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the bard FREE PRESS

Volume I Number 5

Tuesday, May 16, 2000

Annandale-on-Hudson, NY

 The fun continues: A brief pictorial tribute to Masquerade Ball. 02	 The continuing investigation of the poverty of Poughkeepsie. 03	 Allen Unbound: An exclusive interview with film-maker Woody Allen. 07	 Oh so Modest: Review of new album in Arts & Entertainment. 07	 A spring preview of the newest line of Wu-Wear reviewed by fashion editor, Jonah Weiner. 08
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The Changing of the Guard

Recent elections fill vacancies in all student-run committees. Strong competition for some committees

LYDIA WILLOUGHBY

On Wednesday May 10, the Student Government Forum met in the Kline Commons meeting room to elect new government representatives. The event lasted over three hours and was attended by 97 Bard students, or about eight percent of Bard's total student body. Student participation is crucial because all officials are nominated and elected on the basis of student majority and student approval.

The student representatives to the Board of Trustees and Board of Governors will be elected Tuesday, May 16 and Wednesday, May 17 outside the Post Office from 11am to 3pm.

The Student Government has recently been dominated by seniors, a situation that some see as problematic because these officials allegedly have no vested interest in

improving student life over time. Another critique voiced by students this semester is the limited number of first-year students involved.

Many feel this is due to the little publicity, if any, for Student Government during L&T. Newly elected Social Studies Educational Policies Committee (EPC) representative Maria Halkias commented on the pending decision on whether or not to rehire Psychology Professor Tracie Stewart, saying she "wants to be more involved [in student government] and does not want to judge based on rumors."

Her co-Social Studies representative, Jason Rabinowitz, stated "I have faith in the faculty here at Bard." He plans to make sure the EPC is working "...parallel to the Faculty Board next year. At every issues or point, an EPC member will be there, working step by step." The EPC's liaison to the Faculty

Board is Dean of Studies, Jonathan Becker, with whom Rabinowitz has been working this year.

The Student Judiciary Board (SJB), which, incidentally, has not received any cases this semester, now consists of Elizabeth Murphy, Toni Fortini, Juliet Morrison, Mehnaz Rabbani, Bernie Geohagan, and Angela Ross. The alternates are Monica Elkinton and Chris Altman.

There was one hearing last semester. Murphy commented, "This is not out of the ordinary. The SJB can only do things when issues are brought to them. The SJB exists to help students." A higher-profile SJB is planned for L&T, with explanatory articles in the Free Press and Observer at the beginning of fall semester for incoming students.

A Sanctioning Board will be established next semester, with only

AIDS Activists: "Success!"

US Government stops blockade on production of life-saving drugs

SHANKAR GOPALAKRISHNAN

On May 10, in an historic reversal of position, President Clinton passed an executive order instructing the government to stop opposing efforts by African nations to produce patented medicines. This ended three years of a massive pressure campaign by the administration and the pharmaceutical industry, designed to force governments of these nations and others to stop "compulsory licensing" of medicines, particularly AIDS drugs.

The decision was not heavily reported in the American media, and it may seem like an esoteric diplomatic exchange. But Clinton's order is only the latest move in a long battle, and behind the arcane trade terms lies a dispute that could literally mean life or death for millions of those sick with AIDS and other diseases.

At the heart of the issue is the way the international drug industry produces and markets medicines. Typically, a drug is first invented in a private company's lab, or more commonly in government-funded national laboratories in the US or other nations. Once created, the formula is bought by Pfizer, Roche, or one of the other international drug conglomerates, packaged into tablet or syrup form, and then patented, so that no other corporation or agency can produce the drug. This gives the company a monopoly on the drug's production, meaning they can charge extremely high prices for its sale.

As a result of these practices, many AIDS drugs retail for over twenty times their cost of production. The collection of drugs that a typical AIDS patient may require for survival or comfort can cost in excess of \$15,000 a year, putting them out of the reach of most patients in the world. It also makes it impossible for government health agencies in most developing nations to buy the vast quantities of AIDS drugs they need for their public health care systems. On the ground this means that, in the words of a physician in South Africa, "telling [patients] about the drugs is always kind of a cruel joke."

There are ways to get around cost, however. In 1997, the South African parliament passed the Medicines and Related Substances Act, requiring companies to license their drugs for a small fee to South African production units and allow for production and marketing at far lower prices. Under the Trade-Related Intellectual Property and Services (TRIPS) agreement, a part of the World Trade Organization framework, this kind of compulsory licensing is allowed in cases of public health emergencies and unfair pricing. The provision has been used by the United States and several other nations repeatedly (for instance, to get Clean Air Act equipment for US companies), usually without controversy.

But not this time. The 1997 Act immediately attracted opposition from the pharmaceutical industry and the US government. The Clinton administration declared that South Africa was in violation of the TRIPS agreement (in effect claiming that South Africa was not facing a "true" public health emergency) and put the country on the "301 trade watch" list, implying that unilateral sanctions could be applied if South Africa refused to comply with US demands. Diplomatic and other channels were also used to pressure the government, culminating in an August 1998 visit by Vice

Facing the Problem of Poverty in Poughkeepsie

BRIDGET HANNAH

The Poughkeepsie Institute presented its report on homelessness in Poughkeepsie to the City Council and mayor of the city on Monday, May 8th. A group chartered by the city to organize students and faculty from area colleges to independently study and report on "urban and cultural issues," the Institute this year was composed of 25 students from five area colleges (Bard, Dutchess Community College, Marist, SUNY New Paltz, and Vassar) and taught by professors from those schools as well as two instructors from a local non-profit media agency.

Less than an hour away from Bard's rolling greens, and significantly closer to us than most of the focal points of campus activism, the city of Poughkeepsie has extreme problems with poverty. Sixty percent of households there earn less than the annual median family income of \$17,499 - and 38% of households earn less than half that amount. In other words, 4,532 households in Poughkeepsie make less than \$8,750 a year--supporting themselves on a quarter of what a Bard student pays for tuition.

While poverty in the neighboring area doesn't seem to loom large in the political consciousness of most college students, working on local issues makes the most sense for some. "At the local level," said first-year Bard student Vincent Valdmanis, "change is really achievable." He was one of seven Bard students who worked at the Institute this past semester and became involved with the nitty-grit-



Closer Than You Might Think: This semester Bard Students participated in an independent study on the problem of poverty in homeless--and yielded startling results. Residents of the city are pictured above.

ty of local politics as part of the course load. Bard students Nili Chernikoff, Chris Dapkins, Jared Goodman, Bryan Gunderson, Joy Lai, Sarah Shapiro and Valdmanis--with Bard administrator Paul Marienthal (head of the Trustee Leadership Scholars program)--spent a minimum of sixteen hours of internship work and three hours per week of class time dealing directly with the very real problems of economic inequality in Poughkeepsie.

Structured as a multi-disciplinary, four credit course, the class was a rare chance for students to have

what Lai called a "real learning experience." The class was divided into three groups, one studying housing issues, one studying homelessness, and a third producing a video documentary. The video features research and interviews with the homeless, as well as politicians and representatives from aid agencies. The report, entitled "Housing and Homelessness in Poughkeepsie," gave an overview of the magnitude of the problem and recommendations for improvements. It covered and collated a huge amount of data to make statistics organized and coherent in a

way that makes the problem very difficult to ignore. Beginning with reasons for Poughkeepsie's poverty (such as the loss of the manufacturing economy that puts the city's unemployment rate at twice the Dutchess County average), the report covers issues of drug use, domestic violence, absentee landlords, and services for the homeless. The report found that housing is the crux of the problem and concluded: "it is evident that there is a need for more affordable housing in the City of Poughkeepsie."

The report then puts forth a series

continued on page three...

continued on page two...

Henderson Closes 24 hr. Study Space

RAFI ROM

After a week of leaving the second floor of Henderson Computer Center open 24 hours, employees of the college were forced to close it. The ambiguous vandalism signs posted around Henderson notifying students of this close mystified the community.

Why such a short lived 24-hour computer center? According to Michael Nicolas, Coordinator of Operations of the Henderson Computer Resources Center, there were footprints on the counter tops, a mirror was removed from the men's bathroom, wine and coffee was spilt all over the floor, and someone threw up downstairs and did not clean it up.

The final occurrence that sealed the fate of this idea came early one morning when Henderson's service master entered the building and found that someone had lowered their pants, proceeded to shit into the sink, and then wiped their shit all over the walls.

MET to Open Center at Bard

KERRY CHANCE

In another collaborative effort with institutions outside of the college, Bard is planning to establish a center with the Metropolitan Museum of Art. The proposed Center for Cross Cultures will offer graduate degrees, including PhDs, and serve as a research facility.

Though the role of undergraduates in the program is still unclear, Dean of Graduate Studies Robert Martin said, "It would certainly provide additional resources [for undergraduates]."

The purpose of the center is to provide opportunities to study "ancient cultures", including India, China, Greece, Rome, from a multidisciplinary perspective. The pro-

gram would have offerings in history, art history, history of technology, philosophy, literature, archeology, anthropology, classical languages, linguistics, and other fields. Though details of the program are still in negotiation with the Met, administrators expect to solidify the plans by next year. At that point the plan will be submitted for the Board of Trustees approval. The college will then have to determine what kind of construction is required to accommodate for the center. Faculty and research positions will also need to be filled.

Jeff Katz, Dean of Information Services and Director of Libraries, along with Dave Maswick, Associated Dean of Information Services, helped coordinate this 24-hour lab space for students. Still hoping to pursue this 24-hour space, they "are planning a new Henderson building behind the existing one with a 24 hour lab," Katz said.

This new building, which will hopefully be open in the fall, will be placed on the back of the South Hall lawn next to the current Henderson. Katz said the new building will be much smaller, with only two offices, a lab and a classroom. Amidst a time of a Student Government attack against the administration, many students feel this type of student behavior to be quite a setback for the potential goals the Central Committee has set up. The question has surfaced: How can the administration grant us certain privileges when Bard students will act in such a way?

South Africa, however, remained stubborn. When it became clear that lobbying was not sufficient, the pharmaceutical industry sued the South African government in constitutional court for alleged patent violation; the lawsuit forced the government to stop implementing the act till the courts were finished considering the case.

In its own turn, though, the US government was now coming under intense international pressure. The governments of South Africa, Malaysia, the Netherlands and several other nations raised the issue formally in the United Nations and other international summits, some of them pointing out that the US and the drug industry were violating international health policies.

Aid organizations and UN agencies, including UNAIDS and Medecins Sans Frontieres, criticized the stance of the US govern-

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ment, claiming that the drugs could do immense good if the industry would allow them to be produced. Within the US itself, AIDS activist organizations and the ACT UP coalition began a public outcry, "bird-dogging" Gore on his campaign and mounting protests in several major cities. The media watch group FAIR (Fairness and Accuracy in Reporting) criticized the mainstream American media for providing a biased version of events and described the issue as a "stark choice between human lives and private profit."

The first sign that this pressure was having an effect came in September of last year, when Gore suddenly did an about-face and accepted that South Africa was not in violation of the TRIPS agreement; however, the Clinton

If implemented the executive order should effectively end official US government opposition to the Medicines Act and similar legislation in African nations...

administration claimed that the agreement was only a "floor" and the US held its trading partners to higher standards. Nevertheless, the US dropped its sanctions threat against South Africa, and the drug industry suspended its lawsuit in exchange for a commitment from South Africa to reconsider some of the broader provisions in the Medicines Act.

At the November WTO meetings, President Clinton announced that the US would "consider" the needs of other countries for medicines when designing trade policies with those countries. These measures did not fully appease either American protesters or much of the international community, who claimed that they were too vague and left too much room for future

threats. Protests in the US and in international fora continued. The pressure came to a head a few weeks ago in Congress. Several supporters of African nations' compulsory licensing and lower drug prices forced the inclusion of a clause in the African Growth and Opportunity Act, Clinton's Africa trade bill, specifically allowing compulsory licensing for African nations. When the bill came to a vote, the clause had been deleted, but Clinton was pressured into reinstating it by decree after its supporters threatened to vote against the bill. The result was Wednesday's executive order.

If implemented the executive order should effectively end official US government opposition to the Medicines Act and similar legislation in African nations...

A New Hope: Election Results Continued

continued from page one...

three to four members (comprised of students, faculty, and administration). The Sanctioning Board will hear lesser complaints than the SJB that have a clearly guilty party. They would not, for instance, convene on an issue such as date rape or something else with an equally long process.

One elected Student Life Committee representative, a zealous Stan Vaugner, announced, "My sentence is for open war..." He wants to effect change and make student voices heard, perhaps reminiscing about the 1970's when Student Government had equal say in administrative decisions with the Dean of the College.

As for the Albee-dorm/Albee-science lab issue, SLC member Elizabeth Murphy stated that the "Student Life Committee has a problem with the Studio Temp dorm not being used for studio space [that could be free if Albee remained a dorm]."

Next spring, Albee will undergo a conversion and enter a period in which it is neither a residence hall nor Science Department space; Murphy feels that this "inherently makes no sense" since the purpose

of de-commissioning Albee as a dorm is to turn it into science lab space. She does, however, "strongly support expanding science facilities."

SLC members are also displeased that the only cooking area for Stone Row residents, the Albee kitchen, will be taken off-line; it will be missed as much as the lounge space.

Elections for representatives to the Board of Trustees and the Board of Governors will be held Tuesday, May 16th and Wednesday, May 17th from 11:00 am to 3:00 pm outside the Post Office in the Campus Center. The greater the number of students who show up, the more representative the elected officials will be of the general student voice.

Table of Elected Officials:

Educational Policies Committee
Social Studies-Jason Rabinowitz, Maria Halkias
Languages and Literature-Bradley Hirsch, Rachel Mahoney
The Arts-Stephanie Rablins, Ting Ting Cheng
Natural Science & Mathematics-Kathryn Ross, Lynne Purvis

Planning Committee

Imran Ahmed
Dumaine Williams
Julissa Santos
Sarah Shapiro

Alternates: Bianca D'Allesandro, John Garrett

Student Judiciary Board

Elizabeth Murphy
Toni Fortini
Juliet Morrison
Mehnaz Rabbani
Bernie Geohagan

Alternates: Monica Elkinton, Chris Altman

Student Life Committee

Stan Vaugner
Vincent Valdmanis
Jamie Martin
Katherine Guley
Elizabeth Murphy
Rafi Rom

Sexual Harassment Board

Alyn Pearson
Shonali Choudhury
EMS Council
Ruhul Q. Chowdhury
Babacar Cisse

Poughkeepsie Institute Board

Monica Elkinton



Hell on Earth: The Masquerade Ball, organized by SILK, took over Bard's Old Gym Saturday night. It met with mixed reviews, as nearly 3.5 gallons of alcohol--much more than was available--were estimated necessary for anyone to find the average Bard student attractive.

Just When You Thought Photo Couldn't Get Any Better

Bard College hooks up with New York City's International Center for Photography

HUFFA FROBES-CROSS

The International Center for Photography and Bard College have recently begun work on a joint program which, if completed, would expand educational opportunities for both graduate and undergraduate students at Bard.

The ICP, which is located in midtown Manhattan, is both an exhibition space for fine art photography and an educational institution. The ICP currently conducts an M.F.A. program in cooperation with New York University.

NYU has to this point mainly served as an accrediting institution for the Center, which requires the assistance of an outside institution to officially give credit for its courses.

Lately, however, the Center has felt the need to restructure and revitalize their program. Moreover, they have not been completely satisfied with their relationship with NYU, which has focused most of

its attention on its own M.F.A. program in photography at Tisch, showing little interest in improving the ICP's graduate program.

As a result of this the ICP approached Bard, raising the possibility that the College might take over the responsibility of accreditation, as well as participate in a cooperative venture to make use of the resources of both institutions.

The ICP runs two educational programs in addition to the M.F.A. The first is a series of short workshops on specific areas of fine art photography. The second is an intensive one-year program in which students spend two semesters studying only photography. It is this program and the M.F.A. program that Bard will participate in.

Like NYU now, Bard's main function will be to act as an accrediting institution for the ICP. However, both the M.F.A. and the undergraduate programs would be run jointly by Bard and the ICP. Stephen Shore, head of the Bard photography program and an important participant in this process said that Bard would, "also help [the ICP] redesign their M.F.A. program."

There is also a chance that faculty members from Bard and the ICP will be able to teach at both institutions.

"We are not going to be in a position where we can impose a teacher on them. All these trade programs would have to be a joint acceptance," commented Shore. He added, "I'm hoping that there are opportunities for people who teach up here to teach down there and

vice versa."

Further, undergraduate students at Bard would most likely be able to take advantage of the year-long photo program which the ICP offers. The College would then offer full undergraduate credit to students.

Other smaller benefits that may come about as a result of this program include student passes to New York museums for photography students and a larger capacity to attract speakers to the campus.

As of now nothing has been completely finalized. Both programs will require approval by the Board of Trustees and the credit arrangement with regard to the undergraduate program must also be approved by the Executive Committee of the Bard Faculty. If things go as planned, however, the undergraduate program will be up and running as early as next fall and the M.F.A. program would begin the following fall.

"I'm hoping that there are opportunities for people who teach up here to teach down there and vice versa."

--Stephen Shore

Making Students Take Notice of Poughkeepsie's Problems

Report seeks to, among other things, bolster student awareness of local issues

continued from first page...

of recommendations the city could use in a focused effort to combat its homeless problem. The recommendations include increasing low income housing, keeping accurate data on needs, promoting landlord participation, and promoting a "continuum of care" - a way of facilitating communication and cooperation between local aid agencies in order to eliminate overlaps and gaps in services.

Not only was the report comprehensive and well received, but the process itself was also, according to Marienthal (whose job involves him in many community projects), "unique in all of my experience as a

student or faculty member." It was "thrilling to watch so much collaborative activity going on," he said.

From the faculty members - ranging from academics to politicians (Mario Johnson, professor at Dutchess Community College is also a Dutchess County legislator) - to the volunteer speakers (ranging from clients at nearby shelters to Mayor Colette Lafuente), the mixture of opinions and politics students were exposed to made for a very dynamic experience that, in Lai's words, "challenged a lot of stereotypes."

While the students hope for a strong political response to the project, and have it, at least rhetorical-



This Old House: The residential landscape of Poughkeepsie crumbles, feeling the effects of economic lapse no less than its inhabitants have.

ly, from some, the actual effect of this research may be hard to gauge. Tom O'Neil, the chairman of the Poughkeepsie City Council, commented at the Monday meeting that Poughkeepsie "cares more about the underprivileged citizens who live within [its] borders" than other cities, and that with this project "we have elevated this sense of caring to its highest point ever." It is difficult to know how concretely talk about "caring" translates into action, but Mayor Lafuente at the council meeting proposed a county-wide taskforce that would coordinate money and services according to need in the area. Much of the needed changes, however, must come from the county or state, but even so it is hoped that the report will at least "get some attention," according to Valdmanis, and generate enough interest to raise the political profile of homelessness.

Actually meeting and talking to people who were experiencing poverty and homelessness made the causes more meaningful and

weighty to the students involved: "It made me feel guilty to be a researcher rather than an activist," said Lai. While the students were involved in trying to help the people in the community, "we were still construing their human experience to fit into a larger report," she said. "It's hard to feel positive about the whole project because you weren't actually doing anything [to directly help them]."

On the whole, though, students want to see more courses that are involved in the community and with other schools. "The bottom line," said Marienthal, "is that you are talking about students actually getting out and doing something that is making a difference."

It is hoped that with the press the report has received there will be enough interest in the Poughkeepsie Institute to expand the program in the near future. The next course to be offered will be in the Spring of 2001 and will study the "Status of the Waterfront."



One Hour Away from Annandale: In Poughkeepsie 38% of households survive on a yearly income of less than 9,000 dollars.

-news briefs-

RD CHANGES

The Residence Director (RD) search has resulted in the rehiring of Eva Bodula, 1999 Bard Graduate. Additionally we have hired a new RD, Won Kang. Won graduated with a Psychology/Anthropology degree from the University of Virginia. Won continued at Virginia and recently earned a Masters in Counseling.

FEITLER CO-OP

Feitler Co-op, located at the triangle on the southern tip of campus, has requested an expansion to be completed before next semester.

The building houses 13 students and "clearly could use more space," said Jim Brudvig. Feitler residents approached him recently to discuss the possibility of building a new living room, bedroom, and computer study. The living room would be built off the kitchen on the north side and the other rooms likely would be installed on the second floor above the living room.

"It's safe to say the project has a good chance" of going forward, said Brudvig. He has received an unrelated request for a second student co-op that might materialize sometime in the future, but rather than a whole new building, according to Brudvig, the proposed co-op would probably be a conversion of an existing building.

FOOD COMMITTEE

This semester an informal food committee was formed, headed by Nicole Woods. Members handed out and answered questionnaires, and issued a few recommendations to Chartwells.

The questionnaires found that most people like breakfast at dinner as an option, the spaghetti offerings every night, and plates of cookies at every meal. Kline's chicken soup and the lemon soft serve were singled out as especially outstanding and gastronomically pleasing. Respondents did not like the same food served on the same night (Mexican on Thursdays, for example), but rather preferred things to be random.

There was an almost unanimous cry to bring back stir-fry, which would also cut complaints by allowing people to make their own food (or at least see it cooked). There was also a request for more fish (especially salmon), overall less use of grease and starch filler, and more use of real cups and bowls instead of paper and plastic dishware.

The committee asked Chartwells to keep the café open to designated hours, an issue the Student Life Committee has also addressed. The Food Committee also asked for a more flexible meal plan (like a points system) that would allow for dining at the café if dinner were missed at Kline.

Next semester Nicole Woods will try to arrange an official food committee, where you can bring grievances, compliments, and suggestions. Areas the food committee may look at include the possibility of using more organic ingredients, less genetically-modified food, more kosher options, and new menu items at the café.

Racism at Bard: A Faculty Response

Marcos Tejeda wrote: "Botstein has guaranteed a permanent chair for Professor David Kettler who has mixed student support." Please note that I am a Scholar in Residence at the Bard Center, subject to periodic rehiring decisions, and not the occupant of a "permanent chair," as Mr. Tejeda supposes. I would be glad to discuss my merits as a scholar with him. On the question of "sanctuary," Mr. Tejeda is almost right, but thirty years too late. Leon Botstein did give me sanctuary at Franconia College in 1970, when I was blacklisted by American universities for my anti-racist and anti-war activism, for which I will always be grateful, but my move to Bard in 1991 came

from a tenured, much more remunerative professorship at Trent University in Canada, an outstanding undergraduate school. Here, as there, I teach hard subjects the best I can. "Mixed student support" is fair comment. Depends on the mix, of course. Mr. Tejeda goes on to talk about some hypothetical instances where professorship is grounded on chauvinism rather than merit. Glad he didn't mean me.

My admired and admirable neighbors in Fairbairn, Myra Armstead and Tabettha Ewing, are undoubtedly equally happy that they are not meant to be stigmatized as "mammys," although an unfriendly reader could jump to that conclusion from Tejeda's needless

innuendos.

As for the rest, I admit that nine years have not been enough to accustom me to the rather infantile habit at Bard to turn every attempt at institutional or policy critique into a personal attack on the big bad daddy on Faculty Drive, the more scurrilous the better. Especially since it also serves as an alibi for doing nothing more effective than whining and whining.

Respectfully,

David Kettler
Professor Emeritus, Trent University
Scholar in Residence, Bard College

What's New in the Campus Center?

There has been quite a bit of dialogue lately about student life at Bard. I wanted to provide some information about the Campus Center and to encourage future dialog about the Campus Center. Since last Spring, I have been involved in numerous conversations and meetings with Student Government representatives as well as various students, faculty and staff to find out how to make the Campus Center as welcoming a space as possible.

Below is a run down on some of the more significant information that has been discussed recently as well as some other information that I wanted to let you know about.

ART INFO...

A year ago, members of the *Student Life Committee* expressed concern that the Campus Center was not as comfortable and welcoming as it should be for students. One solution that was thought up was to increase the amount of student art in the Campus Center. In response to this concern, efforts have been made to increase the presence of art in several ways: The fresco class last semester was given free reign to design an art piece for the cafe, which came out great. A standing offer is out there for future art classes to do projects for the building. Additionally, I gave funds to the Art Club last semester to do something interesting with the TV lounge, a space in desperate need of artistic help. To date, nothing has been done but I am happy to say that this week, a student who is affiliated with the Art Club agreed to take on this project over the summer. Other art additions to the building this past year have included purchased work by BBSO, alumni art, and Brett Beyer's suspended art in the lobby areas, which will come down at the end of the semester. Flyers were posted in the art department for new work to go up when Brett takes his work down and so far two students have spoken with me about doing something in this space. I am hopeful that one of them will take me up on this opportunity. In addition, ongoing art shows and Senior Project shows by undergraduates, faculty shows and a CCS installation have taken place. More shows are wanted. If you are interested in showing your work in the Campus Center, give me a call.

ATM Machine: Key Bank decided to remove their ATM machine and replace it with a "Fast Green" machine because it was determined

that the volume of use did not cover the expenses for maintaining a Key Bank machine at this location. I am speaking directly with the Customer Service people at Key Bank's headquarters about reevaluating this decision. This was not a Bard decision. I will continue to advocate for the return of a Key Bank machine that will not charge Key Bank members for making withdrawals. For now, I am sorry to say that we are stuck with this machine. At the Information Desk you will find a petition that calls for the return of the previous ATM. Your support for this petition might be helpful in convincing Key Bank to reinstate the old ATM.

Microwave:

A suggestion was made recently to have a microwave available for off-campus students to heat up food. This is a great idea and will be worked on this summer. Downstairs Television-- Members of the SLC have complained about the isolation factor that occurs now if you want to watch TV vs. play video games or just hang out and eat. One suggestion was that a TV be located downstairs. If a TV was to be installed, I would mount it into the purple wall next to the big plant in the lobby area. However, I am not convinced that a TV downstairs is really what the majority of people want. Several students and staff have voiced concerns to me about a TV in this space. Therefore, I would like to get feedback from more of you on this issue. If you have an opinion on this or any other Campus Center issues please fill out a suggestion slip at the Info Desk. I really do read them. A decision about the TV will be made this summer.

"Down the Road" cafe hours: I have spoken with Erin Cannan, members of the Student Government, as well as, Chas and Georgette from Chartwells about concerns over the cafe hours. I am in agreement with the students that the cafe should be open longer. While I feel the cafe should be open to 1:00 am every night, students should be aware that reasons for the cafe closing early are not only lim-

ited to the fact that business is often too slow to support the cafe remaining open. Two other reasons why the cafe has closed early in the past, which apparently were not conveyed to students at the last Forum, are that when student employees do not show up to work, the cafe can't always stay open and lastly, that when theft from the cafe is problematic, approval has been granted for them to close early. (I am glad to say that the amount of theft has decreased since last semester so this

I am speaking directly with the Customer Service people at Key Bank's headquarters about reevaluating this decision. This was not a Bard decision.

is less of an issue.) Regardless of these reasons, I am in favor of longer hours and I will continue to advocate for this to be looked into for next year.

The lack of feminine hygiene products in the women's bathrooms: I have discussed this issue with Service Master and the Physical Plant Department and the problem is that historically people would break into the machines to get the money at other locations on campus. I will look into how these machines can be better secured so these products can be made available to students.

Shades in the MPR: Steps are being taken to get blackout shades installed in the Multi Purpose Room so that video/overhead/slide projection can be done during the daytime.

Student Club Space: Summer is coming up. Does your student club have a place to store files and club materials? There are two club rooms, which still have storage cabinets and file drawers for clubs to take advantage of. If your club/organization does not have a storage space signed out and would like one just ask. Taking the time to organize your information now will make life so much easier for the students next year who have to figure out how and where club materials were left the year before.

Again, if you have ideas, compliments, complaints or suggestions about the Campus Center just fill out a suggestion slip at the Info Desk or e-mail "campuscenter@bard.edu".
- Allen Josey

Room Draw Remembered

Greetings from the Office of Residence Life. The ritual of Room Draw 2000 is complete, and I write with information about the outcomes of the process.

There are currently 55 students on the Room Draw waiting list. There were 88 for Room Draw 1999. There are currently 6 students on the Non-Room Draw waiting list. Last year there were 20 students on this second waiting list. Last year everyone on the waiting list was placed by August 1, 1999. The way in which students on the waiting list obtain a room on campus is by a student who took a room at Room Draw dropping out of that room by moving off campus, taking a leave of absence or withdrawing from the college. The date by which students are able

to declare off campus status without penalty is May 25, 2000.

There are 114 room change requests. For Room Draw 1999 there were 91 requests and 71 were granted. Contrary to some opinions, room changes are not based on who you know. Students are not able to designate to whom their room is given if they drop out of it. Room changes are made based on seniority and room draw number. They may seem arbitrary at times, but keep in mind that they can only be made when another student moves or drops out of a room. We make room changes continuously over the summer, and once you get one, you cannot ask for another until the fall. So if one student gets a room change in June because their preference came open and the change was made, but then a "better" room goes to another student who had fewer credits and a higher room draw number in August when someone drops out at the last minute, it may seem unfair, but it is still done according to seniority.

More Room Draw numbers: The Residence Life staff hosted 15 room draw information meetings and tabled in Kline for at least 10 lunch-

es in April. 75 double and 350 single rooms were chosen by students at room draw. This does not include the 24 beds that were assigned for medical housing. Five of the eight available Houses (aka trailers) were chosen voluntarily by self selected groups of 5 on the first night of room draw.

Until the time that the housing supply on campus meets the demand, I feel that the way Room Draw is organized is as fair and empowering as it can be. When your number is called, you have free reign to choose any room you want from what is available. This system

There are currently 55 students on the Room Draw waiting list. There were 88 for Room Draw 1999.

is not based on how much money you have (as a system of charging more for singles vs. doubles would be) or who you know. This is why the lottery

numbers are never transferable. It is based on how long you have been at the college and how many credits you have completed. And as with many things in life, what one student feels is the worst room on campus, another has on the top of their list. For as many students who wanted a room with ethernet or on main campus or north campus, etc., I had students asking for the opposite. That is why I like that you get to choose, not a computer or a staff member, but you. Suggestions for improvements to the process are very welcome. Please email them to me at bennett@bard.edu and they will be reviewed for Room Draw 2001.

I will be having open drop in hours for all students on a waiting list next Tuesday, May 16, 2000 from 8:00-10:00pm in my office in Brook House to answer any remaining questions. You are always welcome to call at 758-7455 with questions as well.

My best wishes for the last few days of the semester, and the summer ahead.

Sincerely,
Allison Bennett

Responses to pieces published in the *Opinions Section* are welcome. Send letters to us via Campus Mail, Box 71, or via the internet at bardfreepress@hushmail.com

All opinions expressed in the *Opinions Section* of the *Bard Free Press* reflect those of the author, and do not necessarily represent those of the Editorial Staff of this paper.

The Bard Free Press

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Mumia Abu-Jamal Cannot Be Silenced

MICHAEL CHAMEIDES

The Police Benevolence Association and the Fraternal Order of Police are working to silence Mumia Abu-Jamal. Yet Mumia's message continues to reach the public. On April 29, 2000, Mumia spoke, via recording, at Antioch's graduation ceremony.

For over twenty years, Mumia has struggled with the Philadelphia government. He is an award-winning journalist reporting on Philadelphia's class and race issues that often clashes with Philly's conservative Mayor.

In 1982, Mumia was convicted of shooting a police officer and then sentence to death. The prosecution stressed Mumia's political commitment to the Black Panthers and has continued to use his political beliefs as evidence of his guilt.

Many people believe the trial was a sham. They point to tampered evidence, witness harrassment, and constitutional violations as evidence of trial misconduct.

While on Death Row, the police continue to work to silence Mumia. Because of massive protest, the police have been unable to convince the Pennsylvania mayor and the U.S. Government to kill Mumia. In the interim, the police work to keep Mumia's message from leaving the jail cell. Police pressured National Public Radio into cancelling a radio show with Mumia. Furthermore, Police have waged a huge information war, smearing Mumia's name with "cop-killer," seldom - if ever - speaking of the facts of the case.

When the police learned of Antioch's decision to invite Mumia to speak at their graduation, they launched a pressure campaign against Antioch students in an effort to scare them into changing their minds. Teishan Latner, a member of the Antioch Commencement Committee, describes the situation: "We've been getting hit with hundreds of hate-type calls and e-mails from cops and conservatives all over the country." Mumia and free speech supporters worked to defend the Antioch students and wrote letters of support.

Bard students, in addition to writing letters, showed their support by attending rallies. Bard students have gone to 5 Mumia rallies in the last 15 months. In February, 50 students attended a rally in D.C. 9 were arrested. 4 students - Rowena Epstien-Kennedy, Susie David, Raphael Gottesman, and Andy Ryder will be going to court this week after being arrested for jumping over a police barricade.

The following is the text of Mumia's speech at Antioch's graduation ceremony.

Mumia Abu-Jamal, political prisoner and journalist, gave the following speech at Antioch College's graduation ceremony on Saturday, April 29, 2000

My congratulations to you all here today. To the students graduating, to teachers exulting in their graduates, to administrators rejoicing in their professors' successes, to parents who secretly hope this is the beginning of their children's financial independence and an end to their bills, to you all at an extraordinary college - Antioch.

I thank you for your gracious invitation and I hope these words have worth and meaning to you all.

I've thought long and hard about your proposed query about an individual's impact on the world. Against what passes or matters, I'll answer a question with a question. Who do you admire?

Of course, in any huge student body, as I hope this graduating class is, there is a wealth of perspectives, or should be. However, on any given list, if logical, the following figures will be found: Nelson Mandela, Malcolm X, Ella Baker, and W.E.B. DuBois. Just a few folks, right? What are the common features of these people? Of course, they were all radicals or revolutionaries but that's not it.

Add Paul Robeson to that list. Does that help? How about Angela Y. Davis. Some quick wits out there in the audience might well conclude, well, they're all communists.

Close, but that's not quite it either. For neither Malcolm X nor Ella Baker, to my knowledge, ever joined the party. And, though that I'm not certain, I don't think Paul Robeson was a member of the CPUSA.

When you look at these people, you find folks who committed class suicide, who turned their backs on the acquired class advantages and potential opportunities to give voice and supportive presence to the most oppressed sectors of their society.

Dr. Nelson Mandela, trained as a lawyer, then joined the armed wing of the ANC of African National Congress to further the African Liberation Movement in South Africa. Malcolm X, with a stellar intellect, could surely have joined any profession that he set his mind to -- he chose to work for the dispossessed of the Black nation. Ella Baker writer and organizer, worked in the Civil Rights Movement and in exposing the sexual exploitation of poor women who worked as domestics. Dr. DuBois, despite his patrician-like bearing, was a genuine radical and iconoclast who was constantly betrayed by his class brethren for his radical opinions. He was purged from the NAACP. Similarly, lawyer, athlete and actor Paul Robeson was vilified for his support of socialism and had his flourishing career broken like DuBois before him. Robeson had his passport illegally and unconstitutionally seized by the U.S. government for his anti-imperialist beliefs. Angela Davis, as many of you no doubt know, was chased across the nation, captured, chained, jailed, and almost imprisoned for life for her support of the Black Liberation Movement.

We admire these people because, at critical junctures of their lives, they cast their lot with the oppressed, the poor, the worker, or those in the third world. Now they didn't do this because it was popular, quite the contrary, it was quite dangerous for many of these people. All lived under constant government surveillance.

Some lost their livelihoods. Others lost their lives. They joined, aided and/or formed the movements that they did because it was the right thing to do.

Look at them. For there your answer lies. Can one individual impact the world? Dr. Mandela led

a chained nation from apartheid to multiracial political democracy. Malcolm X inspired the Black Nationalist Movement of the 1960s. Ella Baker was a key organizer who helped the Student Non-violent Coordinating committee called SNCC survive. W.E.B. Dubois was a founder of the NAACP and a leader of the Pan-Africanist Movement. Paul Robeson's cultural and political contributions to people the world over were, and remain, immense. And Dr. Angela Y. Davis' work furthered Black Liberation and Prisoner's Rights Movements of the 1970s.

Have those lives had impact? Their lives have expanded the very notion of what freedom means in the minds of millions. Although they are and were extraordinary individuals, they worked with movements that truly transformed consciousness and how we look at the world. Their lives teach us all what it means to betray one's class, to contribute to the movements that have meaning, and to work on behalf of the oppressed.

You, at this commencement at Antioch, have the somewhat unique opportunity to prove that old axiom, that man is made for more than meat and life is more than bread. In an age where everything, even the human gene, is commodified, it can't be denied that we are all material beings. Yet, aren't we also social beings? If we say we are, then we must ask, what is owed to one's class? What is owed to humanity? What is owed to life, itself?

Think of the lives of those people you admire. Show your admiration for them by becoming them. For by so doing, you give birth to movements.

Thank you.

On the MOVE
Long Live John Africa
From Death row this is Mumia Abu-Jamal.

Admin. Denies Access to Faculty File

RAFI ROM

With all the current rumors flying around about the status of Professor of Psychology Tracie Stewart's position at Bard, I wanted to read her faculty file in order to publish an article in the last issue of Free Press with all facts, and no speculation. The Bard administration keeps these faculty files confidential, using the excuse that they want to protect the parties involved.

Stewart is the party involved in this situation. And with such strong support from the students and the lower faculty boards, the decision not to rehire her is mysterious. Moreover, students notoriously view the Psychology department at Bard as hostile towards women.

Leon Botstein continues to use the convenient guise that since we don't have access to the file, we can not state what is true and what is not. So students are kept clueless as to what Bard plans on doing, and at the same time all our concerns are dismissed as non-factual.

Stewart relinquished the confidentiality of her file in a written letter to Dean Levine, saying that "any Bard faculty or student" can read her faculty file. Now Bard's excuse that they are protecting the profes-

Youth is the Minority at Death Penalty Conference

CINTA CONTI-COOK

Saturday, April 29, I reluctantly drove three hours to Binghamton, NY to attend a statewide conference on the death penalty. It was entitled: Unmasking the Death Penalty: Opening Hearts and Minds. I had met with the organizers of the conference roughly a year ago in a small meeting room on the second floor of the local Unitarian Church. I was not impressed. They couldn't even agree on a name or goal. The group was split between members seeking a moratorium on the death penalty and members seeking abolition. In addition, I was the only one there under the age of thirty. Hence my reluctance to attend, let alone advertise the conference.

I was wrong. There were 122 registered attendants plus walk-ins at the conference and the speaker list was impressive. Speakers included David Kaczynski, brother to the Unabomber; Bud Welch, father to a victim of the Oklahoma City bombing; Linda M. Thurston, founding member of International Concerned Friends and Family of Mumia Abu-Jamal, vice-president of National Coalition to Abolish the Death Penalty, and board member of New Yorkers Against the Death Penalty; Sunny Jacobs, former death row prisoner who was proven innocent after 17 years in prison; and many more. The day was split into speeches and workshops. The workshop session of the day was fruitful. The sessions consisted of brainstorming ideas and sharing activist tools.

Christy Hall, activist at the University of Rochester, shared plans that she has for acting on the death penalty. One plan was to

make students at her college cardholders of the Not in My Namecard. These cards make the statement that if ever the cardholder was murdered, that it is the cardholders wishes to not have the murderer executed. After distributing such cards to students, Christy plans to ask for the official support of the college in calling for a moratorium which her group will announce at a press conference along with the number of students who chose to take an active stand against the death penalty.

She's also going to set up a list-serv for New York Youth Against the Death Penalty--a sub-committee of NYADP. To get info on the list-serv, you can contact Christy

at <ch001h@mail.rochester.edu>. Starting with a conference next year specifically for youth and students from New York State who are interested in working towards a abolition of the death penalty in New York, we are hoping to raise concern about the issue among students. At the conference last Saturday, along with only five other students, my disappointment from the planning meeting a year ago remained; the youth and students were not involved.

For more info on the death penalty, there are so many resources on the internet, and like I said, more events on the death penalty targeting youth and students are planned for the future. Youth and student involvement and energy is crucial in order to make the death penalty an issue in New York State. To get involved with NYADP call me at extension 4773, or email cc472. The NYADP website can be found at www.nyadp.org.

sor up for rehire is no longer valid. Yet they still denied the Free Press access to her file.

In a letter to me, Dean Levine said "It is the opinion of the college attorney that input from sources not part of the process could influence the final outcome of any case still under review and such influence should not be permitted."

Denying students access to the file, saying that we are not part of the process, further strengthens the EPC's claim that the Bard administration is taking students less and less seriously every year. The only way students can become more involved is by knowing all the facts, and these facts are currently being withheld by the Bard administration.

In another convenient excuse, Bard administrators will say that the EPC does have access to the file. Yet the EPC can not relay the information they read to the rest of the students, nor are they informed when a recommendation is even made. Often they find out whether a student is rehired or not when everyone else does, at the beginning of Fall semester.

Basically what the Bard administration is doing is making sure the students have no facts in order to

base their concerns that Stewart and other faculty members up for rehire are not being treated fairly. For instance, conflicting statements have been made about whether or not a letter addressing sexual harassment is part of Stewart's file.

Now Bard can hide behind the fact that we know no facts, and dismiss all our concerns as groundless or immature. Botstein can continue to plead ignorance, saying he has not read the file, until well into the summer, when most Bard students are gone.

When students return in the fall, with a new student body, we are faced with a final decision, and still no facts. The faculty file is not automatically opened at that time either, for Levine said, "It is unclear what these interpreters would believe about this issue following the close of the evaluation process."

Student concerns need to be addressed, and Bard's practice of tenure and rehiring has been under constant scrutiny by both the student body and faculty members. The administration needs to address the rumors and concerns circulating around the Bard Campus by allowing students access to at least some of the material in the faculty files.

Bard Photo. Faculty Muniz and Shore Exhibit Work in New York City

HUFFA FROBES-CROSS

Stephen Shore, the head of the Bard photography department, and Vik Muniz, a Bard photo faculty member, are now exhibiting in New York City. Shore is having a small retrospective of color work done between early 70's and the late 80's. Muniz is showing two groups of new work following the progression of his recent work dealing with pictures within pictures.

The majority of Muniz's recent work is made up of photographs of pictures that he has made. These pictures are "painted" in chocolate syrup, made out of sugar or any number of other unusual items. In these works Muniz presents images in which the materials used to create the picture are given as much attention in the photograph as the picture itself. The result is a photographic image of some kind of material which contains within it a man made image of something else. These works have close ties to both minimalism and the conceptual art that in large part grew out of it. They at once question the way in which we perceive the artwork and the ontological status of the artwork itself. Perhaps one of the most defensible statements one could make about art would be to say that it is fundamentally connected to the process of seeing one object as another. Seeing a face in a rock, or seeing a boat in a cloud. These works question the way in which this kind of "artistic" seeing functions.

The work in Muniz's current show takes this process of making pictures within pictures a step farther. All of these photographs deal directly with the structure of the images being copied. The smaller series is a group of backlit transparencies in which images of various famous newscasters are depicted. Each photograph is a close up picture of a section of a bug screen in which each of the small squares have been filled with glycerin and then painted to form a kind of pixelated image. The large lighted works look like something in between digital images and stained glass windows. There is an undeniable element of deadpan humor in the overly grandiose treatment of these media personalities, each of whose portrait is presented almost as if they were a religious icon.

The larger of the two series consists of a group of photographs of images made with small dots of black glycerin. The glycerin dots have been organized in such a way that the photographs resemble half-tone prints. Thus when viewing these photographs one sees the glycerin, the image, or the half-tone dots which seem to make up that image. Theorists of perception have maintained that one can only see one of these things at a time. The viewer then experiences a constant oscillation between one level of perception and the next. The particular excitement of these images however, comes when one is lead seamlessly from one level of perception to another, and the separations between levels seem to dissolve. When looking at the image of the Hindenburg exploding, if one is close enough, the figurative image becomes lost and one only

sees the dot pattern but soon the pattern itself breaks down. At the point where the actual explosion of the blimp appears the dots disappear into a pool of glycerin and the photograph becomes a spill of sticky liquid. Take a few steps back, however, and the glycerin disappears and the dot pattern, although never wholly imperceptible, forms the image of that famous disaster. Looking at these images, one may tend to agree with the theorists who say we must choose between seeing glycerin and seeing the Hindenburg. Yet at the same time these works force one to recognize that this process is, in fact, much more complex than that simple characterization would suggest.

Shore's small retrospective spans over a decade and includes both 8X10 and 35mm work. These works have expanded both the way in which artists perceive color photography and the subjects to which that photography might be turned. Early in his career Shore was involved with the New York school of artists that circled around Andy Warhol in the late sixties. This group is synonymous with a redefinition of those elements of culture which art can and should be focused on. The influence of this attitude is very much present in the earlier works in this show. However, the specific niches of Americana that Shore decides to focus on are decidedly different from those which artists like Warhol chose to make the center of their work. Shore's interest extends more towards the mundane (in his photographs of the southwest) and the strangely idiosyncratic (in his snapshots of impossibly gaudy hotel rooms and bathrooms). Shore noted his connection with Warhol's genuine appreciation for the cultures he encountered, stating: "There is a kind of distance (from these elements of culture) because you're a self aware person looking at it, but there is also an enjoyment."

Most importantly, however, the style of his seventies photographs is largely influenced by non-art photography. Shore has often noted that postcard photography had an early influence on him. The understated presentation of the subject present in postcard photography is no doubt visible in his 8X10 work, but there is also a connection to a kind of pseudo-professional commercial photography in his snapshots of food and interiors.

Shore never reduces the influences of these "colloquial" styles of photography on his work to direct reference. There is always a sense in which these works use his styles as a way of finding a new form of photographic perception. The 8X10 work feeds off the straightforward presentation of postcard photography but finds within it and adds to it a complex structural way of seeing. In the 35mm shots of interiors there is a discovery of something almost sinister in the photography of hotel brochures and travel snapshots. Shore has commented that he attempted to, "make these pictures so that they look completely natural." All of these 35mm photos predate Shore's use of large format photography, and in them we can see what he has said is



Like Butta: A print from Muniz' *Cloud Series*.

his first exploration of the structure of the photographic image. This is evidenced in his above statement that implies an attempt to consciously convey an offhanded, unforced kind of seeing.

In the most recent work in the show Shore focuses completely on the natural landscape. In these pictures there is a kind of visual organization that has grown out of the early 8X10 and 35mm work. Although these horizonless images of the Scottish wilderness and the American desert share little subject matter with his early work there is something akin to the "completely natural" look of his early snapshots that has continued throughout. Shore has developed an idea that has its roots in the photographic work of artists like Ed Ruscha; he has explored how a photograph can seem to simply present something as it is. All photographs are two-dimensional interpretations that

frame the visual world in a given way. It is logically and physically impossible for a photograph to simply present something "as it is." However, there is no doubt that certain pictures seem almost as if they do show something "as it is," as if the way in which they were framed was objectively determined by the subject being photographed. This kind of framing is at the very heart of the unique nature of the photograph and our history of seeing them as imprints of nature itself. Shore's work has and continues to explore this phenomena and the specific structural elements in which it manifests itself.

Muniz and Shore both create work that explores the way in which we see the world through images. For many years now thinkers in and out of the art world have noted that human experience is increasingly dependent upon mediated experience. The statement that we move

through images of reality as much as we move through reality itself is almost a commonplace at this point. Discovering the extent to which our lives are mediated is only the beginning. The work of both these artists explore how this mediation function? Shore has been capable of articulating a kind of visual perception that not only makes use of photography but also is in a sense of photography. He often sees a scene not the way the eye sees it but the way a particular kind of photograph (like a postcard) of the scene would present it to us. Muniz steps outside the mechanisms of perception in his work. Instead of being the conduit of a particular kind of perception himself he sets up visual situations which allow the viewer to more fully explore the way in which their own perception functions. These two shows have the ability to leave the viewer with an increased awareness of the way they see the world through the use and under the influence of the photographic image.

Stephen Shore is showing at the 303 Gallery.

Vik Muniz is showing at Brent Sycama Gallery.

Bard photo faculty member Barbara Ess is also currently showing in New York City. Due to logistical constraints we were unfortunately unable to cover her show. However, I highly recommend going to see her exhibition which is running from

Performance Art in Your Own Backyard

Logan Beitmen's "Logan, Limited" screens at Campus Center

KERRY CHANCE

On May 16th, the Campus Center Theater will screen Logan Beitmen's long awaited performance art project, Logan, Limited. The project was filmed on location in two neighboring rooms of Tewksbury over the course of the semester.

The room used as a set for the film had installed two surveillance cameras, two intercom systems, sculptures, and installations. The adjacent room was used as the control center, where the filming was monitored.

The action in the film primarily takes place in one "cell" of the fictional "Colony Dubok," which Beitmen described as "a 'Simulational Confinement' hotel for radical intellectuals." The activities of the intellectuals are observed through surveillance by the prank-playing fascist Chief

Director Ted Dubok, who is played by Danny Gibson.

The unscripted scenes were shot each night while the character Logan, played by Beitmen, would attempt to sleep, only to be disturbed by's sensory attacks and psychological games. The film shows the protagonist's alienation from his environment, and dissociation of body and mind. To intensify these effects, the installations in the cell were changed on a semi-weekly basis.

Beitmen said of playing the role: "Rather than experiencing, I experienced the mediation of my experience, thus becoming a spectator. I no longer identified myself as a protagonist, but merely an object confined within an artificial system of simulation."

Though the film is centered on a fictional situation and Beitmen is playing a character, the moments captured in the scenes are to some

extent, as Beitmen said, "a true, evidentiary document of my personal reality." This complex relationship between the reality of Beitmen's experience and the character he played further complements the themes of depersonalization and entrapment in the film.

Beitmen also plays on sit-com and television clichés, as well as re-represents deconstructionist thought through his installations and design. In totality, Logan, Limited explores the awareness of how mind is imprisoned by "the artificial structures" of body, which is imprisoned by the artificial structures of environment. As Logan says in the film, "Design and decoration are not innocuous. They are elements of political terrorism."

Logan, Limited will be screened on Tuesday May 16 between 7 and 7:30 in Weiss Cinema in the Campus Center.

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Woody Allen Speaks on New Flick

ROB MORLINO

Filmmaker Woody Allen sat down for a roundtable interview in New York City last month to promote his newest effort, *Small Time Crooks*, which will arrive in theaters Friday May 19. The comedy, which stars Allen, Tracey Ullman and Hugh Grant, follows the pratfalls of a group of down-and-out ex-cons who hatch a scheme to rob a bank and make it big.

The Bard Free Press' correspondent Rob Morlino was there to ask Allen a few questions about *Small Time Crooks* and his films in general.

Bard Free Press: In *Small Time Crooks* you do something you've done in a lot of your other work: star as well as direct. Can you talk a bit about the roles you like to take on?

Woody Allen: One thing that I can play—I'm believable as a literate type. I'm not overly literate but because of my glasses I appear to be more literate than I actually am, so I can play a teacher, or a psychiatrist. I can also play a low life, like *Broadway Danny Rose*, or the character in *Take the Money And Run*, or this character. I always enjoy it when the opportunity arises for me to play a lowlife.

Free Press: In many of your films you play a certain type: a sort of neurotic-Jewish-intellectual-in-crisis. To what extent are these roles, and your films in general, derived from your actual life, and to what extent do you draw on the purely fictitious?

Allen: A lot of my films have been vicarious living-outs of things that I couldn't for one reason or another realistically live out in my life. When I was a kid, having the same miserable life that every kid has, I could go into the movies, and those days you walk into a movie theater and see a double feature. And you're suddenly transported from the poor, lower middle class existence that you have and you're suddenly in penthouses and with pirates and it's dazzling. When I got older I found I could do this in mak-



Small time crook, big time director.
Woody Allen exchanges a few words with Tracy Ullman

ing films.

So year after year I get to live with whatever creatures I've created and their lives.

Free Press: Your films seem to vary from comedies to more serious films with comedic element. How do you view your movement between these poles?

Allen: I see my work in general as failed art. This film I don't see as failed art. I had a funny idea and I did it. I'm of the 'no pain, no gain' school, so if a film is enjoyable to make and fun and comes easy to me, which this does, then I feel that it can't be worth much. I don't put a value on anything unless I've suffered through the making go it . . . if I'm trying to make a more serious film, they're harder for me to do. If they're half comedy and half serious then they're much harder. When I find myself showing up at work and I'm enjoying Elaine May and Tracey Ullman and having a good time, I find that I go home at night and think, "Gee there's something wrong here - I shouldn't be enjoying myself so much. It's not going to be of any value, it's too pleasurable." . . . I don't have enough control to strategize where I'm going with the films. I wish I did but the truth of the matter is when I'm finished

with a film I've got to come up with a new idea to make the next film, and if that idea is a light idea like *Small Time Crooks*, then I go with it. If it was a heavy idea like with *Interiors*, then I would be doing that—it has nothing to do with my outside life or anything other than survival in a room where I write. I'm so thrilled to have an idea to write and not be empty, that if the next idea was a broad comedy, that's what I would do. But if it was a comedy about death and famine . . . I'd go with whichever one works. It's a much lower goal than you would think.



It's a bird...it's a plane...its...
Modest Mouse-Ullman agrees new album is a dissappointment

Austrian Filmmaker to Teach at Bard Guest Prof. Martin Arnold fills in for Hutton

DANIEL LICHTBLAU

Next fall, Peter Hutton, who is taking the year off, will be temporarily replaced on the film department faculty by the Austrian filmmaker Martin Arnold. Martin Arnold came to Bard last Sunday, May 7 to screen some of his films and to discuss his work.

Martin Arnold uses segments of American films from the 1950's and reworks them in various ways. He screened the films in chronological order to demonstrate the progression of his style. The first film, in which he did not

use the original soundtrack, he took a 16-second clip (a single shot) from a film and created a variety of optically printed loops. At some points he reversed the negative to create a fluidity between the forward moving image of the original film and an optically printed backwards segment of the reversed image.

In the second film that he screened, he showed how he had expanded his style to incorporate sound. In this film he took a clip from *To Kill a Mockingbird* and did the same kind of forwards and backwards looping as in the first film, but he included the voice along with the image going backwards and forwards. Also in this film he uses an entire scene from

the film rather than just one shot.

The third and final completed film that he showed was conceptually similar to the first two, but in this one he had looped the music track as well. What this did was to create, out of only the original sound, track an entirely different sound and melody and absurd vocals of Judy Garland singing. This differed from the first two in that it was done on computers rather than on the optical printer.

Finally, Martin screened some clips of a project that he is currently working on. This project is to take an entire feature length Hollywood film and use computer programs to digitally remove all of the actors. He referred to this as, "Taking a Hollywood film and cleaning it up."

In the fall, Martin Arnold will be teaching three classes. He will teach one of the three sections of Introduction to the Moving Image, which will be a combination of the former Introduction to filmmaking, and Introduction to Video. Peggy Ahwesh and Leah Gilliam will teach the other two sections of this class. Martin will also be teaching a class on European avant-garde cinema and a class entitled Film in the Digital Media Age, which will be a computer based film production class.

Martin Arnold uses segments of American films from the 1950s and reworks them in various ways.

All the Air Fills Up Until There's Nothing Left to Breathe

JONAH WEINER

Modest Mouse's major label release *The Moon and Antarctica* arrives in stores next month, and while it probably won't turn the Washington-based group into the next Pearl Jam, it may well create a new fan base for the band, quite different from the one it currently has.

A few of the album's fifteen songs sound almost nothing like anything Modest Mouse has put on record before. At the top of this list is the hideous "Tiny Cities Made of Ashes," a soulless headache that can only be made sense of as a strange attempt to make a "quirky" radio track. A boring song to start with, "Tiny Cities Made of Ashes" is also smothered in the production effects that are *The Moon and Antarctica*'s most noticeable characteristic. Throughout the album one can hear to name only a few—a digitized conga beat ("Gravity Rides Everything"), a polished string section ("Dark Center of the Universe"), something that sounds way too close to a xylophone ("Paper Thin Walls") and an ethereal chorus of multi-tracked Isaac Brocks (too many songs to mention). This indulgence in production effects pops up, in some shape or another, in nearly every song (the acoustic "Wild Pack of Family Dogs" is thankfully spared). Production tinkering is really nothing new to Modest Mouse. Their fantastic *Fruit that Ate Itself* EP, recorded at Calvin Johnson's Dub Narcotic studios, was laced with it.



Looking very modest
Modest Mouse's newest LP, *The Moon and Antarctica*. Epic Records

But where Calvin Johnson's effects were well chosen, weaving into and adding depth and texture to Modest Mouse's sound, on *The Moon and Antarctica* the effects are for the most part gratuitous. Sometimes they aren't ("I Came as a Rat" is a strong point and "The Cold Part" is by far one of the album's best songs, both despite major studio work) but in general *The Moon and Antarctica* is well described as an evergreen weighed down by gaudy Christmas ornaments—the production embellishments are, to too large a degree, senseless, acting obnoxiously towards what would be otherwise excellent songs. Isaac Brock makes some disappointingly risky choices with his vocals as well, a feature equally detrimental to the album. All this may seem like it spells cer-

tain disaster, but the fact remains that Modest Mouse are good songwriters. That they are on a Sony-owned label has not erased that and neither has the production work. In fact, less slicked-over counterparts of a good majority of *The Moon and Antarctica* ("Third Planet," "Gravity Rides Everything," "Perfect Disguise," "Dark Center of the Universe," "Life Like Weeds," "Stars Are Projectors," and "Alone Down There") could have appeared on *Interstate 8* or *Lonesome Crowded West* without any stretch of the imagination. Luckily, if one listens to the album enough, the mark of production can be put increasingly out of mind: this is when and only when *The Moon and Antarctica* really gets a chance to succeed.

Helmut Who? Wu-Wear's 2000 Summer Collection Forces the World of Fashion to Take Notice



The Resounding Sound of Whispers: Well-versed in the powers of understatement, Wu-Wear commands attention without force--like a sunset



The Road Less Traveled: If a self-referential statement asserts of itself that it is false, do we avoid imminent paradox by refining our notion of truth and negation, or decide that we are in fact only implementing a meta-language so that semantic validity does not become an issue? Wu-Wear defies those who wear its clothes to answer.

Against the backdrop of a post-nuclear society, rife with ever-increasing contradictions and uncertainties, the designers at Wu-Wear have unveiled their Summer 2000 collection. Wu-Wear, an outgrowth of the prolific hip-hop act Wu Tang Clan, has been making waves in the oceans of thought since its inception several years ago, reminding competitors ranging from Tommy Hilfiger to Kenneth Cole that their shit is toilet paper--the Wu wipes its ass on them herbs.

At once poetic and practical, the Wu collection engages in bold philosophic meditation on the nature of fashion, art, and the very limits of ontological truth.

Glancing at the collection, one immediately discerns a unifying theme of conceptually rooted subversiveness: the Wu has decided that the world is composed of paradigmatic equations, perceptu-

between the elegant and the functional: Norman Rockwell meets the Shaolin ghetto child soldier in a seamless splice.

And one cannot pass over what will undoubtedly be the

globe-shocking ramifications of the sublime Wu

al schemata that govern nothing less than our relationship to everything we experience--and the Wu has turned all of it on its head.

One need search no further than the Wu Twill Dress Pant, a subtle but powerful comment on the images of traditional American life evoked by dress pants. Wu-Wear, incorporating cargo pockets into the design, is able to create a perfect symbiosis

Cologne--a scent conducive to so much booty call it's unimaginable. You know who'll be feelin' it.

Asked to comment on the implications the 2000 collection might have on how we perceive one another, the non-verbal interchange of ideas, and the education of shorties, Wu front man the RZA said, with noted mystery and force: "For the New Year it's strictly Wu Wear."



Grace: The Wu Twill Dress Pant, which retails for 75 dollars, presents the spectator with an inversion of everything heretofore empirically verifiable



You Can't Step in the Same River Twice: by using only the most inexpensive, low-quality nylon, Wu-Wear comes to a bold conclusion about staying dry while drinking champagne on speedboats and having sex with a lot of women on the French Riviera

"Painting Is Like Singing": A Review of Sunday's Senior Art Opening

IAN GOLD

"Vases still born on the walls . . . stretching, flying, a ray northeast," student Erin Horahan whispered to me during the Sunday night senior art exhibit at Bard's Red Hook gallery space. After viewing the work on display, Erin, like many of the 65 art loving Bard students who attended the later portion of Sunday's exhibit was inspired.

The exhibit begins with work by Xico Greenwald whose paintings are primarily images of flowers and vases done in rich colors, and thick textures. The visual description of many of the objects is enhanced by a use of texture that creates a realism unique to Xico's work.

Sophomore Molly Schulman commented, "The aggressive use of the palette is a nice contrast to the serene mood of the objects."

The objects, mostly flowers, were interrupted by one portrait and two plaster wall-sculptures appeared to be a large unfinished mass of clay. Sophomore Jessica Farwell remarked ambiguously, "It's heavy."

Anja M. Brogan, displayed a number of prints and vinyl hangings. Two prints of llamas, made famous in Banana Republic advertisements, drew the close attention of a few students who had seen the "cute" image before in magazines. Anja's other work was more abstract: for example there was a series of legs covered in fishnet stockings positioned without the rest of the body or simply cropped at the thigh.

Also included were prints of objects resembling shards of broken glass layered on top of geometric shapes. The two pieces of vinyl hanging from the ceiling were covered in black and orange, and black and purple polygons. The vinyl shapes became associated with clothing especially after Anja's 9:30 performance where she wore a similar green and black vinyl creation. Reciting German, and aggressively strutting around the audience-formed circle, she ended her performance in English with the self-reflexive statement, "It's because we're the most shy people in the world."

Drew Slipper, in contrast to

Anja's loud and much appreciated statement, had on display several paintings, some of which were greatly thinned by medium. Hidden objects often appeared from the background and created a dream-like feeling as one noticed the many subtleties in the work. One student commented on how the paintings "grew" on her as she began to realize the small nuances that strike the viewer unsuspectingly.

Schenley Klauer, the final artist in the exhibit, produced a series of works dealing with the body. Repetitive shapes of ribs, breasts, hearts, and sperm could be seen in her work. Pleasing translucent pinks and blues dominated one painting which contrasted representations of ribs with that of stairs, both repetitive structures, one of nature and one man-made. Small, intimate sculptures crafted of Popsicle sticks once again used repetition and referenced bodily structures like the spine. The wood and plaster sculpture in the center of Schenley's show served to link ideas in a larger piece.

A few curatorial problems such

as the need for a more intimate space for certain pieces, a lack of chairs, and the omission of titles next to the work hindered the exhibition. Overall, however, the show was successful in its attempt to cre-

ate a culminating and professional experience for seniors. It allowed for students to come together to speak and think about each other's work.



Wood and Plaster: from Schenley Klauer's collection, *Second Self*.