum and the Robert D. Farber Archives and Special Collections at the Brandeis Library, this interdisciplinary series features engaged looking and active discussion about art and other objects housed in Brandeis collections.

THURSDAY, MARCH 26, 5:30 PM
MALAKA GHARIB
Shapiro Admissions Center Presentation Room
Malaka Gharib is an editor and digital strategist at National Public Radio. Her first book, “I Was Their American Dream,” is a graphic memoir that focuses on her experience as a Filipino Egyptian American. In a starred review, Kirkus Reviews praised the book as “a heartwarming tribute to immigrant families and their descendants trying to live the American dream.” Sponsored by the Creative Writing program.

THURSDAY, APRIL 30, 5:30 PM
CREATIVE WRITING SENIOR HONORS READING
Mandel Center for the Humanities Atrium
Sponsored by the Creative Writing program.

LITERARY ARTS
THURSDAY, MARCH 11, 2 PM
ARTIST TALK: Raul Gonzalez
Goldman-Schwartz Art Studios, Room 115
Born and raised in Houston, multidimensional artist Raul Gonzalez explores topics such as work, fatherhood, construction, labor, the working class, identity and abstraction through versatile methods of painting, drawing, printmaking, performance and dance.

APRIL 26-27
IN MOTION: ISRAELI AND PALESTINIAN ART AND CULTURE
Campuswide
See page 21.
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 take place in Levin Ballroom, Usdan Student Center, and are free and open to the public. For more information, visit brandeis.edu/intercultural-center.

SATURDAY, FEBRUARY 29, 7 PM
FORMOSA
Presented by the Taiwanese Student Association.

SATURDAY, MARCH 7, 7 PM
ASIAN AMERICAN PACIFIC HERITAGE MONTH OPENING
Presented by the Brandeis Asian American Student Association.

WEDNESDAY, MARCH 11, 7 PM
JSAI
Presented by the Japanese Student Association. JSAI is a typical Japanese culture show and festival.

SUNDAY, APRIL 26, NOON-3 PM
ART OF JAPAN
Intercultural Center Lounge, Swig Center
Experience the beauty and serenity of the Japanese tea ceremony, ikebana (flower arrangement) and calligraphy. Presented by the Japanese Student Association.

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

SATURDAY, MARCH 14, 7 PM
BRANDEIS BY NIGHT
Presented by the Vietnamese Student Association.

FRIDAY, MARCH 27, 7 PM
SKIN FASHION SHOW
Presented by the Brandeis Asian American Student Association.

SATURDAY, APRIL 4, 7 PM
AYALA
Presented by the Southeast Asia Club.

SATURDAY, APRIL 25, 7 PM
CULTURE X
Presented by the Intercultural Center.
For her first solo exhibition in the United States, Spanish artist Dora (b. Valladolid, 1965) focuses on her work of recent years to open new platforms of analysis, reflection and visibility. Through a practice that prioritizes the use of performance in a participative manner, García will transform the Lois Foster Gallery into a living platform to investigate the relationship between audience, architecture and artistic work. “Love With Obstacles” includes both newly commissioned works and existing projects, and also features drawings, films, intervened documents and letters that will be activated through performances and readings to articulate a collective space where dialogue is central. Two newly commissioned works will be premiered at the Rose Art Museum: “Amor Rojo (Red Love),” focusing on Russian author, feminist, activist, political refugee and diplomat Alexandra Kollontai (1872–1952), a courageous woman who advocated for radically transformed relationships between women and men; and “The Labyrinth of Female Freedom,” a performance that analyzes the different methodologies used by feminist movements to affect the world we live in, claiming their own space of visibility and freedom. “Love With Obstacles” also brings together for the first time rarely seen documents from Brandeis Special Collections that the artist has personally selected and classified, highlighting the institution’s unique legacy of committed work to social justice and the struggle for human rights. “Love With Obstacles” is organized by Ruth Estévez, senior curator-at-large, with research assistance from Rayelle Gardner and Emma Peters.

The Rose Art Museum at Brandeis University has been dedicated to collecting modern and contemporary art since 1961. It is free, open to the public and 20 minutes from downtown Boston. With its highly respected international collection, scholarly exhibitions and public programs, the Rose affirms and advances the values of freedom of expression, global diversity and social justice that are the hallmarks of Brandeis University.
ANATOMY OF A DESIGN

FOR SHAKESPEARE'S MAGICAL 'TEMPEST,' AN ALCHEMY OF LIGHT AND FORM

by Ingrid Schorr
Director of Arts Engagement

MARCH 6-8 AND 13-15
THE TEMPEST
Laurie Theater, Spingold Theater Center

SHAKESPEARE’s FINAL PLAY, “The Tempest,” begins with a shipwreck and ends with forgiveness, reconciliation and liberation.

In the Brandeis Theater Arts Department production of “The Tempest,” director Christopher V. Edwards and set designer Jacob Bers ’20 have summoned the dramatic geography of Iceland to move the story toward that redemptive close. We met with Bers at the end of fall semester to see a scale model of the set and hear about the research process that will bring the production to the stage in March.

The collaboration began with visual brainstorming. Before their first meeting, Bers and Edwards shared hundreds of research photos by email. When they sat down together, they had both independently winnowed the images down to the same Icelandic landscape as inspiration for the production’s visual concept.

“We saw [the play’s protagonist] Prospero as someone trying to survive this magical island rather than thriving on one,” says Bers, a theater arts major from Palo Alto, California.

You won’t see an actual ship on the stage of the Laurie Theater. For this most magical of Shakespeare’s plays, the design team will create a world using light, space and architectural elements. Bers has designed a structure of beams that will play with the audience’s visual perception, making the theater feel smaller and the set seem larger. Holes cut in the beams allow actors to crawl through as well as over, and the design creates “a twisted playground” for the character of Miranda, Prospero’s daughter.

Bers collaborated closely with lighting designer Aja Jackson to make those beams functional. “Putting two big beams up in the air is a bit of a headache for a lighting designer, as it takes up valuable space where lights could go,” Bers says. So the interiors of beams hold strips of LED lights, which shine through the holes to illuminate the actors. Swaying lanterns throw light upward through the holes as well, enhancing the play’s opening storm scene. “It’s a simple way to create a ship onstage without any explicit scenery,” says Bers.

“Jake’s bold work speaks for itself,” says Assistant Professor Cameron Anderson, Bers’ thesis adviser. “Giving Jake this opportunity represents the Department of Theater Arts’ deep commitment to giving our students hands-on learning opportunities and collaborations with professional theater makers.”
SCULPTOR
TORY FAIR,
STEWARD OF THE ‘MORE’

WORKING NEXT DOOR TO THE ROSE ART MUSEUM brings unexpected benefits to Tory Fair, associate professor of sculpture, who has taught in the Goldman-Schwartz art studios for more than 20 years. She’s formed a connection — which she calls a love affair — with certain pieces of sculpture in the museum’s collection, which has set in motion a fascinating exploration of time, personal history and her own studio practice. Funded by a Provost Research Grant, Fair recently embarked on a deep dive into the 1996 exhibition that first brought those works together: “More Than Minimal: Feminism and Abstraction in the 70s.”

In this interview, condensed from a remarkable public conversation with independent curator Jen Mergel in June 2019, Fair discusses the meaning of “more,” and minimalism’s place in understanding gender. The talk was held at the Boston Center for the Arts and presented by Voices in Contemporary Art (VoCA), a New York-based organization that generates critical dialogue and interdisciplinary programming to address the production, presentation and preservation of contemporary art, as part of its VoCA Talks series.

JEN MERGEL: More Than Minimal was installed throughout the entire museum. Eleven artists took over the space, all women, all sculptors, with a particular perspective and sensibility around both abstraction and feminism. All of the work was from the 1970s, and presented afresh in 2019, Fair discusses the meaning of “more,” and minimalism’s place in understanding gender. The talk was held at the Boston Center for the Arts and presented by Voices in Contemporary Art (VoCA), a New York-based organization that generates critical dialogue and interdisciplinary programming to address the production, presentation and preservation of contemporary art, as part of its VoCA Talks series.

TORY FAIR: It was curator Susan Stoops’ vision to show this as a contemporary show, a wonderfully tangible way of thinking about things not in a linear way, but in a holistic way. I’m 50 now, and I feel a strange parallel of reaching back in my own history in order to frame my own trajectory.

MERGEL: I want to put forward these words by Susan Stoops from the exhibition catalog: “To appreciate the achievements of a generation as ‘more,’ we must recognize how their art articulates a ‘both/and’ discourse — that is, both a feminist rejection of the exclusive ethos of minimalism and an affirmation of the human relatedness of an abstract aesthetic.”

FAIR: The show is a great prelude to some of the things that have since rolled out, in terms of the spectrum of gender and also the spectrum of representation and abstraction. I think Susan, and these women artists, had a very generative idea of language. Through the idea of “more,” they were pressing against that binary and saying, “Hey, it’s more complex, it’s more sensuous, it’s so many things more.”

MERGEL: You’ve told me that you admire the fluidity and the spectrum of gender that was discussed in a lot of the essays about this work, in terms of what is seen as feminine versus masculine. You said that this exhibition laid the groundwork for the “they” of minimalism.

FAIR: Perhaps it’s a little bit bold to say that it is a prelude to [the contemporary use of the pronoun] “they,” but I think it is. A lot of us are struggling with the singular “they” as we incorporate it into our education and how we talk to our students. I love the way we get pushed to expand our language, and this is something we need to be specific about, and we need to let it in.

MERGEL: There’s a certain “way of knowing” that was also being explored. Susan wrote really beautifully for the catalog about how “nations of intelligence have not only been gendered, but have discounted the possibility that knowledge sources are multiple and include the body, and emotions, and desires, and memories.” Could you share a little bit about how you were learning — through talking or through your body — as you did the research?

FAIR: Besides getting out to see these artists and their work, I was continuing to work in the studio. Besides the touch of the “more” and the subjective voice, there was also this wonderful movement of the viewer becoming part of the piece. Confronting these pieces, you feel as though you’re part of them. Rather than looking at them, you’re looking with them. I started to understand the “more” in the context of my practice as some of the intrinsic and hidden things I keep returning to in my work, with different materials and different ways of addressing the wall and the floor. That kind of approach to sculpture as an “in between” makes a lot of sense to me, and is definitely present in the “more.”

MERGEL: Mary Miss said, “I wanted to create a space of infinite arrangement, a space that would continue beyond a small room.” I think of the way she worked, reaching beyond boundaries. It’s this idea of limitlessness, of charting spaces and moving beyond them.

FAIR: Mary was one of the first artists I was introduced to through the book “Earthworks and Beyond,” which was one of those really consequential books for me in college. (Before we had the internet, we would grab a book and really devour it.) Her works like “Stake Fence” — that’s the one in the Rose’s collection — and “Portable Window,” which you can roll to frame space — were the works that made me chase after what it was in sculpture, in architecture, in relationship with the lands. They’re made from very simple materials like plywood.
[After my studio visit with Mary] I wanted to continue our conversation with drawings. I sent her about eight or nine drawings that were inspired by her early work and exactly that moment where she’s really trying to engage the body with these simple structures. I loved thinking about the lean of the stakes, and how I would use my material, rubber, and let it flip over.

MERGEL: I think it’s brilliant that, as an artist doing research, you have dialogue, artist-to-artist, through these drawings and these spaces that are open-ended, full of possibility. And you did similarly with “Portable Window,” creating a dialogue with her [based on your sculpture “Heap.”]

FAIR: In the original drawing that I sent to Mary, I cut out a bunch of little images that she could flip through and change up. ... It was a playful gesture. Mary’s sculpture is framing my sculpture. “Heap” is a big, heavy piece. I started it in 2015 as a way to accumulate a lot of things that were stirring in my life, and a certain kind of nostalgia for them. So it was really nice to be able to have an image of it, to be able to move it around.

MERGEL: The aperture behind that wooden structure that you made is a window, like a lens onto you, looking through — not necessarily through urban space, but it’s a way to look back at your career. Give us a taste of what’s next.

FAIR: I’m in the studio, running around the track, trying to keep in shape with these material conversations. I have a [residency at] RAIR Philadelphia, where I’ll be making a larger piece with waste stream materials that will continue some specific references back to “Portable Window” and Mary’s piece. So I have that switch between the studio, in terms of keeping my practice and my dialogue with these materials going, and a real calling to continue this stewardship of the “more.”

To view the video of this talk, visit www.voca.network/programs/voca-talks. A transcript of the full conversation is available upon request. VoCA will return to Boston for a series of artist talks starting in June 2020.
A NEW CONCERT SERIES AND COMPOSITION PRIZE FOR BRANDEIS

THE HENRI LAZAROF LIVING LEGACY OPENS UP NEW POSSIBILITIES FOR COMPOSERS AND PERFORMERS

THIS SPRING, Brandeis will host the inaugural events in the Henri Lazarof Living Legacy initiative, which includes an international composers competition, to honor the music and memory of 20th-century classical composer Henri Lazarof, who earned his master of fine arts degree from Brandeis in 1959.

“The world is big enough for all kinds of composers,” Lazarof once said. “I try to always write for new instrumental forces — to search out the limits of the performer and one’s own limits as a composer.” The Henri Lazarof International Commission Prize will support contemporary composers who are striving to do the same.

In addition to the commission prize, the program will feature the annual Henri Lazarof Chamber Concert, at which the winning composition will be premiered and memory of 20th-century classical composer Henri Lazarof, who earned his master of fine arts degree from Brandeis in 1959.

In addition to composition, Lazarof, who died in 2013 at age 81, was a conductor, pianist and teacher. Born in Sofia, Bulgaria, he performed as a concert pianist at a young age but soon switched to composing. After his family’s factory in Bulgaria was taken over by the Nazis during World War II, they immigrated to Israel. There, Lazarof studied with the prominent Israeli composer Paul Ben-Haim and served in the Israeli army, writing music and organizing concerts for the troops. He won the first music scholarship awarded in Israel to attend the prestigious St. Cecilia Academy of Music in Rome, where he was a student of composer Goffredo Petrassi.

Following Lazarof’s studies in Rome, Kenneth Levy, a musicology professor at Brandeis, convinced the young composer to immigrate to the United States and pursue graduate work at Brandeis, where he studied with renowned faculty composers Harold Shapiro and Arthur Berger and completed his master’s degree. He later moved to California and taught music composition at UCLA for more than 30 years; organized music festivals; and served as composer-in-residence at international settings.

In addition to composing, Lazarof, who died in 2013 at age 81, was a conductor, pianist and teacher. Born in Sofia, Bulgaria, he performed as a concert pianist at a young age but soon switched to composing. After his family’s factory in Bulgaria was taken over by the Nazis during World War II, they immigrated to Israel. There, Lazarof studied with the prominent Israeli composer Paul Ben-Haim and served in the Israeli army, writing music and organizing concerts for the troops. He won the first music scholarship awarded in Israel to attend the prestigious St. Cecilia Academy of Music in Rome, where he was a student of composer Goffredo Petrassi.

Following Lazarof’s studies in Rome, Kenneth Levy, a musicology professor at Brandeis, convinced the young composer to immigrate to the United States and pursue graduate work at Brandeis, where he studied with renowned faculty composers Harold Shapiro and Arthur Berger and completed his master’s degree. He later moved to California and taught music composition at UCLA for more than 30 years; organized music festivals; and served as composer-in-residence at international settings.

In addition to composition, Lazarof, who died in 2013 at age 81, was a conductor, pianist and teacher. Born in Sofia, Bulgaria, he performed as a concert pianist at a young age but soon switched to composing. After his family’s factory in Bulgaria was taken over by the Nazis during World War II, they immigrated to Israel. There, Lazarof studied with the prominent Israeli composer Paul Ben-Haim and served in the Israeli army, writing music and organizing concerts for the troops. He won the first music scholarship awarded in Israel to attend the prestigious St. Cecilia Academy of Music in Rome, where he was a student of composer Goffredo Petrassi.

Following Lazarof’s studies in Rome, Kenneth Levy, a musicology professor at Brandeis, convinced the young composer to immigrate to the United States and pursue graduate work at Brandeis, where he studied with renowned faculty composers Harold Shapiro and Arthur Berger and completed his master’s degree. He later moved to California and taught music composition at UCLA for more than 30 years; organized music festivals; and served as composer-in-residence at international settings.

In addition to composition, Lazarof, who died in 2013 at age 81, was a conductor, pianist and teacher. Born in Sofia, Bulgaria, he performed as a concert pianist at a young age but soon switched to composing. After his family’s factory in Bulgaria was taken over by the Nazis during World War II, they immigrated to Israel. There, Lazarof studied with the prominent Israeli composer Paul Ben-Haim and served in the Israeli army, writing music and organizing concerts for the troops. He won the first music scholarship awarded in Israel to attend the prestigious St. Cecilia Academy of Music in Rome, where he was a student of composer Goffredo Petrassi.

Following Lazarof’s studies in Rome, Kenneth Levy, a musicology professor at Brandeis, convinced the young composer to immigrate to the United States and pursue graduate work at Brandeis, where he studied with renowned faculty composers Harold Shapiro and Arthur Berger and completed his master’s degree. He later moved to California and taught music composition at UCLA for more than 30 years; organized music festivals; and served as composer-in-residence at international settings.

In addition to composition, Lazarof, who died in 2013 at age 81, was a conductor, pianist and teacher. Born in Sofia, Bulgaria, he performed as a concert pianist at a young age but soon switched to composing. After his family’s factory in Bulgaria was taken over by the Nazis during World War II, they immigrated to Israel. There, Lazarof studied with the prominent Israeli composer Paul Ben-Haim and served in the Israeli army, writing music and organizing concerts for the troops. He won the first music scholarship awarded in Israel to attend the prestigious St. Cecilia Academy of Music in Rome, where he was a student of composer Goffredo Petrassi.

Following Lazarof’s studies in Rome, Kenneth Levy, a musicology professor at Brandeis, convinced the young composer to immigrate to the United States and pursue graduate work at Brandeis, where he studied with renowned faculty composers Harold Shapiro and Arthur Berger and completed his master’s degree. He later moved to California and taught music composition at UCLA for more than 30 years; organized music festivals; and served as composer-in-residence at international settings.

In addition to composition, Lazarof, who died in 2013 at age 81, was a conductor, pianist and teacher. Born in Sofia, Bulgaria, he performed as a concert pianist at a young age but soon switched to composing. After his family’s factory in Bulgaria was taken over by the Nazis during World War II, they immigrated to Israel. There, Lazarof studied with the prominent Israeli composer Paul Ben-Haim and served in the Israeli army, writing music and organizing concerts for the troops. He won the first music scholarship awarded in Israel to attend the prestigious St. Cecilia Academy of Music in Rome, where he was a student of composer Goffredo Petrassi.

Following Lazarof’s studies in Rome, Kenneth Levy, a musicology professor at Brandeis, convinced the young composer to immigrate to the United States and pursue graduate work at Brandeis, where he studied with renowned faculty composers Harold Shapiro and Arthur Berger and completed his master’s degree. He later moved to California and taught music composition at UCLA for more than 30 years; organized music festivals; and served as composer-in-residence at international settings.

In addition to composition, Lazarof, who died in 2013 at age 81, was a conductor, pianist and teacher. Born in Sofia, Bulgaria, he performed as a concert pianist at a young age but soon switched to composing. After his family’s factory in Bulgaria was taken over by the Nazis during World War II, they immigrated to Israel. There, Lazarof studied with the prominent Israeli composer Paul Ben-Haim and served in the Israeli army, writing music and organizing concerts for the troops. He won the first music scholarship awarded in Israel to attend the prestigious St. Cecilia Academy of Music in Rome, where he was a student of composer Goffredo Petrassi.

Following Lazarof’s studies in Rome, Kenneth Levy, a musicology professor at Brandeis, convinced the young composer to immigrate to the United States and pursue graduate work at Brandeis, where he studied with renowned faculty composers Harold Shapiro and Arthur Berger and completed his master’s degree. He later moved to California and taught music composition at UCLA for more than 30 years; organized music festivals; and served as composer-in-residence at international settings.

In addition to composition, Lazarof, who died in 2013 at age 81, was a conductor, pianist and teacher. Born in Sofia, Bulgaria, he performed as a concert pianist at a young age but soon switched to composing. After his family’s factory in Bulgaria was taken over by the Nazis during World War II, they immigrated to Israel. There, Lazarof studied with the prominent Israeli composer Paul Ben-Haim and served in the Israeli army, writing music and organizing concerts for the troops. He won the first music scholarship awarded in Israel to attend the prestigious St. Cecilia Academy of Music in Rome, where he was a student of composer Goffredo Petrassi.
LEONARD BERNSTEIN FESTIVAL OF THE CREATIVE ARTS™

APRIL 25–MAY 1
Brandeis celebrates the creative spirit in the Festival of the Creative Arts, founded by Leonard Bernstein for the university’s first commencement in 1952.

HIGHLIGHTS OF THE 2020 FESTIVAL

APRIL 24–26
INTRACTABLE WOMAN: A THEATRICAL MEMO ON ANNA POLITKOVSKAYA This powerful play by Stefano Massini, one of Italy’s most celebrated writers, takes us behind the headlines generated by the journalist and activist Anna Politkovskaya, who was assassinated in 2006. Directed by Dmitry Troyanovsky. Set design by Cameron Anderson. Presented by the Department of Theater Arts.

APRIL 25
LYDIAN STRING QUARTET: SEEKING ALL THAT’S STILL UNSUNG Brandeis’ resident quartet performs the world premiere of Kurt Rohde’s “seeking all that’s still unsung” in a concert dedicated to nature and our place in it during a time of environmental and sociological crisis. Presented by the Department of Music.

APRIL 26
SUPER SUNDAY! An afternoon of free music and dance performances, exhibitions and art activities that the whole family can enjoy. Produced by the Arts Engagement team, Division of Creative Arts.

APRIL 26–27
IN MOTION Contemporary art and culture from Israel will be the focus of the Schusterman Center for Israel Studies’ annual conference. See facing page for more details about the conference.

Plus: artwork created for the festival and concerts by the Brandeis Early Music Ensemble, the Brandeis Jazz Ensemble and the Leonard Bernstein Fellows. The Festival of the Arts is organized by the Arts Engagement team, Division of Creative Arts. A complete schedule of events will be available online in early April at brandeis.edu/arts/festival.

IN MOTION: ISRAELI AND PALESTINIAN ART AND CULTURE
Schusterman Center for Israel Studies

SUNDAY, APRIL 26–MONDAY, APRIL 27
Contemporary art and culture from Israel, highly regarded across the globe, will be the focus of the Schusterman Center for Israel Studies annual conference on April 26–27, with a variety of artistic modes of expression, including experiential sessions, immersive presentations, and academic panels and talks. Israel’s multifaceted culture — marked by diversity, pluralism and cutting-edge formal and artistic innovations — reflects, critiques and reimagines how we might understand the country’s past, present and future. The conference opens on April 26 with presentations by three renowned and innovative artists, followed by conversation and reflections by Brandeis faculty. Sessions on April 27 include a lecture on teaching with art and a Gaga dance workshop.

RAIDA ADON is a Palestinian Israeli artist and actor. She is best known for her complex video and performance pieces, but also creates drawings, paintings and photographs. Informed by personal and political themes, her art presents an archetypal quest for home, contemplations on life and death, and imagined alternative, hybrid cosmologies.

TAMAR BORER, Jewish Israeli choreographer and dancer, is inspired by sources as diverse as Hebrew scripture, Palestinian poetry and Persian miniature paintings. In 1990, Borer was involved in a car accident that left her paralyzed in both legs. Her works raise questions about Israeli subjectivity, the Israeli-Palestinian conflict and disability.

ZOYA CHERKASSKY-NNAIDI immigrated to Israel from the former Soviet Union with her family in 1991. She is a critically acclaimed painter who explores the immigrant experience, the plight of marginalized populations and the rifts that fracture Israeli society.

Registration is free. To register, please visit brandeis.edu/israel-center/in-motion-conference. If you have questions, please email: conference@brandeis.edu.

In MOTION is made possible with support from the Charles and Lynn Schusterman Family Foundation, along with the Brandeis Department of Fine Arts, the Department of Theater Arts, the Elaine Rosen ’53 Festival of the Arts endowment and the Hadassah-Brandeis Institute.
BETASYDA MACHADO
THE VOICE OF VENEZUELA

by Benjamin Paulding, Lecturer in Music

Across much of West Africa, traditional music often consists of three elements: drumming, dancing and singing. African people utilize these elements to express individual and community sentiments, embody history and culture. Through their music, they create feelings of joy, togetherness and transcendence of the routines of everyday life.

When Africans were violently uprooted during the transatlantic slave trade and forcibly relocated to the Americas, one unintended consequence was the geographic transmission of African musical aesthetics. African music often blended with European instruments: for example, the fusion of African rhythms and European military band drums that is found in Brazilian samba and maracatu styles. In the United States, African-descended slaves were banned from drumming (one notable exception being Congo Square in the city of New Orleans), but African musical aesthetics like the call-and-response vocal form persevered and found its way into popular music, such as in the chorus of James Brown’s “Say It Loud — I’m Black and I’m Proud.”

In Venezuela, there is a long and rich history of African slaves winning their independence early and establishing sovereign communities that were free to practice African-inspired language and culture. Afro Venezuelan music, therefore, sounds and looks remarkably similar to its West African musical relatives, retaining the drum ensemble’s tightly interlocking rhythms as well as the virtuosic, undiluted call-and-response form of the vocalists. It’s a music that’s been described as danceable poetry: gutsy, joyful and vital.

One of the most celebrated Afro Venezuelan performers in the world today is Betsayda Machado, whose music is said to make dancers float. In March, she and her ensemble will be in residence at Brandeis for a week of music and dance and open conversations on race, gender, diaspora and tradition.

Felix Contreras, co-creator and host of “Alt.Latino,” National Public Radio’s Latin alternative music and Latino culture program, describes Machado’s vocals as “a choir-like display of African call-and-response.” You can get a taste of this musical power in the Tiny Desk Concert performance, archived online, that the ensemble recorded for NPR in 2018. But there’s nothing like the real thing. I hope you’ll join us in March for the remarkable experience of live music and conversation with Betsayda Machado.

Benjamin Paulding, curator of the Betsayda Machado residency, teaches Survey of West African Music: Dance-Drumming From Senegal to Nigeria and directs the Fafali Ghanaian music ensemble. As a percussionist, Paulding has performed with internationally acclaimed drum and dance ensembles, including the Centre for National Culture, the Ashanti King’s Fontomfrom Ensemble and the Nsuo Kete Group.

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, March 7, 8 p.m.
Pre-concert talk, 7 p.m.
Slosberg Music Center
RESIDENCY: March 2-7
Top row, left to right: Bob Nieske, director, Brandeis Jazz Ensemble; Henri Choi ’22; Associate Professor Karen Desmond; Will Myers ’17; Professor Yu-Hui Chang; Sam Francis ’21; Professor Eric Chasalow.

Bottom row, left to right: Agnele Sewa ’20; Mark Berger, Lydian String Quartet; Hannah Bernard ’19; Joshua Gordon, Lydian String Quartet; Andrea Segar, Lydian String Quartet; Neal Hampton, director, Brandeis-Wellesley Orchestra; Leah Beerbower, Lydian String Quartet.

PHOTOGRAPHS BY MIKE LOVETT
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.

Programs, artists and dates are subject to change. For updates, visit brandeis.edu/events/arts.

E-LIST
Go to brandeis.edu/arts to sign up for the 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.

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.

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, rchester@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. Brandeis has 10 EV charging stations in the Admissions, Athletics, Theater and Tower lots. The fee for charging is $0.20 per kWh.

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.

SAVE THE DATES
APRIL 25–MAY 1
LEONARD BERNSTEIN FESTIVAL OF THE CREATIVE ARTS™

Your guide to the arts at Brandeis