Brandeis University

State of the Arts

BREAKING BOUNDARIES
In Madeleine L'Engel's 1962 fantasy novel "A Wrinkle in Time," three bizarre, otherworldly women — Mrs Whatsit, Mrs Who and Mrs Which — escort four young siblings across the universe to rescue their missing father. The children zoom to various worlds by way of a tesseract: a fold or a crease, a wrinkle in time. As a third-grader, I loved the idea of a tesseract, and I continue to find them everywhere. Even at Brandeis.

You may well wonder, where am I going with this? There is a logical connection, and it begins with Mary Poppins.

When we asked three Brandeis art historians about their formative arts experiences for the new "Portraits" feature in State of the Arts (page 16), Gannit Ankori recalled the scene from the movie in which Mary Poppins and the Banks children jump into a sidewalk chalk drawing — a tesseract, though Ankori didn’t call it that — and into another world. Ankori’s childhood identification with the scene placed her on the path to researching and teaching how visual arts can help us make sense of the world. And Mary Poppins, though she would shudder to hear it, plays in the same league as Mrs Whatsit, Mrs Who and Mrs Which.

This issue of State of the Arts finds inspiration in the innovative female artists at Brandeis and, in turn, the artists who inspired them.

Sculptor Tory Fair (studio art) and choreographer Susan Dibble (theater) are collaborating on "Beyond the Boundaries," a fully staged production on the Spingold mainstage that will conclude the annual Leonard Bernstein Festival of the Creative Arts on April 28 and 29. “We’re trying to challenge and contradict our practice,” says Fair. The results are bound to be spectacular.

A fascination with the author Virginia Woolf, who found new ways to narrate private worlds, inspired Assistant Professor of Theater Arts Adrienne Krstansky to adapt and stage four short stories by Woolf. In Krstansky’s production, “memory switches location on a dime,” she says, drawing actors and audiences into one tesseract after another. And a note to those who have Woolf pegged as depressing: Krstansky aims to shatter that perception.

At the Rose Art Museum, there are abundant examples of modern and contemporary art that engages with the past, but the one that captivates me these days is a newly acquired work, Bruce Conner’s cinematic triptych EVE-RAY-FOREVER (1965/2006). Conner had long resisted restoring the film, believing that artwork should be allowed to deteriorate with time. It took the guidance of a highly skilled, empathetic digital artist, Michelle Silva, to guide Conner into the tesseract and re-create, frame by frame, his groundbreaking three-screen film. Dabney Hailey, director of academic programs at the Rose, tells the story on page 13.

Tesseracts add texture to our experiences the way an ordinary piece of paper takes on a velvety sheen if you fold and unfold it enough times. Happily, the Brandeis campus is freckled with them. Digital design, feminist theater and world music are as much a part of our universe as Shakespeare, the Renaissance and ancient Rome. There are clubs and classes and living arrangements that might raise Brandeis’ founding president Abe Sachar’s eyebrows.

For the past 60 years, though, we have had one constant: the Festival of the Creative Arts, which is, in founder Leonard Bernstein’s words, “a moment of inquiry for the whole world; a moment when civilization looks at itself appraisingly, seeking a key to the future.” Brandeis was established by a community of pioneers and innovators who nonetheless respected and honored history. I invite you to experience the arts at Brandeis to discover for yourself the impulse to transform, interpret and experience the world anew.

Ingrid Schorr
Associate Director, Office of the Arts
State of the Arts

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The Brandeis Department of Theater Arts presents a season of classic comedies, new dramas and original work destined to delight and challenge you. BTC productions are held in the Spingold Theater Center. Contact Brandeis Tickets at 781-736-3400 or online at go.brandeis.edu/BrandeisTickets.

BRANDEIS THEATER COMPANY

Ordinary Mind, Ordinary Day

Adapted for the stage by Adrianne Krstansky and Abigail Killeen, M.F.A.’05
Directed by Adrianne Krstansky and Eve Kagan
Feb. 16–19
Experience Virginia Woolf’s darkly elegant voice in an original stage adaptation of four compelling short stories. Follow her fascinating characters in a quest beyond fact and reason to the rich inner life beneath the routines of our days. Discover theater that brings to life not only the outside world but also the internal experience of a moment — a moment that may recall a catastrophic memory, a passionate longing, a forbidden question or a hidden truth. Tickets are $10/$5.

By Oliver Goldsmith
Directed by Eric Hill
March 29–April 1
There is much satirical diversion to be had in this 18th-century comedy of manners. At the Hardcastle country estate, two impassioned sweethearts, along with a socially ambitious stepmother and the irrepressible Tony Lumpkin, engage in a multitude of schemes and ruses, all for love. Tickets are $20/$15/$5.
Senior Theater Festival

April 16–20
Enjoy a week of more than a dozen adventurous works — plays, musicals and one-person shows — created by the graduating class of 2012: Jordan Brown, Leah Carnow, Alex Corsaro, Talya Davidoff, Kayla Dinces, April Kolb, Kat Teeter and Sara Weisenfeld. Free and open to the public.

Beyond the Boundaries

Created by Susan Dibble and Tory Fair
April 28–29
Modern dance collaborates with sculpture and music in this innovative, category-breaking event. In work that’s part abstraction, part storytelling and entirely original, the performing and visual arts unite for a creative encounter that expands your imagination. In their first performance collaboration, choreographer Susan Dibble and sculptor Tory Fair seek to discover how the placement of sculpture in a theatrical setting can set the stage for sound, movement and dance. Free and open to the public.

THEATER AND PERFORMING ARTS CLUBS

Brandeis is home to more than 30 arts and culture student clubs, including theater troupes; a cappella groups; improv comedy teams; and ballet, folk, modern, hip-hop and ballroom dance troupes. This semester’s undergraduate productions include “Footloose”; “You’re a Good Man, Charlie Brown”; “In the Next Room or the vibrator play”; and Boris’ Kitchen’s “Big Show.”

Through the Intercultural Center, students of international backgrounds present performances that celebrate their diverse cultural traditions. For more information, visit go.brandeis.edu/clubs.

Culture X
April 21
Levin Ballroom, Usdan Student Center
A festive assemblage of student performances in celebration of their diverse cultural traditions. For more information, visit the Intercultural Center’s website at www.brandeis.edu/studentaffairs/icc.
Professors Susan Dibble (theater arts) and Tory Fair (fine arts) are both shapers of the human body — Dibble as a dancer and choreographer and Fair as a sculptor who often molds her own body. Both are fascinated with objects, movement, space and time. And they enjoy collaborating, as when Fair’s sculpture students designed performance spaces for Dibble’s movement students a few years ago.

“I like to think of dance as an object and sculpture as a space,” says Fair. “That experiment was a concrete way for us to challenge our usual practice.”

As if to illustrate, Dibble plays with a small pile of plastic forks on our lunch table, gently moving them about, turning one over to rest on the tines of another. “Objects are living, in my imagination,” she says. “These forks — they spark my imagination to the point where I don’t think they’re dead.”

With the support of a grant from the Brandeis Arts Council, the two faculty members are developing a fully staged performance, “Beyond the Boundaries,” to be performed at the 2012 Leonard Bernstein Festival of the Creative Arts. In this early stage, Fair is experimenting with sculptural forms. Dibble is filming herself sketching out movement gestures. They check in with each other regularly to discuss, for example, whether the performance will be narrative, like Dibble’s 2009 “Tea and Flowers, Purity and Grace,” a dance theater adaptation of Edith Wharton’s “House of Mirth,” or abstract.

“OBJECTS ARE LIVING, IN MY IMAGINATION.
—SUSAN DIBBLE”
A revolution is under way at Brandeis as the arts faculty explores new ways to create theater, dance and sculpture. Adrianne Krstansky discovers the dramatic struggle for faith in Virginia Woolf’s quiet literary moments. Susan Dibble and Tory Fair combine movement, music and sculpture to bring audiences into a new dimension. Add talented Brandeis students and alumni to the mix, and you’ve got a spring theater season like no other.

"Flowers to me represent imagination, the potential of an idea to grow. They have their own speed and their own conscience." — Tory Fair

They are working out the analogy of the flowers that characteristically adorn Fair’s sculptural portraits. These are “iconic” flowers, says Fair, daisies and tulips, so the challenge is to make them unpredictable, to resist a seasonal or perennial idea. “Flowers to me represent imagination, the potential of an idea to grow. They have their own speed and their own conscience,” she says.

Reaching beyond structural elements, the two women find inspiration in science and art. Dibble is researching cellular structures. Fair is reading about Merce Cunningham, John Cage, Isamu Noguchi and Martha Graham — revolutionary artist/dancer collaborators of the 20th century.

A third element is the sound design by J. Hagenbuckle, M.F.A. ’07. “Music and sound design create an additional structure that lifts the density and mass of body and sculpture into movement,” says Dibble. “They transform the performance into another level of experience.”

Fair’s artwork is often seen outdoors, as pictured here at the deCordova Museum in Lincoln, Mass. The sculpture park’s leaves, butterflies and breezes swarm the figures she casts from her own body. The pink resin figures themselves are fixed, immobile. Fair, a lifelong athlete, can’t wait to break free of those constraints. “Finally, on stage, my work can move,” she says.

EXPAND YOUR EXPERIENCE
BRANDEIS.EDU/ARTS/EXTRAS
ORDINARY MIND, ORDINARY DAY
BRANDEIS THEATER COMPANY: FEB. 16–19

“Examine for a moment an ordinary mind on an ordinary day.” —Virginia Woolf, “The Common Reader”

British author Virginia Woolf (1882–1941) challenged literary constraints with a body of work that remains fresh, challenging and intense nearly a century later. For a new Brandeis Theater Company production, theater professor Adrianne Krstansky and writing partner Abigail Killeen, M.F.A.’05, have adapted four early short stories that Woolf wrote during a severe depression. “She was kept in a dark room, drinking milk, only allowed to write for half an hour a day,” says Krstansky. “The words tumbled out of her like cannonballs.”

“No how readily our thoughts swarm upon a new object, lifting it a little way, as ants carry a blade of straw so feverishly. … Why, if one wants to compare life to anything, one must liken it to being blown through the Tube at 50 miles an hour — landing at the other end without a single hairpin in one’s hair!” —“The Mark on the Wall”

There is humor in Woolf; there is ecstasy and incantation. “I think if she was alive today she’d be Patti Smith,” says Krstansky. The comparison to the “godmother of punk music” gets a huge nod of agreement from Cathy Messier ’12, a theater major who performs in the play and — knowing the stories, as well as Woolf’s diaries and letters, almost by heart — serves as an informal dramaturg.

As a Schiff Undergraduate Research Fellow, Messier spent last June in England tracing Woolf’s steps from London to Monk’s House, her country home. “At Monk’s House I met the daughter of the Woolfs’ gardener, who remembers hearing Virginia’s loud, hooting laughter from her house whenever guests were over,” says Messier. “She confirmed what I’ve always known from reading the books: Virginia Woolf was very funny and always the life of the party.”

Krstansky agrees. “When I started the project, I asked people if they liked Virginia Woolf, and if they didn’t, why not,” she says. “People think she was bourgeois, like ‘Oh, poor rich woman, she was depressed.’ I want to know what people hate so I can shatter it.”

“I think if Virginia Woolf were alive today, she would be Patti Smith.” —ADRIANNE KRSTANSKY
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. Tickets are $20; $15 for Brandeis community and seniors; $5 for students. Purchase tickets at go.brandeis.edu/BrandeisTickets or call Brandeis Tickets at 781-736-3400.

Solar Winds Quintet
Sunday, Jan. 29, 3 p.m.
The Solar Winds Quintet performs the most demanding compositions of the modern era. Featuring Jill Dreeben, flute; Charlyn Bethell, oboe; Diane Heffner, clarinet; Neil Fairbairn, bassoon; and Dan Shaud, French horn. The program includes “Quintet for Winds” by John Harbison, “Three Summer Dances” by Joseph Turrin and “Mississippi Five” by Jim Parker. Tickets available at the door or from www.solarwindsquintet.com.

Lydian String Quartet: A Peter Lieberson Tribute
Saturday, Feb. 4, 8 p.m. (preconcert lecture, 7 p.m.)
Daniel Stepner, Mary Ruth Ray, Joshua Gordon and Judith Eisenberg pay tribute to the late composer and Brandeis alumnus Peter Lieberson, Ph.D.’85, with Shostakovich’s noble and ironic Quartet No. 10; Lieberson’s atmospheric String Quartet, inspired by the skies of New Mexico; and Brahms’ glorious Sextet in G major. In addition, the Lydians present the premiere of a short work by faculty member Yu-Hui Chang, Ph.D.’01, one of three works by members of the Brandeis composition faculty in honor of Brandeis University’s eighth president, Frederick M. Lawrence. With guests Laura Klugherz, viola, and Rhonda Rider, cello.

Daniel Stepner: Baroque Byways
Sunday, March 4, 3 p.m.
One of Boston’s finest violinists travels some illuminating and little-known byways of the baroque era. Music by Bach, Biber, Purcell and Couperin. With guest artists Julie Leven, baroque violin; Laura Jeppesen, viola da gamba; and Catherine Liddell, theorbo.

New Music Brandeis: Talujon Percussion Quartet
Saturday, March 17, 8 p.m.
Hailed by the New York Times for its “edgy, unflagging energy,” Talujon has mesmerized audiences since 1990. In this special concert, supported by the Brandeis Arts Council, Talujon performs new pieces by Brandeis graduate composers. Free and open to the public.

Jill Dreeben and Peter Clemente
Friday, March 23, 8 p.m.
Jill Dreeben, flute, and Peter Clemente, classical guitar, perform the world premiere of John Kusiak’s “Monhegan Suite” plus works by Katherine Hoover, Joan Tower and Bach.
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.

The Music of Heinrich Schütz
Saturday, Feb. 11, 7 p.m. symposium, 8:30 p.m. concert
Heinrich Schütz (1585–1672) brought German church music to a pinnacle of interpretive depth that would be equaled only by Bach 100 years later. Musicology professor Eric Chafe and guests discuss Schütz’s musical interpretation of texts from both Jewish and Christian perspectives. Professional early music singers and instrumentalists join the Brandeis University Chorus, the Chamber Choir and the Early Music Ensemble for a performance of Schütz cantatas. Made possible by the Brandeis Arts Council, the Poses Fund and the Brandeis Center for German and European Studies. Sarah Mead and James Olesen, directors.

Scenes from Johann Strauss’ “Die Fledermaus”
Sunday, March 11, 7 p.m.
Brandeis students, including the University Chorus, sing the principal roles in a staged performance of this tale of innocent, amorous intrigue, disguises and mistaken identities. Pamela Wolfe, Pamela Dellal and Jason McStoots, directors. James Olesen, University Chorus director.

University Chorus and Chamber Choir Celebrates Irving Fine
Saturday, March 31, 8 p.m.
The University Chorus and Chamber Choir pay tribute to composer Irving Fine (1914–1962), founder of the School of Creative Arts. The program includes Fine’s “Three Choruses from Alice in Wonderland” and “Old American Songs” for chorus and piano. James Olesen, director.

Brandeis Wind Ensemble’s Good Old-Fashioned Band Concert
Saturday, April 21, 8 p.m.
Back when every town in America had a band — and a bandstand — composers John Philip Sousa, Ralph Vaughan Williams and Percy Grainger provided a vigorous soundtrack for American public events. The Brandeis Wind Ensemble follows the American concert band from its “mobile music factory” roots. Thomas Souza, director.

Music Fest ’12
Sunday, April 22, 1–6 p.m.
Six Brandeis student ensembles unite for a glorious afternoon of music and song. Visit the Brandeis Concert website for an hourly schedule. www.brandeis.edu/arts/concerts

Improv Collective
Tuesday, May 1, 7 p.m.
Spontaneous joy and outrageous innovation. Tom Hall, director.

New Music Brandeis
Saturday, May 5, and Saturday, May 12, 8 p.m.
World premieres of works from Brandeis’ renowned graduate program in composition.

ARTS FESTIVAL CONCERTS

Brandeis Early Music Ensemble: “En las Riberas Últimas de España”
Thursday, April 26, 7 p.m.
Berlin Chapel
Spanish music in the Renaissance offered a rich palette of emotions: Longing, fervor and jealousy seethed in the oppressive heat and repressive climate. Visit “the furthest shores of Spain,” where love, lust and religious passion were often painted in the same feverish colors. Sarah Mead, director.

Intersections: BEAMS at 50
Friday, April 27, 8 p.m.
Location TBA
Listen to the future: electronic and live multimedia performance by graduate students in the renowned Brandeis Electro-Acoustic Music Studio. Last year’s BEAMS concert received the IBM Innovation Award in the Boston CyberArts Festival, and this one is sure to be a standout. Doctoral candidate Peter Van Zandt Lane, producer.

Brandeis–Wellesley Orchestra: Catch a Rising Star
Saturday, April 28, 8:30 p.m.
Program includes the innovative Walton Concerto for Viola (1929) and the Tchaikovsky Violin Concerto (1878), famous for its spirit and intensity. Featuring the winners of the BWO Concerto Competition, Yoni Battat ’13 and Suyun Lee (Wellesley ’12). Neal Hampton, conductor.

expand your experience
brandeis.edu/arts/extras
he stakes for cultural development work have never been higher. Around the world, advocates of pluralism and cosmopolitanism are squaring off against the resurgent forces of ethnocentric nationalism. How can we support social and cultural advocacy directed at musicians and community-based music?

One path involves wearing — and creating — many hats. Over the past 25 years, I’ve worked as an independent cultural entrepreneur, as an academic supported by research grants, and as a team member of nongovernmental organizations, international arts initiatives and multinational development agencies. For the past decade, I’ve been privileged to serve as senior project consultant to the Aga Khan Music Initiative, cosponsor of the MusicUnitesUS residency of Homayun Sakhi, Salar Nader and Ken Zuckerman.

This residency brings together three outstanding exponents of North Indian raga, an ancient musical tradition. Raga first became widely known in the West in the 1960s, when virtuoso performers — most notably sitar master Ravi Shankar and sarod master Ali Akbar Khan — popularized Indian music through concert tours and by teaching and performing with influential Western musicians.

One of the young Americans who found his way to the school of Indian music that Ali Akbar Khan established in California was Ken Zuckerman. Then a student at Grinnell College, Zuckerman attended a concert that Maestro Khan gave at Grinnell and became instantly hooked. Zuckerman studied with Khan for the next 38 years. His final lesson took place several days before Khan died, in 2009. Now a master performer in his own right, Zuckerman directs the Ali Akbar School of Music in Switzerland.

North Indian raga music is typically performed by a solo vocalist or instrumentalist accompanied by the tabla — and backed by a drone instrument, the tanbura. But a tradition within Indian classical music called jugalbandi (literally, “entwined twins”) features duets between two soloists, taking the form of a playful competition. The MusicUnitesUS residency will be built around a jugalbandi that brings together Zuckerman’s sarod with the virtuosic Afghan rubab playing of Homayun Sakhi, widely acknowledged as the greatest Afghan rubab player of his generation. After the Taliban took control of Afghanistan and banned all forms of musical performance, Sakhi left his native Kabul and eventually settled in the vibrant Afghan émigré community of Fremont, Calif. There he met another young Afghan émigré musician, Salar Nader, a disciple of the great tabla master Zakir Hussein. Sakhi and Nader began performing together in concerts of classical North Indian raga and in a variety of fusion ensembles that premiered newly created intercultural music.

Zuckerman, Sakhi and Nader exemplify the qualities of musical cosmopolitanism that offer a compelling model for building cultural pluralism on a broader scale. Deeply engaged in conversations across cultures through the language of music, they are cultural activists who use the power of music to build community, nurture young talent and revitalize traditions in contemporary forms. The MusicUnitesUS residency will look at these activities from a variety of perspectives, ranging from the nature of improvisation and the relationship of raga music to the venerable artistic tradition of raga-mala painting, to broader issues about cultural advocacy as a form of social praxis. The latter topic will be the focus of a separate set of activities that will take place the week after the artists’ visit.

During the week, distinguished guests — longtime friends and colleagues whose cultural advocacy work has served as an inspiration for my own — will visit Brandeis for a symposium on “The Practice of Cultural Advocacy: Making a Difference Through the Arts.” My fellow panelists are Richard Kurin, the Smithsonian Institution undersecretary for history, art and culture; Ethel Raim, artistic director of the New York City–based Center for Traditional Music and Dance; and Anthony Richter, associate director of the Open Society (Soros) Foundations. Each of these leaders has created imaginative and innovative programs that use arts as a way to sow transformative social change and strengthen social justice.

No textbook or field manual explains how to conduct cultural development work in these conditions — all of us who do this work have learned by trial and error. I and my fellow panelists look forward to sharing some of the lessons learned with you and to engaging in what I am confident will be a lively and inspiring dialogue.

Theodore Levin, the Arthur R. Virgin Professor of Music at Dartmouth College, is curating the spring 2012 MusicUnitesUS residency.
Music can unite diverse cultures in our own neighborhoods and transcend boundaries in the global community. Join the exploration through concerts, workshops and open classes. For full residency schedules, visit go.brandeis.edu/MusicUnitesUs.

MusicUnitesUS is made possible in part by the Office of the Global Affairs, Brandeis Arts Council, Aga Khan Trust for Culture, Massachusetts Cultural Council and CDQ Charitable Trust.

Nimbaya! – Moving Peace with Drums and Dance
Monday, Feb. 13, 4 p.m.
Shapiro Campus Center Atrium
Members of the revolutionary Women Drum and Dance Company of Guinea return to Brandeis for a free performance, a drumming and dance workshop, and more.

MusicUnitesUS Intercultural Residency
Improvisations: Raga in Afghanistan and North India
Residency: March 6–10
Concert: Saturday, March 10, 8 p.m. (preconcert lecture by Theodore Levin, 7 p.m.)
Free preview concert: Thursday, March 8, 4 p.m.,
Rose Art Museum
Three distinguished artists illuminate one of the world’s great classical music traditions through a virtuosic exploration of raga, a musical form at once ancient and robustly contemporary. Homayun Sakhi, from Kabul, is the world’s greatest living performer on the Afghan rubab, a lute with 21 strings. Ken Zuckerman, an American, is a virtuoso improviser on the closely related sarod. Zuckerman, a longtime disciple of the great sarod master Ali Akbar Khan, frequently performs in India to critical acclaim. Sakhi and Zuckerman are joined by Afghan-American tabla player Salar Nader, one of the young international stars of Indian percussion. The trio’s program of improvised ragas takes listeners on a journey through varied musical and emotional terrain, in which high dramatic tension contrasts with a sublime spirit of contemplation.

The Practice of Cultural Advocacy: Making a Difference Through the Arts
Tuesday, March 13, 6:30 p.m.
Spingold Theater Center
This symposium features a panel discussion with cultural advocates Richard Kurin, the Smithsonian Institution’s undersecretary for history, art and culture; Ethel Raim, artistic director of the Center for Traditional Music and Dance in New York City; and Anthony Richter, associate director of the Open Society (Soros) Foundations. Theodore Levin, moderator. They will be joined by Jessye Kass ’13, an anthropology and African and Afro-American studies major and cofounder of the Attukwei Art Foundation in Ghana.

Boston Village Gamelan
Wednesday, March 21
Rose Art Museum
Gamelan is the traditional Javanese music played on gongs, metallophones and other percussion instruments. One of the world’s most sophisticated musical traditions, it is also one of the most enjoyable and has been compared to “moonlight poured over a field.” Boston Village Gamelan, founded in 1979, is the first community group in the United States dedicated to the performance of this traditional Indonesian music. Join them for an open session of the World Music class at 1 p.m.; a workshop at 4 p.m.; and a concert at 7 p.m.
ROSE ART MUSEUM
50TH ANNIVERSARY

Exhibitions on view through May 20, 2012

The Rose is open Tuesday–Sunday, noon–5 p.m. Admission is free. Visit go.brandeis.edu/rose or call 781-736-3434.

Art at the Origin: The Early 1960s
Gerald S. and Sandra Fineberg Gallery
Within five years of its opening in 1961, the Rose Art Museum housed one of the most daring contemporary art collections at a university. This exhibition celebrates the museum’s formative period by displaying paintings, sculptures and prints created during 1961–65. Key works by Roy Lichtenstein, Ellsworth Kelly, Claes Oldenburg, Willem de Kooning, Robert Rauschenberg, Andy Warhol and Marisol are displayed in newly renovated spaces.

Collecting Stories
Lois Foster Gallery
The collection’s growth over five decades is conveyed in this selection of major works, from gifts of modernist paintings that inspired the Rose’s formation to contemporary art acquisitions connected to its legacy of bold exhibitions. Highlighted artists include Juan Gris, Marsden Hartley, Jasper Johns, Louise Nevelson, Nam June Paik, Kiki Smith, Richard Prince, Jenny Holzer and Dana Schutz.

Bruce Conner: EVE-RAY-FOREVER (1965/2006)
Mildred S. Lee Gallery
Bruce Conner made the stroboscopic film triptych EVE-RAY-FOREVER for his 1965 exhibition at the Rose. In honor of the museum’s 50th anniversary, the Rose has acquired Conner’s 2006 recreation of this groundbreaking film experience.

Close Looking
Join Brandeis faculty and guests for a yearlong series of interdisciplinary conversations about art, rare books and manuscripts. Sponsored by the Rose, the Mandel Center for the Humanities, and Library and Technology Services.

Wednesday, Jan. 25, 3:30–5 p.m.
Rose Art Museum
Ellen Schattschneider (anthropology; women’s and gender studies) and Robin Kelsey (art and architecture, Harvard University) discuss Andy Warhol’s “Saturday Disaster” (1964).

Wednesday, Feb. 29, 3:30–5 p.m.
Rapaporte Treasure Hall, Goldfarb Library
Caren Irr (English) and Jane Hale (African and Afro-American studies, comparative literature, romance studies) discuss William Copley’s “S.M.S.” (Letter Edged in Black Press, Inc., 1968). This rare series of folders, available by subscription, contains objects and artworks contributed by artists such as Marcel Duchamp, Ray Johnson and Man Ray.

Wednesday, April 18, 3:30–5 p.m.
Rose Art Museum
Paul Morrison (English) and Karen Hansen (history; sociology; women’s and gender studies) explore Richard Prince’s “Untitled (Cowboy)” (2000).

Visual Thinking Thursdays
Stimulate your creative and critical thinking skills in community conversations about significant works of art in the Rose’s spectacular collection. Visit the Rose website for dates.

Museum Tours
Student gallery guides trained in “Visual Thinking Strategies,” an educational approach that encourages conversation rooted in close looking, facilitate group discussions about works in the current exhibitions. Visit the Rose website or call 781-736-3434 to schedule a tour.

EXPAND YOUR EXPERIENCE
BRANDEIS.EDU/ARTS/EXTRAS
Throughout academic year 2011–12, the Rose Art Museum presents a new acquisition in honor of the museum’s 50th anniversary: Bruce Conner’s three-channel video EVE-RAY-FOREVER (1965/2006). This groundbreaking film installation was first shown at the Rose in 1965 in Conner’s first major museum exhibition.

Bruce Conner (1933–2008) emerged as an artist in the late 1950s and quickly became known for his assembled sculptures, collages, drawings, actions and experimental films, all of which convey his resistance to what he believed to be the materialist optimism of consumer society. In his early films he masterfully recycled and edited snippets of B-movies, newsreels and other stock footage to draw attention to the stereotyping and manipulation of cinema and mass culture. Conner’s 1965 show at the Rose was a groundbreaking precursor to the video installations that are today a staple of art production.

When the Rose purchased Conner’s 8mm cartridges, for $150, they became the museum’s first acquisition of moving images. In 2001, then-director Joseph Ketner approached Conner to ask whether the 8mm films could be restored. Conner decided to re-create the piece from scratch, but he was unable to use the Rose cartridges because of their poor condition. Because he had cut up much of the original 16mm film to make new pieces, Conner and his technical editor, artist Michelle Silva, re-created the Rose installation frame by frame as digital video, a process that took several years. What amounted to a new work of art, EVE-RAY-FOREVER was completed in 2006. The work is a dazzling marriage of chance and structure. Conner’s hallmarks — exquisite lighting, black-and-white tones and stroboscopic pace — create a sometimes dizzying, always gorgeous spectacle of shifting juxtapositions. “A Ringling Brothers three-ring circus,” the artist called it.

Conner’s original three-screen circus has now returned to its first museum home, where it will continue its complex and storied existence. Its carefully chosen and fluidly montaged snippets of the Cold War era — particularly Conner’s chilling, sometimes amusing exposure of associations among the sexual, the commercial and the militaristic — continue to resonate in the 21st century. Conner’s work is just as mesmerizing, and just as prodding, as ever.

Dabney Hailey’s full essay, as well as an essay by artist and film editor Michelle Silva, is included in the brochure “Bruce Conner: EVE-RAY-FOREVER, 1965/2006,” available at the Rose.

As director of academic programs at the Rose, Dabney Hailey connects the exploration of art to teaching and research in a range of disciplines, develops programs for undergraduates and curates exhibitions that connect to the university curriculum.
WOMEN’S STUDIES RESEARCH CENTER

Kniznick Gallery

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

Blue
Naoe Suzuki
Jan. 12–March 2
Opening reception: Thursday, Jan. 26, 5–7:30 p.m.
Artist’s slide talk: Tuesday, Feb. 14, 12:30 p.m.

Naoe Suzuki’s highly detailed, meticulously executed works on paper reference imagery from circus animals and water to medical abnormalities and scientific technology. She created “Blue” during a residency at Blue Mountain Center in the Adirondacks, where she swam in a lake every day — a cleansing and renewing experience that also prompted her to think about the terrible condition of water throughout the world. In her paintings, the water is contaminated with debris, organs, cells, bottles, antiquated machinery and more, all in exquisite detail.

Suzuki holds an M.F.A. from the Massachusetts College of Art and Design, and she exhibits in New York, New England and beyond. She serves as senior program coordinator for the program in peace-building and the arts at Brandeis’ International Center for Ethics, Justice and Public Life.

BRANDEIS STUDENT ART EXHIBITIONS

The Brandeis Department of Fine Arts invites students to experience art as scholarship and as a process of creation. It offers programs in studio art and art history, and its postbaccalaureate program is recognized as one of the finest in the country. Student exhibitions are held in the Dreitzer Gallery in the Spingold Theater Center. 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.

Dimensions 2: Work from Classes in Drawing, Painting and Printmaking
Jan. 25–Feb. 10

Dimensions 3: Sculpture, 3D Design and Digital Photography
Feb. 15–March 9

Prospect I and II: Postbaccalaureate Shows
March 14–30 and April 4–29

Class of 2012: Senior Studio Majors Exhibition
May 2–20

As a curator, I am constantly looking for connections: between individual artists, between artwork and the mission of the institution, between particular works of art in a given show, between art and the culture at large. Curating is largely about making associations — visual, intellectual, emotional — that help bring into a new light artworks that provoke contemplation and discourse, that encourage new ways of thinking. And the act of curating, for me, draws heavily on my feminist roots.

As a feminist, I’m constantly searching for new frameworks through which to interpret the world, looking for ways to empower myself and others and question the “truth.” For me, art galleries are one of the best places to do all this at once. A feminist art gallery, moreover, can address these issues through the presentation of feminist content, as well: work that directly explores the lives and experiences of women, questions gender and sexuality norms, and searches for new truths and modes of thinking.

Who knew that we had such a space on the Brandeis campus? For the past 10 years, the Women’s Studies Research Center (WSRC) has been a place where art informs research, research informs art, and both inform activism. The Kniznick Gallery at the WSRC presents four professional exhibitions each year by artists working in a range of media and addressing a variety of subjects, from the effects of immigration on families, to the adornment of the female body, to feminist interpretations of traditional Jewish texts, among many, many others.

Through March 2, you can view the highly detailed work of artist Naoe Suzuki, who creates beautiful, hybrid worlds using mineral pigment and ink. Her series “Blue” celebrates the cleansing and renewing power of water, while drawing attention to water contamination and shortages throughout the world. The series “Intueri,” the Latin word for “to look inside,” is the result of an intuitive process of drawing that begins with one or two small images of intestines or organs. The images grow from there into microcosmic worlds that are dense with intestines, organs and plant forms, inviting the viewer to look inside this complex world.

I invite you look inside the WSRC to discover the rich artistic offerings and diverse community that a feminist art gallery has to offer. Visit the gallery weekdays, schedule a personal gallery tour for your friends or organization, or attend one of our many public programs. Whether you consider yourself a feminist or not, you’ll be sure to come away with a fresh perspective, some new associations and perhaps a call to action.

Michele L’Heureux is an artist and curator who oversees the WSRC’s arts program, including exhibitions in the Kniznick Gallery and educational programming. She holds a B.A. in studio arts from Wheaton College, an M.A. in philosophy from Temple University and an M.F.A. in painting from the University of Massachusetts, Dartmouth.
**GANNIT ANKORI**

**Expertise:** Frida Kahlo; Israeli and Palestinian art; gender, nationalism, religion, trauma, exile, hybridity and their manifestations in the visual arts. Her book “Palestinian Art” (Reaktion Books, London, 2006) was awarded a Polonsky Prize for Originality and Creativity in the Humanistic Disciplines.

**First artwork you loved:** I remember seeing Goya’s painting of the head of a dog in Madrid at a very early age. My parents couldn’t drag me away. Goya remains one of my favorite artists to this day.

**Favorite place for research:** Frida Kahlo’s “Blue House” (La Casa Azul) in Coyoacán, Mexico.

**What moves or excites you in a work of art?** Art constitutes a liminal space that makes us feel and think beyond words — in colors, forms, sounds, images, motion, body language. It provides an alternative mode of knowing the world and making sense of being.

**What painting would you live inside if you could?** The first film I ever saw was “Mary Poppins.” One of my earliest and most vivid memories is the scene where they hold hands, close their eyes and jump into a chalk drawing on the sidewalk. I knew then and there that I, too, wanted to jump into that picture, which I guess is a small child’s way of aspiring to be an art historian. I have been jumping inside paintings ever since.

**Who are your favorite figures in history?** Martin Luther King Jr. and Thich Nhat Hanh.

**What is your favorite performing art?** Dance. Beginning when I was four, my great-aunt, Lillian, took me to see all the luminaries: Martha Graham, Mikhail Baryshnikov, Merce Cunningham, Pina Bausch. I feel a special affinity with Batsheva Dance Company’s “Anaphase.”

**What music is on your playlist?** One of my three sons, Roi, is a musician and poet. His band Good Bread recorded an album last year, all original material and available for free downloads. Check it out.

**Name an artist whose work should be better known to our readers:** Dor Guez, whose art is impacted by his complex family tree, which includes Israeli, Palestinian, Jewish, Arab and Christian branches. Guez’s remarkable multimedia installations defy the polarized rhetoric of identity politics and offer inclusive, humanistic alternatives.

**Name a woman you admire who broke boundaries:** I admire pathbreaking artists from Latin America and the Middle East — Frida Kahlo, Ana Mendieta, Doris Salcedo, Yocheved Weinfeld, Mona Hatoum and Raeda Sa’adeh. I admire the pioneer feminist art historians of the 1970s, who inspire my work. And I admire my mother, who taught me that love has no boundaries.

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**AIDA YUEN WONG**

**Expertise:** Asian art with a focus on modern and contemporary Asia, particularly issues of transculturalism and national identity. Books include “Parting the Mists: Discovering Japan and the Rise of National-Style Painting in Modern China,” (University of Hawaii Press, 2006) and the forthcoming “Visualizing Beauty: Gender and Ideology in Modern East Asia” (Hong Kong University Press, 2012).

**First work of art that you loved:** A Ming-style roundback hardwood chair, made with the finest huanghuali rosewood.

**Favorite city to do research:** Tokyo.

**What moves or excites you in a work of art?** Honesty.

**What painting would you live inside if you could?** Diego Velázquez’s “Las Meninas” (1656) — just for a few minutes to see what Velázquez was really up to — then, for considerably longer, the Western Paradise of Amida Buddha.

First works of art that you loved:
Vermeer’s “Woman with a Water Pitcher” (1662) at the Met Museum and Henri Matisse’s “Grand Interieur Rouge” (1949) at Musee de l’art moderne in Paris.

What moves or excites you in a work of art?
Power of expression, color, velocity or suaveness of paint handling, beautiful nuancing of composition balance. In sculpture, balance, vivacity, dimensional harmonies.

What painting would you live inside if you could?
J.M.W. Turner’s “Scarlet Sunset” (1830–40 Tate Britain) or his “Modern Rome: Campo Vaccino” (1839, Getty Museum).

What qualities do you look for in your students?
The look in her eyes: curiosity, engagement or excitement — making connections, seeing new ideas, visualizing possibility.

Who are your favorite heroes of fiction?
Anne Elliot from “Persuasion,” by Jane Austen, and Tolstoy’s Anna Karenina, a great heroine struggling against tragic life lessons until the end.

Who are your favorite figures in history?
Giuseppe Garibaldi (1807–1882), the military hero who helped define modern Italy; and the little-known German artist Elisabet Ney (1833–1907), who sculpted him.

What music is on your playlist?
Anna Netrebko’s “Russian Album; La Traviata”; Bach, Brahms, Dvorak, Giuseppe Verdi.

What are your favorite works of theater?
Shakespeare’s “Twelfth Night” and Sondheim’s “A Little Night Music.”

Name some artists whose work should be better known to our readers:
Marsden Hartley and Elisabet Ney.

What upcoming exhibition do you recommend?

Name a woman you admire who broke boundaries:
Georgia O’Keeffe.

What is a favorite work of theater?
Yet to discover — that’s why I should keep attending Brandeis Theater Company productions.

Name an artist whose work should be better known to our readers:
Pan Tianshou (1897–1971), who painted frogs, birds and cats, instead of workers, peasants and soldiers during the Cultural Revolution.

What upcoming exhibition do you recommend?
The Fu Baoshi retrospective now showing in Cleveland, which will travel to the Metropolitan Museum in New York in 2012.

Name a woman you admire who broke boundaries:
Any woman who dares to change course mid-to-late life.
LEONARD BERNSTEIN FESTIVAL OF THE CREATIVE ARTS

April 26–29

Experience the unexpected at the 60th anniversary of this annual arts happening. The Festival of the Creative Arts was founded in 1952 by legendary American composer and Brandeis faculty member Leonard Bernstein. Today, the festival honors his legacy — as an artist, an educator, an activist and a humanitarian. Bernstein believed in the power of art to effect social change and engage young people, and we proudly carry on that tradition.

Each spring, the Brandeis campus blooms in a celebration of creativity and community, with work by international and regional artists as well as Brandeis faculty and students. All events are free and open to the public. For a complete schedule, visit www.brandeis.edu/arts/festival.

Must-see events:
- Brandeis–Wellesley Orchestra: Catch a Rising Star
- Brandeis Theater Company: “Beyond the Boundaries”
- A Cappella Fest
- Art exhibitions throughout the campus
- Joshua Gordon (Lydian String Quartet): “Midcentury Modern”

Super Sunday
Sunday, April 29, 1–5 p.m.
More than 200 actors, singers, dancers and musicians give free performances across the Brandeis campus, with art-making activities and demonstrations for the whole family.

EXPAND YOUR EXPERIENCE
BRANDEIS.EDU/ARTS/EXTRAS

Jamie Fleischman ’11

Brandeis Dance Collective

EXPAND YOUR EXPERIENCE
BRANDEIS.EDU/ARTS/EXTRAS
"Welcome to the beginning of the second 50 years of the Rose Art Museum," President Fred Lawrence said, greeting nearly 900 guests at a festive gala at the famed Brandeis museum on Oct. 27, 2011.


Fred and Kathy Lawrence, James Rosenquist, and Sandra and Gerald Fineberg were among guests at a special preview of the exhibitions.

Boston gallerist Barbara Krakow with Adam Weinberg.
Free Ticket Offers and Email Reminders
Join the Arts at Brandeis E-List to receive invitations to plays, concerts and fine arts at Brandeis, as well as free and discount tickets to arts events in Greater Boston. See go.brandeis.edu/arts.

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

Online Extras
Get insider arts tidbits with the Arts Brandeis Facebook page and Twitter feed. For interviews, additional images, audio files and other extras, plus back issues of State of the Arts, visit the Office of the Arts at go.brandeis.edu/arts/office.

Purchasing Theater and Concert Tickets
To buy tickets for events at the Spingold Theater Center, Slosberg Music Center or Shapiro Theater, visit go.brandeis.edu/BrandeisTickets, 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 special or wheelchair accommodations should call Brandeis Tickets at 781-736-3400.

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

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

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

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

Programs, artists and dates are subject to change. For updates and additional arts events, visit www.brandeis.edu/arts. For directions to Brandeis University, call 781-736-4660 or visit www.brandeis.edu.

William Lodge ’13
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<td>50th Anniversary Exhibitions: Close Looking: “Saturday Disaster”</td>
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<td>Brandeis University Chorus and Chamber Choir</td>
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