

Create the
unexpected.



"IT'S THE ARTISTS OF THE WORLD, THE FEELERS AND THINKERS,

WHO WILL ULTIMATELY SAVE US; WHO CAN ARTICULATE, EDUCATE,

DEFY, INSIST, SING, AND SHOUT THE BIG DREAMS."

- LEONARD BERNSTEIN (1918-90), AMERICAN COMPOSER, CONDUCTOR, AND BRANDEIS PROFESSOR

CAUT

ART BE

ARE YOU AN ACTOR, A PAINTER, A COMPOSER, A DESIGNER, OR SOMEONE WHOSE

BRAIN RUNS ON MUSIC OR ART? YOU BELONG AT BRANDEIS. BRANDEIS STUDENTS

HAVE ALWAYS CARVED NEW WAYS OF THINKING AND SEEING AND UNDERSTANDING

THROUGH THE ARTS. OUR WORLD-CLASS FACULTY AND SUPPORTIVE

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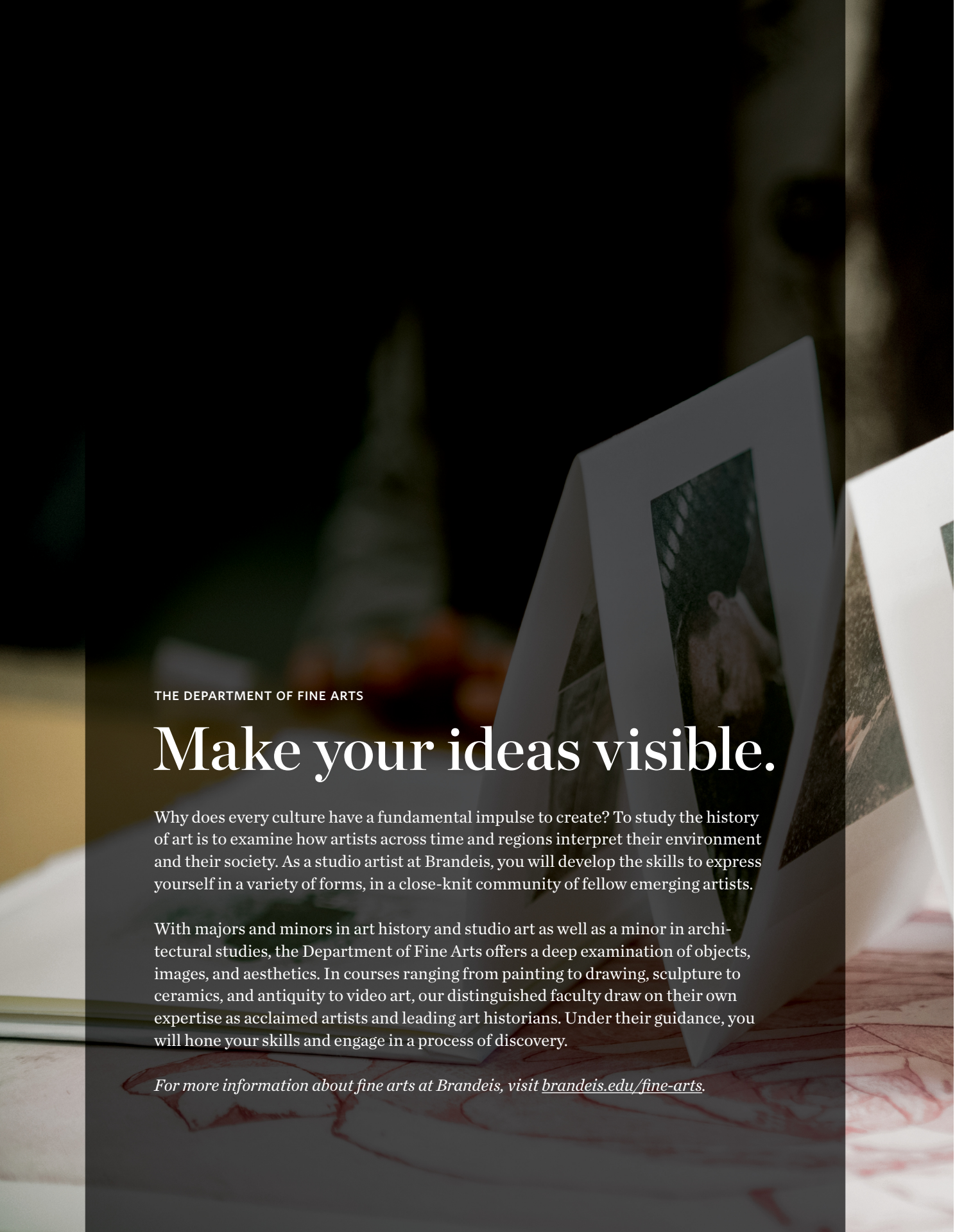
elow

COMMUNITY WILL GUIDE YOU TO FIND YOUR VOICE. YOU'LL LEARN TO REFLECT,

INTERPRET, LOOK, AND LISTEN WITH UTMOST CARE AND CONNECT WITH YOURSELF

AND OTHERS IN NEW AND MEANINGFUL WAYS, CREATING SOMETHING

THAT NEVER EXISTED BEFORE.



THE DEPARTMENT OF FINE ARTS

Make your ideas visible.

Why does every culture have a fundamental impulse to create? To study the history of art is to examine how artists across time and regions interpret their environment and their society. As a studio artist at Brandeis, you will develop the skills to express yourself in a variety of forms, in a close-knit community of fellow emerging artists.

With majors and minors in art history and studio art as well as a minor in architectural studies, the Department of Fine Arts offers a deep examination of objects, images, and aesthetics. In courses ranging from painting to drawing, sculpture to ceramics, and antiquity to video art, our distinguished faculty draw on their own expertise as acclaimed artists and leading art historians. Under their guidance, you will hone your skills and engage in a process of discovery.

For more information about fine arts at Brandeis, visit brandeis.edu/fine-arts.



5 STUDENT EXHIBITIONS
PER YEAR

3 BOSTON ART MUSEUMS THAT
OFFER FREE ADMISSION

15 TYPICAL SIZE OF A
STUDIO ART CLASS

/ INSPIRATION: PROCESS AND EXPERIMENTATION

/ ACTIVITIES: STUDIO ART BUILDING MONITOR

THE STUDIO ARTIST

Perry

HOW HAS YOUR ART EVOLVED SINCE BEING AT BRANDEIS?

Before Brandeis, I didn't do a lot of visual art, but then I took Drawing Under the Influence and saw that I could dedicate myself to creating things. At first, I thought I'd do mixed media and incorporate sculpture into my paintings, but I took my first sculpture class and now I ask, 'How can I incorporate painting into sculpture?'

I like using my hands to play with materials. Making the sculpture is the process that brings life into the piece, rather than thinking, 'I want it to look like this.' It will never turn out that way. I want my work to invite people to touch and feel its shapes and textures.

IF MONEY WERE NO OBJECT, WHAT WOULD YOU MAKE?

I'd make a large-scale sculpture entirely encrusted in pony beads and seed beads. They've got a playful quality that alludes to textile and feminist art.

My professors are very open to experimenting. Whatever idea you have, they'll find a way to make it happen. I learned how to weld; I had no idea that was possible. Before I took a ceramics class, I'd never done pottery on a wheel, and that was exciting to learn, too.

WHAT ARE YOU CURRENTLY THINKING THROUGH IN YOUR WORK?

I did the Brandeis in Siena summer abroad program, where I saw more artwork than I've ever seen in my life. I'm still processing it all. In my work, I try to subvert and "queer" some of the religious images from the cathedrals and bring them into a different context and meaning.

IN SENIOR STUDIO, YOU WORK INDEPENDENTLY IN YOUR OWN STUDIO SPACE. HOW DO YOU INTERACT WITH YOUR CLASSMATES?

Critique is a vital part of the process. There's a tendency to create something and then, you know, it's this expression of emotion and it needs no further work. It says what it needs

to say. But by getting input from other people, you might learn you didn't quite communicate this thing that you were hoping to.

The feedback that has really stuck with me is about how I actually present my artwork. Print a photograph very small and force people to get close and examine the details. Hang an image high up on the wall to make the viewer feel they should have reverence for it.

IT SOUNDS LIKE IT TAKES MATURITY TO LISTEN TO CRITIQUE AND CHOOSE WHAT YOU WANT TO PUT INTO YOUR REVISION. DO YOU LEARN TO GIVE CRITIQUE AS WELL?

Yes, and that's a valuable experience, too. There are people who approach a topic I'm also grappling with in a completely different way. And so you can think through, together, how a piece might change the way we navigate life from here on out.

+ OUTTAKES

I like meticulous processes that take time. It's a transformative experience. Spending a long time with the work means you develop a relationship with it, which can change the way you interact with your art and understand it.





THE ART HISTORIAN

Angela

In my junior year, the final project in my classical Chinese class was researching and translating Chinese characters on objects from Historic New England's collection. I focused on a 19th-century ivory miniature: a portrait of a Massachusetts sea captain's daughter. Through researching that piece, I found other works Captain Lane had commissioned during his travels in China.

There's not much information about the people who commissioned or created these trade paintings. For my senior thesis, I wanted to contribute to an often-overlooked point of view in art history, through this sea captain and the artists who painted his life.

I found most of my research materials in places other than the library. They were in museum archives, antique markets, and estate sales. I took the commuter rail all over Massachusetts, visiting the Cape Ann Museum, the Peabody Essex Museum, and the Harvard Art Museum. There's plenty of Chinese export art in New England and maritime art exports in Salem because tons of people were sailing out of Salem and Gloucester to China and bringing things back.

The Provost Undergraduate Research Fund helped me buy books that were difficult to obtain in libraries accessible to me, and I used the Fisher Explorer Grant to visit San Francisco. There, I toured archives and museums, including the San Francisco Maritime National Historical Park, which has a wonderful collection of ship portraits.

I loved my internships in the manuscript archives at the Atlanta History Center (my supervisor was a Brandeis graduate) and in the Brandeis archives. I also interned at the Cape Ann Museum, where I helped digitize their collection.

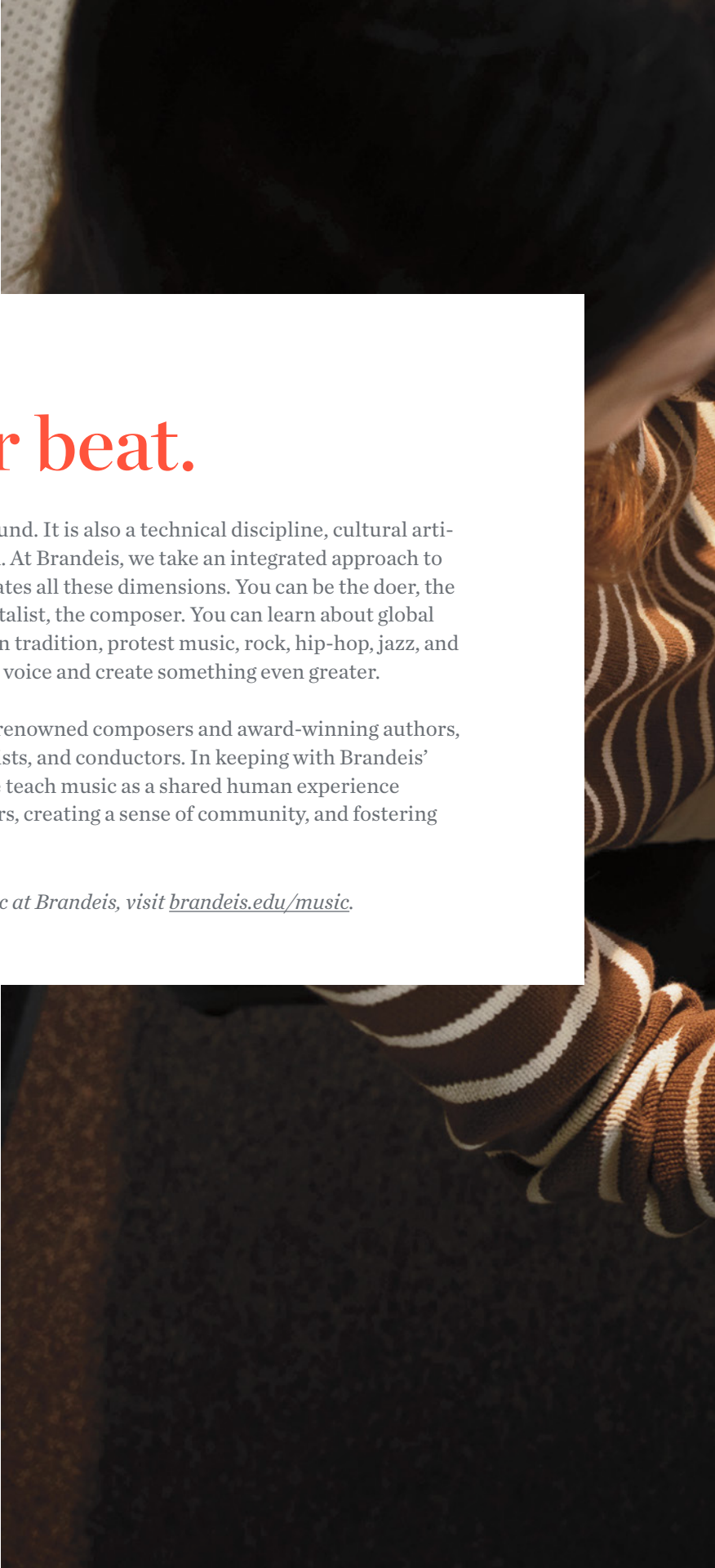
Online documentation of provenance, or history of ownership, helps institutions return stolen or looted works of art to their rightful owners. This is especially true of works from the post-war and impressionist periods, so many of which were

looted during the Nazi occupation, but there are efforts to extend this practice to include antiquities and non-Western art.

Prior to the digitization efforts that are now taking place all over the globe, art dealers had restitution researchers stationed in places like Vienna and Berlin. They could go down to the archives and pull old documents. But now, because people are digitizing those, you can find them online. I truly think digitization is the future for information access in the cultural heritage field, so I want to become more tech-savvy through coursework in cultural heritage informatics.

+ OUTTAKES

Being an Undergraduate Department Representative (UDR) for art history and lead UDR for the Division of Creative Arts was amazing. Organizing events, getting to be close with the faculty and staff, meeting prospective students. My favorite was planning museum trips for my peers and seeing them leave the bus with huge smiles.



THE DEPARTMENT OF MUSIC

Find your beat.

Music is more than notes and sound. It is also a technical discipline, cultural artifact, and form of communication. At Brandeis, we take an integrated approach to the study of music that incorporates all these dimensions. You can be the doer, the player, the singer, the instrumentalist, the composer. You can learn about global music, or music from the Western tradition, protest music, rock, hip-hop, jazz, and more. In short, you can find your voice and create something even greater.

Our faculty members are world-renowned composers and award-winning authors, scholars, instrumentalists, vocalists, and conductors. In keeping with Brandeis' commitment to social justice, we teach music as a shared human experience and a way of understanding others, creating a sense of community, and fostering cross-cultural appreciation.

For more information about music at Brandeis, visit brandeis.edu/music.



22 NUMBER OF INSTRUMENTS FOR WHICH
PRIVATE LESSONS ARE OFFERED

1835 YEAR THE OLDEST INSTRUMENT IN THE DEPARTMENT,
A VIENNESE FORTEPIANO, WAS BUILT

6 NUMBER OF CONTINENTS THE GLOBAL
MUSIC SERIES HAS FEATURED

/ INSPIRATION: ACCESS TO THE ARTS

/ ACTIVITIES: VOICEMALE A CAPPELLA; UNDERGRADUATE DEPARTMENT REPRESENTATIVE FOR
LATIN AMERICAN, CARIBBEAN, AND LATINX STUDIES; MARTIN LUTHER KING JR. FELLOWSHIP
ADVISORY BOARD; PRESIDENT, THE INTERSECTION (QUEER AND POC AFFINITY CLUB)

THE CHANGE ARTIST

Brandie

TELL US ABOUT YOUR A CAPPELLA GROUP.

VoiceMale started [in 1994] as an all-male group. People used to joke that it was an a cappella frat. I can definitely say it's not — if it was, I wouldn't be there. I'm not meant for frats by any means. After my first semester in VoiceMale, I was like, "How do we feel about the language we're using for the group?" Some of our members are nonbinary or queer; some are straight cisgender men. We got guidance from the director of the Gender and Sexuality Center and rewrote the group's constitution. We now identify ourselves as all masculine aligned.

We try to foster a healthy masculinity within the group. You can see that in the way we present ourselves in our music and the way we function as a club. When we perform, we're not afraid to cross that boundary of traditional masculinity and present as a bit more feminine sometimes. To put it bluntly, we're not afraid to look gay.

We're also the most racially diverse a cappella group on campus. Inclusivity just shapes sound better, too. So, if we were to have a transgender member and their voice was a little higher, well, that's perfect. Now we have ourselves a countertenor.

DO YOU FEEL LIKE YOU'RE ON THE CUSP OF A CHANGE IN HOW MUSIC IS MADE AT BRANDEIS?

The way VoiceMale is evolving reminds me of a collage. We're collaging these different voices to make a new piece of art that's more accessible and ignites a different feeling. And with accessibility comes more community. We're not fully there yet. We are all assigned male at birth, and we're working on making more transmasculine people, like trans men, feel more comfortable and open to joining the group.

HOW DID YOU ARRIVE AT YOUR MAJOR?

Academically, everything is very new. I'm first-generation and low-income. I didn't get formal training like a lot

of my peers who started playing violin when they were three. When I was three, I was playing with a cardboard box.

I started at Brandeis as a music major in the performance track. Now, I'm developing an independent interdisciplinary major in Black music studies. I'm excited to be studying Afro-diasporic music through an ethnomusicological lens and its transformation as a tool of change and Black expression.

The cultural relevance of sampling Black hip-hop music and how it's influenced music today really interests me. And if you think about it, isn't sampling a collage? Okay, new motto. Everything is just collages (laughs).

+ OUTTAKES

I'm thinking of doing a graduate degree in arts administration. I love music; I love the arts; I love good museums. But I've also always been more about passing those things to the next person. With arts administration, I can make music and the arts in general more accessible, especially to low-income people of color.



/ INSPIRATION: JAZZ!

/ ACTIVITIES: UNDERGRADUATE DEPARTMENT REPRESENTATIVE FOR MATH; LIBRARY
HELP DESK; JAZZ ENSEMBLE; BRANDEIS-WELLESLEY ORCHESTRA

THE LEONARD BERNSTEIN FELLOW

Dakota

A PATH TO BRANDEIS, AND ALL THAT JAZZ

I didn't do sports as a kid because I always wanted to play music. I play jazz piano and classical trombone. Then there are the silly instruments like ukulele.

When COVID-19 happened, I was still in high school and playing in a youth jazz orchestra at the New England Conservatory of Music. Everything went virtual, and I met Bob Nieske, professor of the practice of music, while he was teaching for NEC on Zoom. He told me about the music department at Brandeis, and that he taught here. I have him to thank for my path. I was selected for the Leonard Bernstein Fellowship, which means I get to be part of a small jazz combo conducted by Bob. Being in a close-knit ensemble — we call ourselves the Swingstones (like the Flintstones) — has been amazing.

In my first year, I had to figure out whether I wanted to be a music major or minor. I decided to major in computer science, but math and music are intertwined; it feels important to combine STEM and the arts. I see how connected they are in my classes. In the class Math and Music, we saw how different wave functions relate to pitch.

MUSICAL MENTORSHIP

Being a Leonard Bernstein Fellow, I get incredible free private lessons in jazz and piano. And I get to keep working closely with Bob. He's the GOAT. He taught me that there aren't really mistakes, especially in jazz improvisation. Sure, you can play a wrong note, but you could just embrace that wrong note, and it'll sound awesome.

I've gotten many performance opportunities because of my fellowship. Once, I played for Brandeis' president at the Faculty Club. So many people came up to me afterward; I felt famous!

Recently, I received the Selma and Joseph Finstein/Jeanette and Meyer Saval Prize. The faculty award it to two students

who have demonstrated excellence in their field.

SO MUCH TO EXPLORE

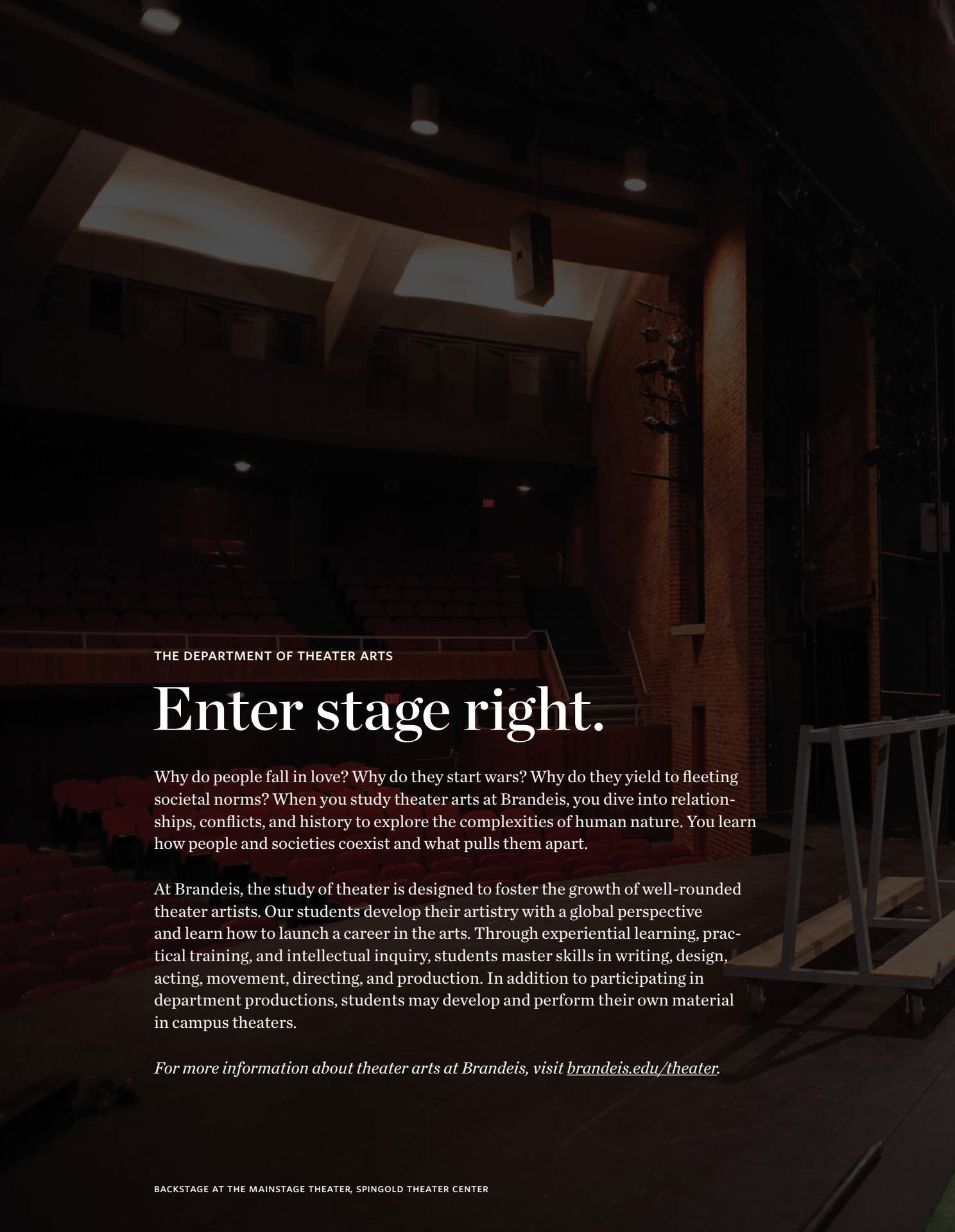
Any Brandeis student, regardless of their studies, can join a music department ensemble. You can take private lessons, too. There are tons of opportunities that aren't just instrumental, like theater, or music-related clubs like WBRS, the student radio station.

I'd encourage any music major or minor to take Bob's classes, like Elements of Jazz, which is all about jazz history. Jazz is so important. People say it's a dying genre, which is why we're lucky to have Bob on campus. He deserves all the credit. Our jazz combo has gotten to know each other on such a personal level and become close, which makes improvisation — an important skill both in music and life — much less nerve-wracking.

+ OUTTAKES

This summer, I played at The Lilypad, this little jazz club in Cambridge. I remember going there as a teenager with my friends to watch people like saxophonist Jerry Bergonzi. Being able to perform on that same stage was crazy.





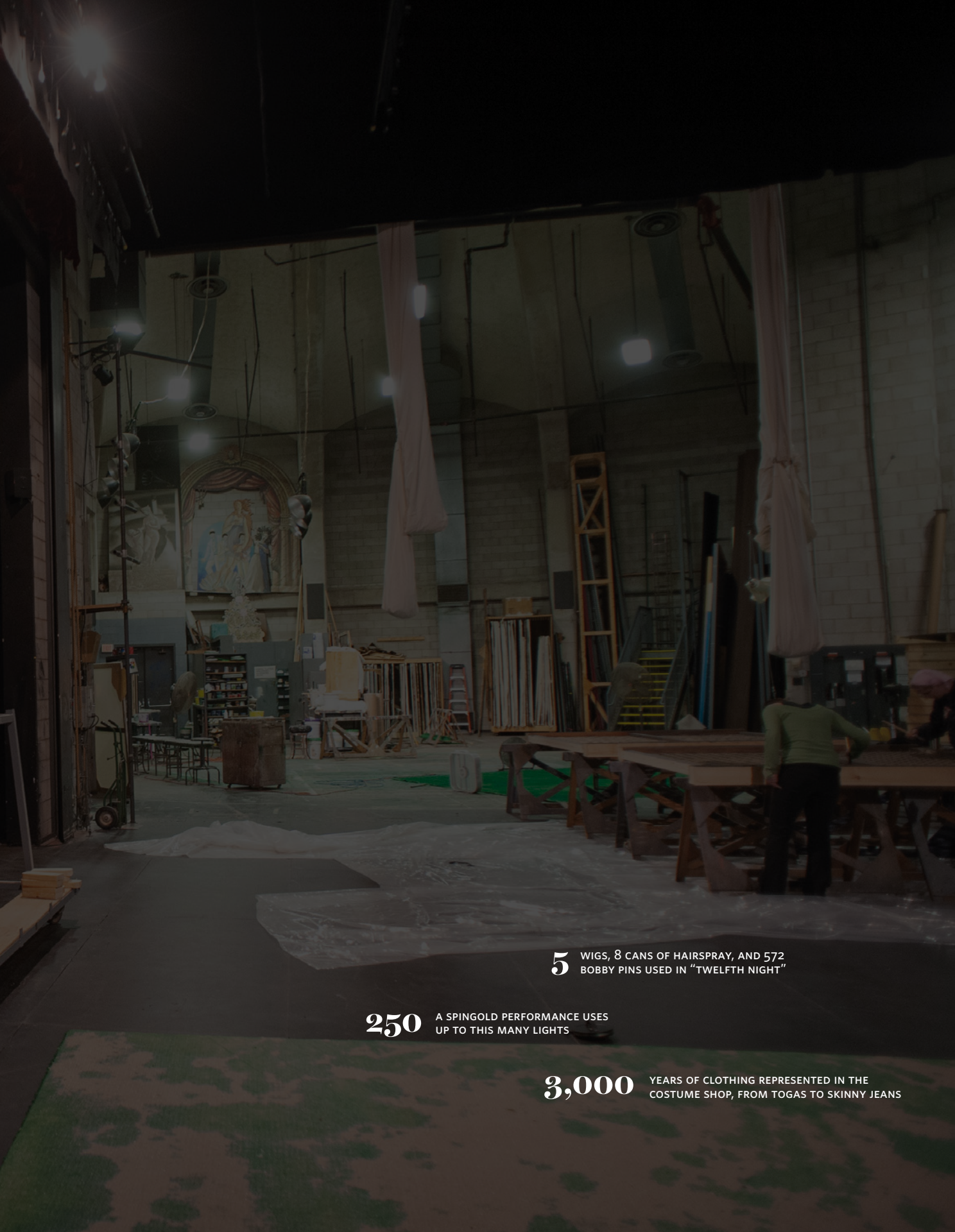
THE DEPARTMENT OF THEATER ARTS

Enter stage right.

Why do people fall in love? Why do they start wars? Why do they yield to fleeting societal norms? When you study theater arts at Brandeis, you dive into relationships, conflicts, and history to explore the complexities of human nature. You learn how people and societies coexist and what pulls them apart.

At Brandeis, the study of theater is designed to foster the growth of well-rounded theater artists. Our students develop their artistry with a global perspective and learn how to launch a career in the arts. Through experiential learning, practical training, and intellectual inquiry, students master skills in writing, design, acting, movement, directing, and production. In addition to participating in department productions, students may develop and perform their own material in campus theaters.

For more information about theater arts at Brandeis, visit brandeis.edu/theater.



5 WIGS, 8 CANS OF HAIRSPRAY, AND 572 BOBBY PINS USED IN "TWELFTH NIGHT"

250 A SPINGOLD PERFORMANCE USES UP TO THIS MANY LIGHTS

3,000 YEARS OF CLOTHING REPRESENTED IN THE COSTUME SHOP, FROM TOGAS TO SKINNY JEANS



WATCH PAYTON'S VIDEO

THE STAGE MANAGER

Payton

SEEING ALL, KNOWING ALL

Stage managers focus on small things to make the big things happen. My advisor, Jen Cleary, senior lecturer in theater arts, calls it being the center of the donut. My job is to facilitate order and maintain the director's artistic vision by being an agent of communication between director and designer. I relay costuming, lights, and sound needs to the design team and preserve the show, both on and offstage, after opening.

AN INTERNSHIP ON THE CAPE

This summer, I worked at Wellfleet Harbor Actors' Theater on Cape Cod as a production assistant. The program was incredibly enriching and allowed me to further develop my skills while meeting other theater artists. I worked on a variety of productions, including "Jesus Hopped the 'A' Train" and "The Pickleball Wars."

LEAVING A LEGACY

As a stage manager, I'm a Black woman in an often white-dominated space. There's a poem called "Ink" by the Black poet Morgan Harper Nichols that illustrates that experience for me. She describes having to abide by rules that are written in invisible ink, but when she buys a blue light to read them, it turns out that the rules were never written in the first place. You're meant to just know them. The poem concludes with her promise that in her life, she will write rules and a legacy in the blackest of inks.

Inspired by Nichols' poem, I'm calling my senior thesis "The Blackest of Inks." It's the creation of a promptbook for "Twelfth Night," which I'm stage managing this semester, and it will be an attestation to my growth and success as a stage manager despite societal and racist pressures and challenges. I hope that future Brandeis students can look at my work and see a path in technical theater in the blackest of inks.

SYNERGY ON AND OFFSTAGE

When I was 6 years old, I saw "Wicked" and was transfixed. After graduation, I hope to be a part of productions that inspire

such wonder and change in others. I feel secure about graduating because stage management is a set of easily transferable skills. Management is management, and people are people, and I know how to work with them.

When the set finally comes together and the lights come on, you realize that you have found community and meaning and purpose with these people. It's always this magical moment of realization.

+ OUTTAKES

Professor Cameron Anderson is one of the best professors I've ever had. She's a believer in doing things by practicing, and since I'm such a perfectionist who doesn't like doing things if I can't do them right the first time, being pushed to make and play freely in that class, for the sake of creating, is so important.

THE ACTOR

Noah

DESCRIBE YOUR THEATER EXPERIENCE AT BRANDEIS.

Acting in the theater arts department productions, rehearsing up to four hours a day, has given me confidence as an actor. But one of the great things about theater at Brandeis is you're not confined to one track. Acting is my main focus, but I am also exploring playwriting.

Between the student-run productions, the department productions, and the improv and sketch comedy clubs, there are so many opportunities, but we're all united by our love for theater.

WHAT INSPIRES YOU TO BRING NEW WORK TO AN AUDIENCE?

For my senior thesis, I'm writing a play about my grandmother's childhood as a Jew in Nazi Germany. Some people think that nobody should try to realistically portray the atrocities committed, and for the most part, I agree. But I believe that we have a responsibility to keep stories about the Holocaust alive and accessible.

My grandmother passed away in the spring of 2022. She very much underplayed the things she faced as a child and perhaps didn't think her story was worthy of being told. I've thought a lot about whether she'd be upset with me for writing this play. I talked to my dad, and we decided that wouldn't be the case; I'm not exploiting her or her trauma, but trying to keep her story living. I think she would agree.

POST-GRADUATION PLANS?

Theater isn't a straightforward career path. That's why I'm learning as much as I can from the working professionals in the department. I might go to graduate school, but I definitely want to work for a year in the Boston theater scene and see whether this is where I want to pursue theater as a career.

I think a well-rounded liberal arts education and seeing things from a cross-disciplinary point of view is really valuable. Theater in particular overlaps with a lot of other fields, like creative writing and playwriting.

Last year, I studied at the British American Drama Academy in London. I loved the experience, and I'm super grateful for the time I had there. I studied Shakespeare, voice, movement, high comedy, modern and physical theater, stage combat, theater history, and dramatic criticism.

For me, it's important to go into the world and collect more general knowledge outside of your discipline, no matter what. A play can be about anything. So many plays are historical or political, so it's really valuable to have a sharp understanding of the world when going into this field.

+ OUTTAKES

I love being on the Mainstage, even when there's nothing happening. It's so cool to walk out onstage and just see the huge auditorium. It's a beautiful space. I spend a lot of time in the Merrick Theater, too. This past semester, three out of my four classes were there. Something I want to do more of is bring my work and just go sit on the Spingold stage; I want to soak in the environment and appreciate these amazing facilities.





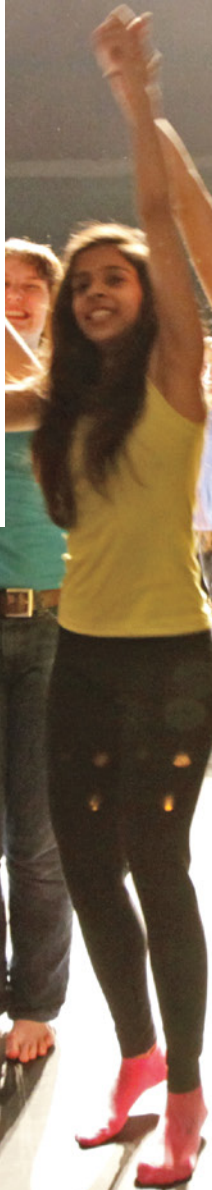
CREATIVITY, THE ARTS, AND SOCIAL TRANSFORMATION (CAST)

Discover community.

Students in the interdisciplinary CAST minor are committed to social justice. And they're creative at heart. Through research, experiential learning, and creative practice, they study how artists and cultural workers use creative tools to expand equity. And then follow in their footsteps.

As a CAST minor, you'll design a capstone project that supports communities and people from diverse backgrounds and disciplines. You don't have to consider yourself an artist. You might not paint a mural, for example, but you might facilitate community conversations that lead to a mural's creation.

For more information about CAST at Brandeis, visit brandeis.edu/cast.





BACKSTAGE AT THE LAURIE THEATER,
SPINGOLD THEATER CENTER

/ INSPIRATION: CREATIVE COLLABORATION

/ ACTIVITIES: BASEMENT RECORDS; STUDENT SUPPORT SERVICES;
GENDER AND SEXUALITY CENTER; POSSE SCHOLAR; SAMUELS SCHOLAR

THE COLLABORATIVE LEADER

Liz

CREATIVITY AS A SPRINGBOARD FOR SOCIAL CHANGE

My original plan was to major in business, but I've always been creative. I was a band kid and I play six instruments, including piano and marimba.

The CAST minor gives me a creative outlet but also practical skills, like doing oral histories and learning from guest speakers about how they've applied their skills and talents to social justice.

Last year, our introductory class collaborated with the Charles River Watershed Association. They help the Waltham community learn more about the Charles River and what it means to take care of it. Based on my interviews with someone who works on creating green infrastructure, I developed a video game that represents what it's like to be part of that kind of strategic planning.

I also helped found Melody Mentors, a partnership that teaches music production to kids from local African immigrant families, through the Samuels Center for Community Partnerships and Civic Transformation (COMPACT). Overall, it was very successful, and it will run every spring semester.

THE POWER OF TEAMWORK

Being a student leader, you tend to do projects alone, so being part of a cohort and having a support system is really valuable. Whenever I do projects by myself, I feel like I'm exploring the same ideas but in a different font. When you work with collaborators or within a community, you're able to bounce around ideas and you're able to learn from each other and grow. I find that to be a very beautiful process.

This summer, I was a marketing intern for Patchwerk Recording Studios in Atlanta. Their clients include folks like Beyoncé, OutKast, and Kendrick Lamar. I've learned a lot about working with artists as well as learning the ins and outs of running a recording studio.

Being a CAST minor helps me stay grounded in what I value, which is creativity. My ideal career is definitely within the music industry, but I want to make sure I understand the business in a very ethical and moral way. I've learned to be a servant leader. I'm not here to be at the front consistently, but rather, I understand that I hold a certain position of privilege, and I hope to share any resources I have with other folks so that it's equitable.

+ OUTTAKES

I'm the president of Basement Records. One of our biggest events was hosting Jimmy Kang, the CEO and founder of Str8tUp Entertainment Group INC. He works with a lot of original legends within the hip-hop industry, and he was such a great guest speaker and collaborator. He and his crew showed us how to make a song from beginning to end using Pro Tools, a digital audio workstation. A few members of Basement Records got to go on the mic. It was very much a hands-on experience.





COMMUNITY ARTS

Create outside the classroom.

Want to get involved in the arts at Brandeis? Arts Engagement, part of the Division of Creative Arts, connects people to each other and to creative resources across the university. For more information, visit brandeis.edu/arts/engagement.

LEONARD BERNSTEIN FESTIVAL OF THE CREATIVE ARTS

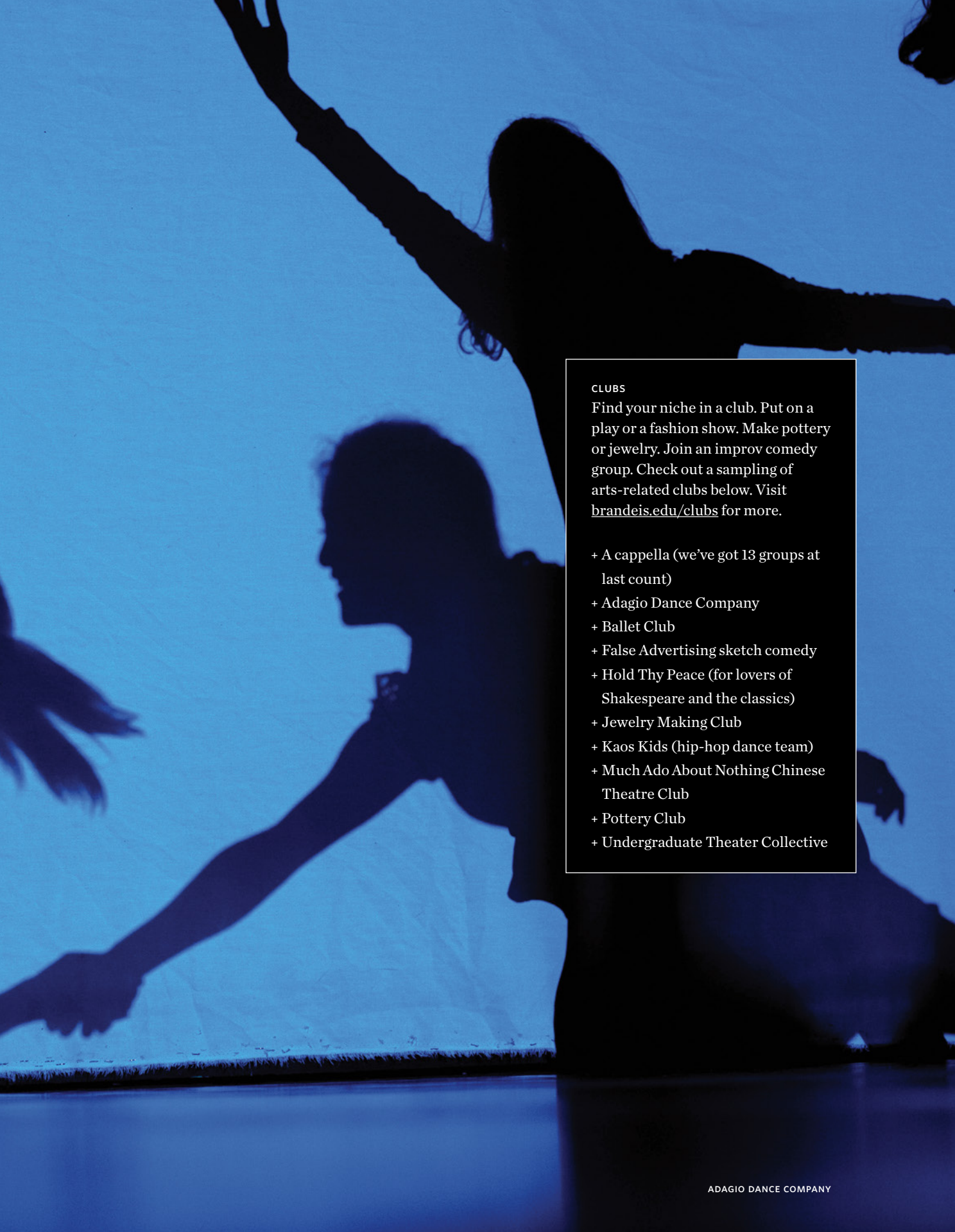
For a whole week every spring, Brandeis celebrates the arts at the Leonard Bernstein Festival of the Creative Arts™. Students can get funding and guidance to create works of performing or visual art, or community art projects, to present at the festival. For more information, visit brandeis.edu/arts/festival.

EXHIBITIONS

You don't have to be a studio arts major to show your work in one of our community gallery spaces. Everyone is welcome to apply. The Create@Brandeis wall in Usdan Student Center is a community space where students exhibit artwork, curated by a student coordinator.

CRAFT MARKET

The Create@Brandeis Craft Market is open to all students and is a great way to establish yourself as a working artist. Twice a year, you can sell your jewelry, pottery, art prints, crocheted and knitted goods, and even pastries and kombucha.

The background of the entire page is a photograph of dancers in silhouette against a bright blue sky. The dancers are in various dynamic poses, with arms and legs extended. The lighting is from behind, creating a strong silhouette effect.

CLUBS

Find your niche in a club. Put on a play or a fashion show. Make pottery or jewelry. Join an improv comedy group. Check out a sampling of arts-related clubs below. Visit brandeis.edu/clubs for more.

- + A cappella (we've got 13 groups at last count)
- + Adagio Dance Company
- + Ballet Club
- + False Advertising sketch comedy
- + Hold Thy Peace (for lovers of Shakespeare and the classics)
- + Jewelry Making Club
- + Kaos Kids (hip-hop dance team)
- + Much Ado About Nothing Chinese Theatre Club
- + Pottery Club
- + Undergraduate Theater Collective

/ INSPIRATION: CONNECTING CULTURES

/ ACTIVITIES: MUCH ADO ABOUT NOTHING CHINESE THEATRE CLUB; SHAPIRO
CAMPUS CENTER THEATER ASSISTANT; SPINGOLD THEATER CENTER CARPENTER

THE DIRECTOR

Yijia

WHY THEATER AND ANTHROPOLOGY?

I want to tell stories that connect people who don't know, or care, about each other's experiences. Anthropology allows me to actively observe people and participate with different cultural groups — very helpful for a director.

HOW DID YOU GET YOUR DIRECTING CHOPS?

I've assistant-directed two theater department shows, and the Mandarin theater club offered me a great opportunity to direct. The club is called Much Ado About Nothing, because the Mandarin version of that phrase, 无事生非剧社, is simpler and much catchier. But they don't do any Shakespeare.

The show I directed was about a family's struggle during the Sino-Japanese war. I hadn't yet taken a directing class — I was just pulling from my instincts very hard. I ended up simplifying the plot and helping the actors experience the essence of the play since none of us had lived through that era. That's something I learned at Brandeis. The Russian naturalist theater artists believed you need to identify the big events of a play and then rehearse those events, and the process leading up to those events.

WHAT OTHER PATHS HAVE YOU GONE DOWN?

My professors have introduced me to modern absurdist English playwrights like Harold Pinter and Caryl Churchill. And Cameron Anderson's class, Multimedia Storytelling in Live Space, opened my eyes to using projection, lighting, and sound to tell stories. Audiences often take these elements for granted. We think that the playwright is the god of the theater. But without concrete devices, you cannot tell a story in a live space.

I love working in the theater department carpentry shop most of all. Theater can feel too airy, but building is so concrete. I've

learned how to use huge, professional machines, like a chainsaw and a table saw.

WHAT'S NEXT?

My senior project in theater draws on interviews with people in metropolitan areas about how they experienced COVID-19 lockdowns. My professor suggested studying an existing play to figure out how to tell this story. Harold Pinter, a very political playwright, wrote a play called "Mountain Language" about a people who are not allowed to speak anymore. Of course, Pinter wasn't talking about COVID, but he was writing about secrecy and government. My project will draw on my anthropological and theatrical training and focus on storytelling through design and immersion.

+ OUTTAKES

When I assistant-directed a modern adaptation of Chekhov's "The Seagull" and a play about climate action, I got to do character work with actors, which I love. I hope to someday learn more about theater education.



Get hands-on experience.

RESEARCH FUNDING

Whether you're interested in exploring Yiddish vaudeville or John Cage's inspiration for "4'33," you can apply for research funding to support a deep dive into your passions.

FISHER EXPLORER GRANT

Thanks to the generosity of Herbert, Sandra '56, and Gail Fisher '88, seniors engaged in creative projects during the academic year can apply for funding from the Fisher Explorer Grants.

The Fisher Explorer Grant supports creative research, such as:

- + Custom photography printing
- + Instruction on creating natural pigments and creating fiber art for a large-scale art installation
- + Tickets to "Fiddler on the Roof" and "Leopoldstadt" on Broadway in preparation for writing a play about Jewish immigration
- + A five-day research trip to San Francisco to visit archives and museums for a senior thesis on 19th-century Chinese export art

THE OFFICE OF UNDERGRADUATE RESEARCH AND CREATIVE COLLABORATIONS CAN HELP YOU:

- + Pay for travel or special materials for your research or creative project
- + Get to know potential faculty mentors
- + Apply for a paid research assistant job

ADDITIONAL SOURCES OF FUNDING:

- + BIPOC Creator Grants
- + Leonard Bernstein Festival of the Creative Arts
- + The Provost's Undergraduate Research Fund
- + The Remis Summer Study Grants in Fine Arts and Music

CAMPUS JOBS AND INTERNSHIPS

Put your creative skills to work on campus. Here's a sampling of student jobs:

- + Building or studio monitor in the music building or fine arts studios
- + Curatorial intern or gallery guide at the Rose Art Museum
- + Preservation assistant or social media assistant in Special Collections and Archives
- + Program assistant for the Leonard Bernstein Festival of the Creative Arts
- + Robotics, 3D printing, and laser cutting producer and trainer at the MakerLab
- + Theater arts costume shop or scene shop assistant, carpenter, lighting or sound technician
- + Theater assistant in the Shapiro Campus Center Theater
- + Video and audio production, photography, graphic design, or animation teacher at Sound and Image Media Studios (SIMS)



COURSES IN BOOK ARTS (TOP)
AND PRINTMAKING (BOTTOM)



CAREERS AFTER BRANDEIS

Wondering about a career path after Brandeis?
Here's what creative arts majors from the past
10 years are doing:

- + Actors' Equity Association stage manager
- + Animation artist
- + Architecture instructor
- + Art auction sales coordinator
- + Art history professor
- + Art museum curator
- + Arts administrator
- + Assistant director of research and fellowships at a university
- + Bio-artist
- + Ceramics artist
- + Composer and audio engineer
- + Data analyst; board member of a nonprofit theater company
- + Education coordinator for a major symphony orchestra
- + Graphic designer
- + High school art teacher
- + Independent musician
- + Musicologist and rhetoric professor
- + Production designer and motion graphics designer
- + Props artist
- + Rabbi and children's author
- + Resident cellist and education director at a music festival
- + Set designer
- + Theater director and producer
- + Theater technical director
- + UX/UI designer

Ready to create your own magic?

Immerse yourself in Brandeis' innovative and supportive creative community, where you can explore, take risks, and create art that not only challenges your own limits but also expands the boundaries of the imagination. Alongside faculty and staff mentors and like-minded peers, you will develop the skills and gain the confidence to express your unique creative voice.

APPLY TO BRANDEIS

Brandeis accepts the Common Application and is test-optional. For dates, deadlines, and application requirements, visit brandeis.edu/admissions/apply.

APPLY FOR AID

Brandeis is proud to meet 100% of calculated financial need for students who submit the FAFSA and CSS Profile by the application deadlines. For more information on need-based financial assistance, visit brandeis.edu/sfs.

SCHOLARSHIPS

Brandeis offers scholarships and fellowships to students who have shown a capacity to achieve both in and out of the classroom, including the Leonard Bernstein Fellowship in Music, which requires applicants to submit a recorded audition. For more information about scholarships at Brandeis, visit brandeis.edu/scholarships.

DIVISION OF CREATIVE ARTS

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Design: Deborah Wieder

Photography: Dan Holmes, Gaelen Morse,

Ken Schles, and Liz Linder Photography

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STUDENT WORK IN SILKSCREENING (TOP);
"SPRING AWAKENING," PRESENTED BY
THE DEPARTMENT OF THEATER ARTS,
NOVEMBER 2022 (BOTTOM)





BRANDEIS.EDU/ARTS

