



*THE*  
*CREATIVE ARTS*  
*AT BRANDEIS*

LEONARD BERNSTEIN  
**FESTIVAL**  
OF THE **CREATIVE**  
**ARTS**™

*The arts will  
lift us higher.*

**THE 2022 FESTIVAL OF THE ARTS**

**CELEBRATES BUOYANCY**

THE ARTS LIFT US TO A PLACE WHERE WE CAN TAKE A SECOND LOOK AT THE WORLD IN WHICH WE LIVE. THROUGH THE ARTS, WE FIND RESILIENCE, RESISTANCE AND RENEWAL. WE RECLAIM THE JOY OF SHARING COMMUNAL SPACE AND THE FREEDOM TO MOVE.

# ABOUT THE CREATIVE ARTS AT BRANDEIS

The Division of Creative Arts is a community of artists and scholars from the Departments of Fine Arts, Music and Theater Arts, as well as representatives from the interdisciplinary program in Creativity, the Arts, and Social Transformation. The Rose Art Museum is an affiliated member.

We share the belief that art is a vital aspect of the human condition and an essential component of interdisciplinary learning. By uniting creative expression with academic inquiry, we educate our students to create and/or appreciate artistic creativity and become engaged citizens who are prepared to contribute to a multicultural society.

The creative arts were conceived as a significant foundational component of Brandeis University from its inception. When most educational institutions perceived the arts as a curricular frill, our university embraced art as an integral and essential

part of a liberal arts education, a vibrant mode of scholarly inquiry, and a valued path to knowledge and understanding. Brandeis has always aspired to be a path-blazing hub where imagination and intellect unite, motivating and inspiring the highest potential of humankind. The university remains devoted to educating students in the spirit of using their talents and abilities to improve the world.

## ABOUT THE FESTIVAL

At the first Festival of the Creative Arts in 1952, many of the greatest artists of the era came to campus to demonstrate their support for this stellar new institution, founded in 1948. Leonard Bernstein called it “a moment of inquiry for the whole world when civilization looks at itself, seeking a key to the future.” This remains true to this day.

**Art is still a key to the future.**

## THE LEGENDARY FOUNDER

**LEONARD BERNSTEIN**

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Leonard Bernstein (1918-90) was one of the great American artists of the 20th century. A composer, conductor, pianist, teacher, thinker and adventurous spirit, he transformed the way we hear music and experience the arts.

Bernstein's successes ranged from the Broadway stage ("West Side Story," "Candide," "On the Town") to television and film, to international concert halls. His major concert works, including the symphony "Kaddish" and the choral works "Mass" and "Chichester Psalms," are studied and performed around the world. He was a dynamic leader of the world's greatest orchestras, including the New York Philharmonic (1958-69). His legacy continues to grow through a catalog of more than 500 recordings.

As a teacher and performer, Bernstein played an active role with the Tanglewood Music Festival from its founding. His televised Young People's Concerts (1958-72) introduced a generation to the joys of classical music. His many honors include a Tony Award, seven Emmy Awards, a Lifetime Achievement Grammy Award and the Kennedy Center Honor.

Social justice was deeply important to Bernstein. Through his commitment and connections, he helped bring public attention to the historic march from

Selma to Montgomery in 1965 and to the dismantling of the Berlin Wall in 1989, where he conducted concerts on both sides of the wall. In the early days of AIDS research, Bernstein raised the first million dollars for a community-based clinical trials program run by the American Foundation for AIDS Research.

Bernstein was a member of the Brandeis music department faculty from 1951-56. He received an honorary doctorate from Brandeis in 1959 and served as a University Fellow from 1958-76 and on the university's Board of Trustees from 1976-81. He was a trustee emeritus until his death in 1990.

For the university's first Commencement, in 1952, Bernstein directed the Festival of the Creative Arts, which included the world premiere of his opera "Trouble in Tahiti." Dedicated to the interplay between the arts and its time, the festival was, in Bernstein's words, "a moment when civilization looks at itself appraisingly, seeking a key to the future." Among the guest artists were Aaron Copland, Merce Cunningham, William Carlos Williams, Miles Davis, Lotte Lenya and Marc Blitzstein.

Today, the Leonard Bernstein Festival of the Creative Arts proudly carries on his inspiring legacy as an artist, activist and educator.





Leonard Bernstein (left) at rehearsals for the inaugural Festival of the Creative Arts in 1952.

# ON VIEW

# AROUND CAMPUS

During the Festival of the Arts, the Brandeis campus is transformed by innovative, adventurous artwork. The Brandeis Blue Booths will have a bold new look. The Create@Brandeis Craft Market will take over Fellows Garden. Pop-up exhibitions made especially

for the festival will appear in the Shapiro Campus Center, Shapiro Science Center, Brandeis Library and other public spaces on campus.

For more information and a list of locations, visit the Schedule of Events on [brandeis.edu/arts/festival](http://brandeis.edu/arts/festival).







## SELECTED EXHIBITIONS

### ROBERT D. FARBER UNIVERSITY ARCHIVES AND SPECIAL COLLECTIONS, BRANDEIS LIBRARY

#### HENRI LAZAROF: A LIFE IN MUSIC

This exhibit celebrates world-renowned composer, conductor, musician, teacher and Brandeis alumnus Henri Lazarof (1932-2013) through his archival collection, housed at Brandeis. A companion digital exhibit is also available at [brandeis.edu/lazarof](http://brandeis.edu/lazarof).

### SCHUSTERMAN CENTER FOR ISRAEL STUDIES

#### THE ORIENTALIST

*Eitan Buganim*

Conflating desires, miracles, magic and impending catastrophes, "The Orientalist" is a multi-channel video installation of four short films presented in a virtual exhibition organized by The Schusterman Center for Israel Studies. To view the exhibition, visit [brandeis.edu/israel-center/the-orientalist](http://brandeis.edu/israel-center/the-orientalist).

THROUGH JULY 8, 2022

**KNIZNICK GALLERY, EPSTEIN**

#### CONTAGIOUS TRUTHS

*Tamar Nissim*

"Contagious Truths" explores the experience of women in the Mizrahi immigrant community in Israel, with a particular focus on the troubling stories of babies taken from their mothers in what has come to be known as the Yemenite Babies Affair. Sponsored by the Hadassah-Brandeis Institute.

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*Kniznick Gallery hours: Tuesdays, Thursdays and Fridays, 10 a.m.–4 p.m. Visit [brandeis.edu/wsrg/arts](http://brandeis.edu/wsrg/arts).*

THROUGH MAY 4, 2022

**MANDEL CENTER FOR HUMANITIES ATRIUM**

#### BEYOND TRAUMA: ROOTS AND ROUTES

*Sandra Mayo*

Sandra Mayo's multimedia art addresses migration and survival in the face of geopolitical events, including the current pandemic, using the pictographic language of genograms. Sponsored by the HBI Project on Latin American Jewish & Gender Studies.

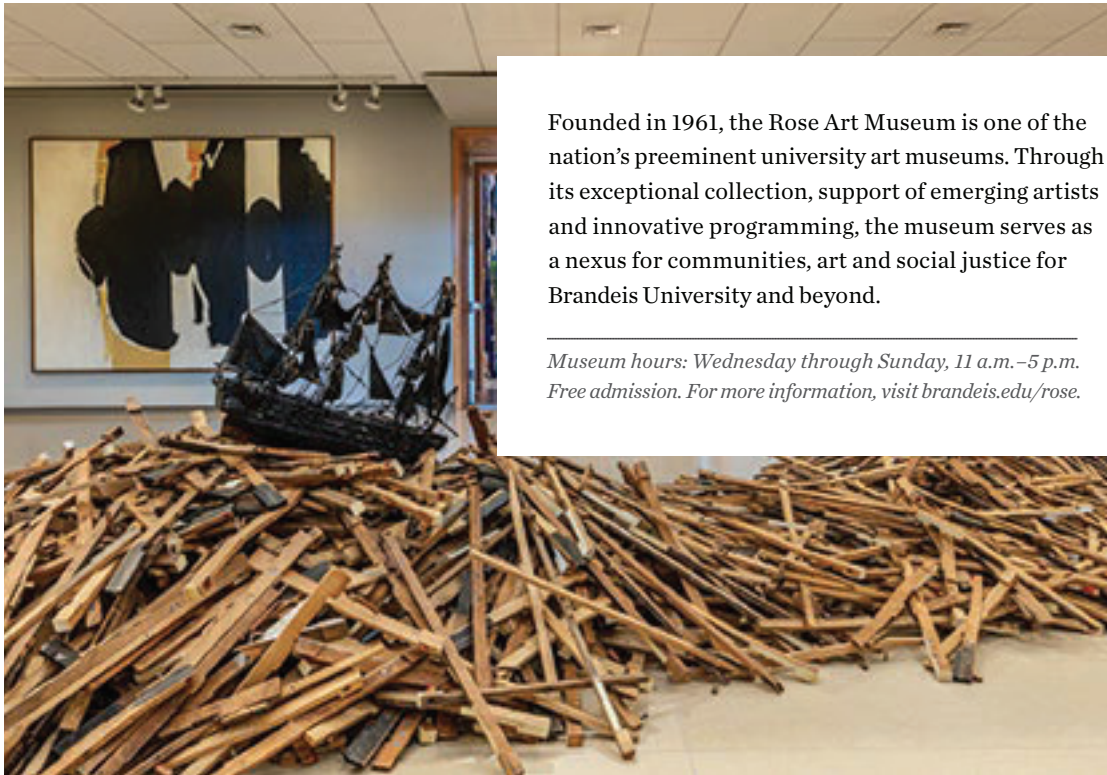
#### ARTWORK

"Despacito" (detail) by Sandra Mayo



# THE ROSE ART

# MUSEUM



Founded in 1961, the Rose Art Museum is one of the nation's preeminent university art museums. Through its exceptional collection, support of emerging artists and innovative programming, the museum serves as a nexus for communities, art and social justice for Brandeis University and beyond.

*Museum hours: Wednesday through Sunday, 11 a.m. – 5 p.m.  
Free admission. For more information, visit [brandeis.edu/rose](http://brandeis.edu/rose).*



INSTALLATION VIEWS AT THE ROSE

This page: "My Mechanical Sketchbook"

Previous page: "Frida Kahlo at the Rose" (top)  
"re: collections, Six Decades at the Rose" (bottom)



CURRENT EXHIBITIONS

THROUGH JULY 24, 2022

**MY MECHANICAL SKETCHBOOK**

*Barkley L. Hendricks & Photography*

Showcasing new scholarship and rarely exhibited artworks, "My Mechanical Sketchbook" provides a deeper understanding of the diverse sources informing Barkley L. Hendricks's multiple modes of creativity, offering new knowledge about this significant and versatile artist.

THROUGH JULY 24, 2022

**DISPLACED: RAIDA ADON'S STRANGENESS**

In "Displaced: Raida Adon's Strangeness," Raida Adon's first solo U.S. exhibition and museum show outside of Israel, the artist unveils harsh truths about our broken world through the prism of her unique, unbridled imagination with her immersive 2018 video "Strangeness."

THROUGH DECEMBER 30, 2022

**FRIDA KAHLO AT THE ROSE ART MUSEUM**

"Frida Kahlo at the Rose Art Museum" presents an intimate display of three self-portraits by the iconic Mexican artist, along with photographs highlighting Kahlo's devotion to her native Mexico, unique sartorial flair, modes of hiding and exposing her disabled body, her queer, gender-fluid identity, and her bold and transgressive ways of being.

THROUGH JUNE 2, 2024

**RE: COLLECTIONS, SIX DECADES AT THE ROSE ART MUSEUM**

Organized in celebration of the Rose's 60th anniversary, "re: collections, Six Decades at the Rose Art Museum" casts a critical eye in two directions: highlighting the radical roots from which the museum grew, while showcasing the potential for future transformations.





GROUNDBREAKING ARTIST AND PROFESSOR

# TORY FAIR

Tory Fair's ongoing video, photography and sculpture project "Portable Window" continues her exploration of landscape on a human scale and an ongoing dialogue with minimalist sculpture, particularly with the work of Mary Miss and other women artists exhibited in the groundbreaking 1997 exhibition "More Than Minimal" at the Rose Art Museum.

For the Festival of the Arts, Tory invites the public to become part of the "Portable Window." When you see one of Tory's wheel sculptures on campus, use the QR code on the wheel for instructions on how to record a video of what the wheel "sees." Upload your video to the dedicated website that will capture a collaborative, subjective look at our campus landscape.

"While our digital culture has made it incredibly easy to frame and take pictures without restraint," says Tory, "'Portable Window' slows down and makes framing our surroundings a more physical act, in sync with our bodies. Incrementally jumpstarting ways to interact and frame our surroundings with the public emphasizes an open exchange to learn and listen from our present condition, which is in a state of crisis. I'm tuning into opportunities to create

happenings locally, and am compelled, in particular, to engage [senior] communities. Sculpture has agency both to heal and engage our collective body."

Tory Fair is an associate professor of sculpture at Brandeis. Recent solo exhibitions and projects include ICA at MECA, Portland, ME; Area Code Art Fair, Boston; RAIR, Philly; VoCA Talks; Drive-By, Watertown; "Paperweight," gallery VERY, Boston; "Heap," Proof Gallery, Boston; "Fortitude and Fragility," The LeRoy Neiman Gallery at Columbia University.

Her work has been included in several group exhibitions, including "You are Here," Worcester Art Museum, Worcester, MA; "The Intuitionists," The Drawing Center, NY; and Socrates Sculpture Park, Long Island City. Her work has been reviewed in publications including The New York Times, The Boston Globe, Sculpture Magazine and Boston Art Review, among others.

Tory is the recipient of a Provost Research Grant as well as national and local awards from the Joan Mitchell Foundation, the Pollock-Krasner Foundation, LEF Foundation and the Mass Cultural Council. She received a BA from Harvard University and an MFA from the Massachusetts College of Art, Boston.

THE DEPARTMENT OF

# THEATER ARTS

For more information about theater arts at Brandeis, visit [brandeis.edu/theater](http://brandeis.edu/theater).

The Brandeis Department of Theater Arts is committed to developing a new generation of theater artists. We believe in uniting artistic excellence with intellectual inquiry to prepare students for the changing role of theater in our society. At Brandeis, we teach our students not only how to begin a career in the arts, but also help them to develop their artistry with the idealism of a global perspective.

Through rigorous learning, skill training and aesthetic practice, the Brandeis Department of Theater Arts fosters a creativity that connects to scholarship and a scholarship that is responsive to the individual and to the community. As artists, practitioners and scholars, we create new work and ideas, and challenge our students to enact change, build connections and value diversity.



## FESTIVAL OF THE ARTS HIGHLIGHTS

### SENIOR FESTIVAL

*Presented by the Department of Theater Arts*

The 11th annual Senior Festival is a showcase for graduating theater arts students to present their thesis project work. With the help of faculty advisors, they present theatrical works they have created, directed, acted in, choreographed or designed.

#### WELCOME HOME:

##### THREADS OF THERAPEUTIC THEATRE

Amber Bartlett's performance explores theater for healing through immersive storytelling, the result of a collaborative rehearsal process that explores theory and practice from various schools of therapeutic thought.

##### THE OPPOSITE OF PEOPLE, AN ADAPTATION OF ROSENCRANTZ AND GUILDENSTERN ARE DEAD

Rosie Sentman's abridged performance of "Rosencrantz and Guildenstern Are Dead" by Tom Stoppard explores the onstage depiction of disabled people, and how physical disability can be used as an asset in storytelling even when the story is not "about" disability.

##### THE POCKET GIRLS

Elizabeth Hilliard presents a staged reading of a new folk musical about childhood, sisterhood, femininity and moving on. Expect an original (yet classic) coming-of-age story — with a twist.

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*Please visit [brandeis.edu/arts/festival](http://brandeis.edu/arts/festival) for program details.*





**PRODUCTIONS (L-R):**

"Intimate Apparel" (2016)

"Into the Woods" (2018)

"In the Empty" (2021)

## THE COSTUME DESIGNER

**KAT LAWRENCE '22**

Majors	Theater arts and music, with a concentration in musical theater
Minor	Film, television, and integrated media
Activities	Undergraduate department representative for theater arts; vice president, Undergraduate Theater Collective; assistant music director, Proscenium a cappella
Hometown	Framingham, Massachusetts

*Interview conducted by Eileen Phelan, Communications and Engagement Coordinator, Department of Theater Arts*

My first costume design course awakened something in me. I was floored by how impactful and personal clothing choices could be in storytelling. After that class, I costumed several shows produced by the Undergraduate Theater Collective, our student-run theater group, and got a job in the theater department's costume shop. When it came time to propose a senior thesis, I was struggling to define exactly what I wanted to do. The thesis committee graciously invited me to costume the department's production of "Orlando" so I could get professional experience with ample support and guidance. I was so excited and honored, and decided this would be a great culmination of my personal growth at Brandeis.

The play is a costume designer's dream, but also an extreme challenge. It is based on the novel "Orlando" by Virginia Woolf, which is a fictional and fantastical biography of the titular Orlando, who experiences the world as both a male and a female. The story spans five centuries, from the Elizabethan Age to the 20th century.

My thesis explores the current binary system of gender: where it came from, how it crosses over and how it can be challenged. I do this by pulling from modern influencers who are pushing the boundaries of gender and fashion — for example, Janelle Monáe, Harry Styles and Lil Nas X — and juxtaposing them with historical fashion. Hopefully, the result will get the audience to reevaluate their own perceptions of gender.

My thesis mentor, Associate Professor of Theater Arts Cameron Anderson, has pushed me to go further in my thinking and creativity. The professional costume designer Chelsea Kerl has guided me through the process and even gone with me to fabric stores. Mary Hurd, who was, until recently, the department's costume director, and Brooke Stanton, interim costume shop manager, went out of their way to keep me from getting stressed or overwhelmed. I am beyond blessed to have the support I do, and I know there are many more in the department rooting for and supporting me.

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*"Orlando," directed by Steven Bogart, with costume design by Kat Lawrence, was presented on the Spingold Mainstage, March 11–13, 2022.*







THE DEPARTMENT OF

# MUSIC

*For more information about music at Brandeis, visit [brandeis.edu/music](http://brandeis.edu/music).*

The Brandeis Department of Music, founded by preeminent American composer Irving Fine, is home to a distinguished faculty of world-renowned composers, award-winning authors and scholars, instrumentalists, vocalists and conductors. Its broad-based undergraduate majors and minors combine the study of history, theory, composition and performance, and its nationally acclaimed graduate programs focus on composition, theory and musicology.

The Lydian String Quartet, founded at Brandeis in 1980, embraces the full range of the string quartet repertory with curiosity, virtuosity and dedication to the highest artistic ideals of music making. Pulitzer Prize finalist Ricardo Zohn-Muldoon, professor of composition at the Eastman School of Music, is the most recent winner of the quartet's biennial commission prize.

Through its program MusicUnitesUS, the department presents intercultural residencies, public school outreach and the innovative Global Currents concert series.



FESTIVAL OF THE ARTS HIGHLIGHTS

## **BRANDEIS CONCERT SERIES**

The Brandeis Concert Series is back with in-person performances (advance reservations required). If you cannot join us on campus, you can watch livestreamed concerts at [brandeis.edu/streaming/music](http://brandeis.edu/streaming/music).

### **AMERICAN ROOTS ENSEMBLE**

Performances of blues, country, swing, bluegrass and Appalachian folk. Taylor Ackley, director.

### **BRANDEIS CHAMBER SINGERS AND UNIVERSITY CHORUS**

Robert Duff, conductor.

### **SOUND AND SPACE IN SLOSBERG**

Acoustic and electronic sound installations created by Brandeis graduate composers, presented in an open-house format.

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*Please visit [brandeis.edu/arts/festival](http://brandeis.edu/arts/festival) for program details.*





THE COMPOSER

# ALI CAN PUSKULCU

## GSAS PHD CANDIDATE

Field of study	Theory and composition
Degrees	BA, MA, Robert Schumann Musikhochschule; MM, University of Southern California
Awards	Copland House Residency; Fromm Foundation Commission, Harvard; Erepijs Commission, Young Composers Meeting
Hometowns	Istanbul, Turkey; New York City

“Being an artist means developing your thinking process,” says Ali Can Puskulcu. “You have to find time to let your ideas marinate. But it’s also about bravery. At some point, you just have to go for it.”

After spending most of his life studying violin in Turkey and Germany, and performing chamber and solo music in New York for several years, Ali was ready to go for something else. “I wasn’t satisfied with only being an interpreter [of music]. My mind always wandered.”

So in fall 2021, he began the theory and composition PhD program in the Department of Music at Brandeis. In addition to excellent faculty members, one of the most attractive aspects of the program was the opportunity to have his works performed by professional ensembles, such as New York-based Yarn/Wire.

Being a performer helps him communicate with these musicians, both on a deeper and a practical level, he says. “The composer is putting the musicians in a new terrain where everything is foreign at first, and they don’t have a lot of time to learn it.

I understand the effort and the focus that it takes to learn this new music, as well as their physical limitations, so I can be flexible and creative in replacing technical things in my music.”

For the Festival of the Arts, Ali is revising a 2020 video piece called “Vortex Democracy” as an interactive sound and video installation that will be part of the Sound and Space in Slosberg showcase for graduate composers.

As he lets “Vortex Democracy” marinate, he’s trying out different interactive elements. “There might be things that really didn’t make that much of a difference or things that are like, oh, wait, this is really tender and flavorful, actually.”

For Ali, the goal is to create an experience that leaves the audience with questions that can only be raised by art and philosophy, “questions of mankind’s angst, ambiguousness and uncertainty. The more they look, the more there is to explore.”

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*Listen to Ali’s debut album, “Gibberish Shreds,” at [alicanpuskulcu.com](http://alicanpuskulcu.com).*





THE DEPARTMENT OF

# FINE ARTS

*For more information about fine arts at Brandeis, visit [brandeis.edu/fine-arts](http://brandeis.edu/fine-arts).*

The Department of Fine Arts welcomes students to experience art through scholarship and as a process of creation. By uniting intellectual inquiry with artist excellence, we affirm the importance of a broad education and prepare our students for creative participation in a changing society.

Founded in 1951 by social realist painter Mitchell Siporin, the Department of Fine Arts features a distinguished faculty of acclaimed artists and accomplished art historians. Though the department consists of two separate majors and two minors, the curriculum overlaps as we aim to imbue studio artists with a rich historical context and grant art historians a hands-on exposure to the practice.

The Festival of the Arts provides funding and guidance for fine arts students who wish to create works for display outside of the studio, classroom or gallery. It's an opportunity for students to work on a larger scale, adapt their work for an outdoor setting and conceive of interventions in the campus landscape.



## FESTIVAL OF THE ARTS HIGHLIGHT

### ***CLASS OF 2022 SENIOR STUDIO EXHIBITION OPENING***

#### **DREITZER GALLERY, SPINGOLD THEATER CENTER**

In their senior year, studio art majors work independently in their own studios, engaging in critical discussions about their own work and that of other artists, and developing a close-knit community of

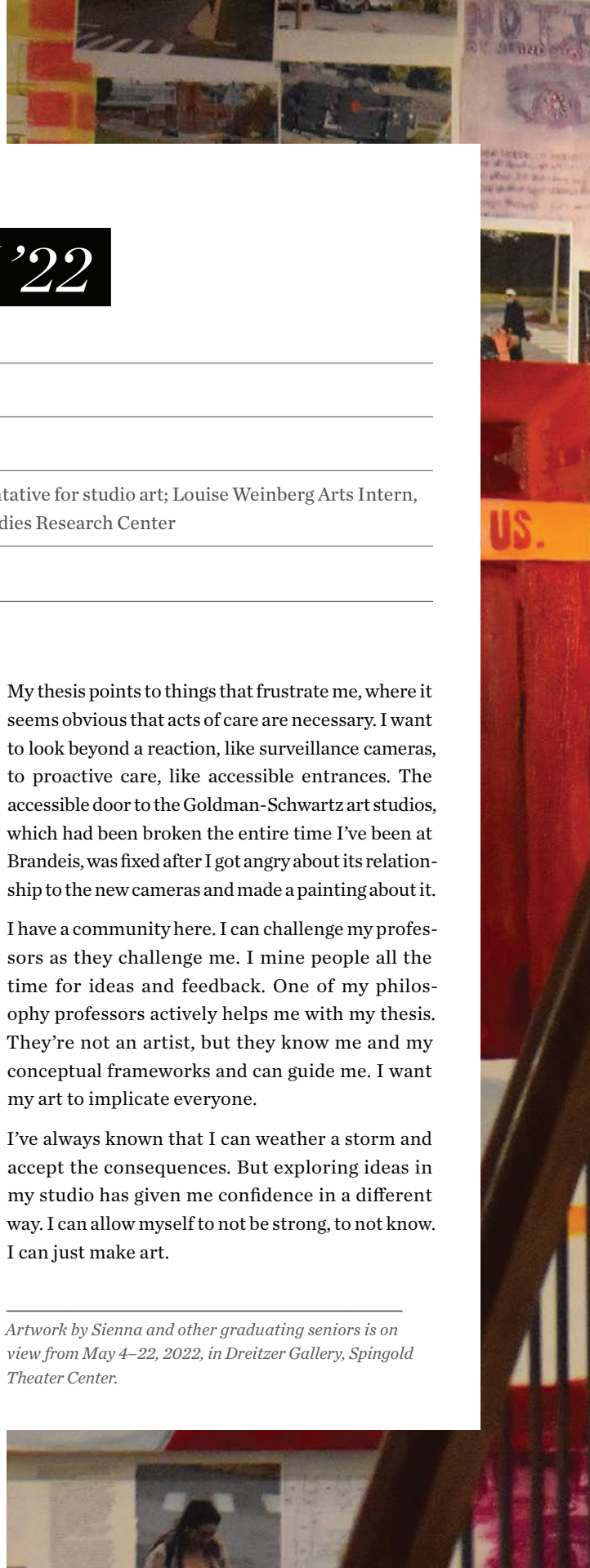
fellow emerging artists and scholars of art history. Celebrate their discoveries at the opening reception for their final exhibition.

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*Please visit [brandeis.edu/arts/festival](http://brandeis.edu/arts/festival) for program details.*







## THE ACTIVIST-ARTIST

# SIENNA BUCU '22

Major	Studio art
Minors	Art history, philosophy
Activities	Undergraduate department representative for studio art; Louise Weinberg Arts Intern, Kniznick Gallery at the Women's Studies Research Center
Hometown	Union, New Jersey

I came to Brandeis thinking I'd be a lawyer. In my junior year, I ran for a seat on my town's board of education, and I've always thought about what it would be like to reimagine power. I love reading theory, court cases and policy.

I used to be upset when people saw my art as emotive rather than logical and rational. Now I know it can be both.

It took me awhile to decide on my thesis topic because I need to do a million things in order to get to what I really want to do. I started by writing about political ideologies and church garments, mourning practices and safety and surveillance. I tried to make art about all of these things, which was absurd, because I was working in three separate spaces in my studio. In the end, I found myself most interested in how the idea of safety changes how we interact with spaces and each other.

It's funny, when you start working on something, you realize how long you've thought about a certain topic. When I ran for the board of ed, and when I led a protest in high school, it was about safety and institutional responses to it — about making space for students to be cared for and heard.

My thesis points to things that frustrate me, where it seems obvious that acts of care are necessary. I want to look beyond a reaction, like surveillance cameras, to proactive care, like accessible entrances. The accessible door to the Goldman-Schwartz art studios, which had been broken the entire time I've been at Brandeis, was fixed after I got angry about its relationship to the new cameras and made a painting about it.

I have a community here. I can challenge my professors as they challenge me. I mine people all the time for ideas and feedback. One of my philosophy professors actively helps me with my thesis. They're not an artist, but they know me and my conceptual frameworks and can guide me. I want my art to implicate everyone.

I've always known that I can weather a storm and accept the consequences. But exploring ideas in my studio has given me confidence in a different way. I can allow myself to not be strong, to not know. I can just make art.

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*Artwork by Sienna and other graduating seniors is on view from May 4–22, 2022, in Dreitzer Gallery, Spingold Theater Center.*



# NOTICE AT BRANDEIS WE CARE



## AREA UNDER 24HR SURVEILLANCE

Here at Brandeis we all have to  
look out for each other.  
If some one you know seems to be  
exhibiting harmful behavior,  
doing strange things, or just  
Not acting like themselves  
you should go with us,  
THE



## THE ART HISTORIAN

*AMY DUOMI CHEN '22*

Majors	Art history and psychology
Minor	Business
Activities	Research assistant, Material Culture Study Center; arts and culture writer, Brandeis Justice newspaper
Hometown	Shenzhen, Guangdong, China

I've long been interested in the biases and prejudice behind the representation of "the grotesque" — the Monstrous, the Misfit, and the Other (socially marginalized groups). My undergraduate courses in psychology have helped me understand why this occurs at the neuropsychological level. Through my second major in art history, I'm learning about how artists absorb and convey pseudoscientific ideas that marginalized and demonized people with low social status in the 19th century, including women, non-white people and genderqueer people.

My thesis topic is the representation of androgyny and gender fluidity in late 19th-century European paintings and prints. I'm examining the work of Belgian painter Fernand Khnopff (1858–1921) and English illustrator Aubrey Beardsley (1872–98), among others.

Research methods in art history include the analysis of compositions, colors, use of lines and forms; decoding the symbols in artwork; and uncovering the social, political and cultural background of the production of art. This research requires meticulous work and patience for making notes, copying important quotes and keeping track of my expanding list of literature. As of now, I have more than 40 entries in my bibliography — it's a lot to me.

Because I have such diverse interests in 19th-century art, I had a hard time pinpointing my research focus. My thesis supervisors, Charles McClendon, the Sidney and Ellen Wien Professor in the History of Art, and Nancy Scott, professor of fine arts, helped me zoom in on the subject I am working on now. I'm able to communicate my concerns and questions at our biweekly meetings, and they often pose thoughtful questions and interesting points which I had not thought of. I've also received a Fisher Explorer Grant from my department, which allows me to buy books that help my research.

As a research intern in the Art of Europe department at the Museum of Fine Arts, Boston, I prepare materials for the Van Gogh Worldwide digital research platform. My research includes the provenance, exhibition history and relevant literature for the van Gogh paintings in the museum's permanent collection.

I have learned a lot through meeting amazing people at Brandeis who encourage my intellectual pursuits and fill my undergraduate life with love and joy. With an unquenchable passion for art history, I am applying for graduate programs in this field to continue carrying out my research and contribute to my unique perspective.









**CREATIVITY, THE ARTS, AND SOCIAL  
TRANSFORMATION PROGRAM**

# CAST

The minor in Creativity, the Arts, and Social Transformation offers a coherent curriculum designed to support Brandeis undergraduates with interests in the arts and creative expression as well as commitments to understanding and advancing social justice and the transformation of conflict. It brings together the global network of the International Center for Ethics, Justice and Public Life and the resources of the university's faculty members and cultural organizations with the interests, talents and energy of Brandeis students.

*For more information about CAST at Brandeis, visit [brandeis.edu/creativity-arts-social-transformation](http://brandeis.edu/creativity-arts-social-transformation).*

CAST students experience and compare different modes of inquiry and presentation, linking theory and practice. They learn to understand the paradoxes inherent in work in this area. As graduates, whether they engage as witnesses, participants, artists, educators or policymakers, they will be aware of the multiple modes of understanding and engagement required for ethical and effective work at the nexus of arts, culture, social justice and peace.





# GRANTS TO ARTISTS

Supporting new works of performing and visual art is a key part of the Festival of the Arts. Every year, a jury of arts faculty, staff and students award grants to Brandeis community members to produce work for the festival. Arts Engagement staff provide logistical and curatorial advising to bring these works to the public.

## 2022 FESTIVAL OF THE ARTS

### GRANT RECIPIENTS

Salma Bensalim '24

Liam Coughlin, PB '22

Kyra Fischer '22

Ash Friedman '21

Max Friedman, GSAS MFA'23

Kaija Grisham '24

HBI Project on Latin American Jewish  
& Gender Studies

James Heazlewood-Dale and Eric Hollander,  
both GSAS PhD candidates

Ofri Levinson '25

Qi Li, GSAS PhD candidate

Qinwei (Judy) Li '23

Julivic Marquez '18

Nhat Nguyen, GSAS MFA'23

PARC (Prevention and Advocacy Services)

Rasheed Peters '20

Ali Puskulcu, GSAS PhD candidate

Logan Shanks '24

Anya Shire-Plumb '22

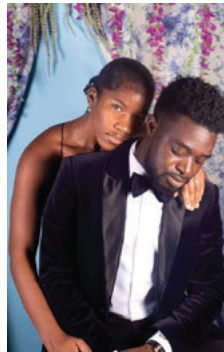
Rebecca Strauss (staff)

Michaela Trieloff and Hannah Taylor, both '23

Mello Wilsted '22

Yiwei (Calvin) Yin, PB'22

Ashley Young '22





**SELECTED NEW WORKS FOR 2022**

**RASHEED PETERS '20  
BLACK PROM**

"When I think of buoyancy, I think of freedom, particularly from the systems and traditional ways of thought that have historically excluded underrepresented people," says Rasheed. "As the ritual of Black prom has grown over the years, it has embodied the ideals of resilience, resistance and renewal, and in doing so, created a moment of buoyancy for entire communities to gather and celebrate, even if just for a moment."

Rasheed graduated with a degree in business and studio art and a minor in CAST (Creativity, Art and Social Transformation) and is now pursuing an MFA in documentary filmmaking at Northwestern University.

Rasheed's "Black Prom" photographs will be on display outside the Rabb Graduate Center.

**MAX FRIEDMAN, GSAS MFA '23  
THE ART OF CHESS**

Max, an MFA student in music composition and theory and a former state chess champion, will transform a live chess game through visual, sonic and tactile sensory input.

"It's an attempt to reclaim the elements of a game that I love, and to disrupt the sacrosanct ideals of silence and physical etiquette that come with elite tournament play," says Max.

Max unveils "The Art of Chess" at the Sound and Space in Slosberg event on April 27, from 7–9 p.m.

**MELLO WILSTED '22  
KELPOLOGIE FINS**

Mello's project takes the festival theme of buoyancy very literally. Inspired by the subculture of "mermaiding," Mello will design and create a silicone mermaid fin and an accompanying performance video.

"Living through COVID has been tremendously stressful and depressing," says Mello. "In the fantasy world of mermaiding, there is hope and happiness for the future. My goal is to bring magic and joy into people's lives."

Mello's video will be screened on Friday, April 30, in a showing of new works from 7–9 p.m. in Skyline Commons.



This page: "Why Are There So Many Paintings of Naked Women With Cats?" by Ashley Young '22

Previous page: Photos from the series "Black Prom" by Rasheed Peters '20

# THE ART LIFTERS

## FESTIVAL OF THE ARTS PRODUCTION TEAM

**Ingrid Schorr**, director of arts engagement  
**Sarah Valente**, PB'18, project coordinator, community arts  
**Judiana Moise '23**, programs assistant, arts engagement

## PLANNING COMMITTEE

Joshua Aldwinckle-Povey '23, Mary Fischer (Office of Sustainability), Kyla-Yen Giffin '23, Diane Lauber (Center for Spiritual Life), Madison McGregor (University Events), Eileen Phelan (Theater Arts), Deborah Rosenstein (Music), Angela Sun '23, Teri Tozzi (Student Activities), Mello Wilsted '22

## ADVISORY COMMITTEE

Sonia Almeida, assistant professor of fine arts  
 Nancy Armstrong, adjunct professor of the practice of theater arts  
 Andrea Segar, associate professor of the practice of music  
 Elizabeth Moy, programs coordinator, Rose Art Museum

## DIVISION OF CREATIVE ARTS

Charles McClendon, Sidney and Ellen Wien Professor in the History of Art, division head

## DEPARTMENT OF FINE ARTS

Peter Kalb, associate professor of contemporary art on the Cynthia L. and Theodore S. Berenson Chair of Fine Arts, co-chair  
 Susan Lichtman, Charles Bloom Chair in the Arts of Design, co-chair

## DEPARTMENT OF MUSIC

Karen Desmond, associate professor of music, chair

## DEPARTMENT OF THEATER ARTS

Dmitry Troyanovsky, Barbara Sherman '54 and Malcolm L. Sherman Associate Professor of Theater Arts, chair

## CREATIVITY, THE ARTS, AND SOCIAL TRANSFORMATION (CAST) PROGRAM

Thomas King, associate professor of English, co-chair  
 Toni Shapiro-Phim, associate professor of creativity, the arts, and social transformation and assistant director of the program in peace-building and the arts, co-chair

## SPECIAL THANKS

Alexander Bernstein; Chris Gould, Anthony Mantia and Matt McPhee, Facilities Services; Courtney Suncar and the Brandeis Alumni Arts Network; Ian Roy, director for research technology and innovation, Brandeis Library

FESTIVAL PATRON: Elaine Reuben '63

FESTIVAL SPONSORS: The Aaron Foundation Visiting Artist Fund for Theater, Music, and Fine Arts; the Brandeis Arts Council; Mass Cultural Council

## PHOTO CREDITS

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#### **ABOUT THE FESTIVAL**

Festival events are free and open to the public unless otherwise noted. For schedule updates, visit [brandeis.edu/arts/festival](https://brandeis.edu/arts/festival).

We invite members of the public to subscribe to the biweekly Arts at Brandeis newsletter to learn about our virtual performances, talks and other arts programs. To subscribe, visit [brandeis.edu/arts/engagement](https://brandeis.edu/arts/engagement).

The Festival of the Arts is produced by Arts Engagement, part of the Division of Creative Arts.

#### **LAND ACKNOWLEDGMENT**

We acknowledge and pay respect to the fact that the Brandeis campus occupies land that has been,

and continues to be, the traditional land of the Mattakeeset, Namasket, Natick, Ponkapoag and Wampanoag tribes of the Massachusetts Nation.

#### **INCLUSION STATEMENT**

The Leonard Bernstein Festival of the Creative Arts welcomes and encourages the participation of people of all communities, generations and life experiences. We value a diversity of lived experiences and perspectives, and understand that our experiences and perspectives are shaped by multiple and intersecting social identities.

We encourage an exchange of learning between faculty, practitioners, students, staff and audience members. We support continuous reflection and learning about the arts.

## VISITING BRANDEIS

Brandeis has adopted comprehensive health and safety protocols in response to the COVID-19 pandemic. Protecting our community's health is our highest priority.

For complete information about visiting campus, visit Brandeis' COVID-19 Response website: [brandeis.edu/covid-19](https://brandeis.edu/covid-19).

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Programs, artists and dates are subject to change. For updates, visit [brandeis.edu/arts/festival](https://brandeis.edu/arts/festival).

Follow us on Facebook and Twitter (@ArtsAtBrandeis) and Instagram (@CreateAtBrandeis).

