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The Bard Observer

Faithful to the truth

VOL. 22 NO. 5

BARD COLLEGE, ANNANDALE-ON-HUDSON

MAY 2024

POPULAR UNIVERSITY

What Justice for Palestine looks like on campuses nationwide



SJP encampment at Bard College by Sage Rudolf

BENICIO TAGGART,
SAGE RUDOLF,
STELLA SCANLON

Following the October 7th Hamas attack, divisive debates about antisemitism, free-speech, and genocide have consumed the cultural discourse across the United States. Tensions came to a head on April 17th of this year, when students at Columbia University set up an encampment to protest the college's relationship with Israel and its investments in Tel Aviv University.

After a week of negotiations with Columbia's administration, students made it clear that they would not disband until divestment demands were met by the college. Despite Columbia's threats to suspend students who remained in the encampment after 2 pm, over 100 tents remained; and, on April 30th, dozens of protesters took over Columbia's Hamilton Hall to demand divestment from Israel, financial transparency, and amnesty for protesters from the college. The same day, City College of New York president, Vincent Boudreau asked for N.Y.P.D. presence on campus. The police were dispatched to disperse and control the crowds of Columbia protesters who had broken into buildings and were camped outside, resulting in arrests and injuries.

With Columbia at the forefront, student protests surrounding the Israel/Palestine conflict are spreading throughout college campuses across the United States, growing increasingly controversial and violent as the situation escalates. Protests have resulted in police abuse of both students and professors not only at Columbia, but at UCLA as well, where Los Angeles police were called to break up fights between Pro-Israeli and Pro-Palestinian demonstrations around May 1st. With all this attention on big colleges, how are smaller liberal arts colleges like Bard responding to the Israel-Palestine conflict? Protests at Columbia have historically set the tone for activism across the country. In 1968, hundreds of students gathered to protest the Vietnam war as well as segregation, a movement which, according to Columbia's website, took the college decades to recover from. Smaller Liberal Arts schools have a different history and role to play in the nationwide campus drama.

At Bard, following Hamas's initial attack, the college organized various talk series, public discussions, fundraisers, as well as accepting refugees. In general, there has been an attempt to voice different perspectives on the conflict. Despite personal student and faculty ties to Israel, the college has appeared in

overwhelming acceptance, if not support, of the Palestinian students and their allies, Bard's Students for Justice in Palestine (SJP).

On March 8th, Bard students led protests of the administration. The purpose of the March 8th protest, similar to that of Columbia's, was to launch a list of demands on the administration in regards to ties with Israel. The crowd marched from the Campus Center towards the RKC, and around to Ludlow, where the Administration's offices are located while chanting call-and-response. "Botstein's bucks do not lie, Bard is funding genocide" and "Not another penny, not another dollar, no more money for Israel's slaughter," and "Intifada Intifada long live the Intifada" echoed in overlapping voices across the campus.

By contrast to mounting turmoil at city schools, at the rally at Bard, SJP organizers warned participants not to engage with Bard security, but told the crowds that there was no real threat of campus security or police intervention. As the procession made its way to the front steps of Ludlow, a handful of administrators and professors streamed out, bystanders on the periphery of the rally. Several SJP organizers stood on the steps of Ludlow, facing the crowd, and read out their demands.

The first demand: calls for

the creation of a committee of students, faculty, and staff to manage the investments of Bard's new endowment, with the intention of boycotting companies involved with weapons manufacturing and fossil fuel, as well as those on the BDS list.

The second demand: states that the college should work to create a stronger connection between Bard Annandale and Al-Quds Bard, updating both campuses on one another's happenings, highlighting the complete lack of information currently available to Bard Annandale students about what is happening at one of our sister campuses.

The third demand: requests that the college create a "Decolonial/Liberation Studies Department" facilitating students' pursuit of the concentration under any major.

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UTS property gatehouse by Yujian Han

From Moonies to Massena

Bard's plans for the newly purchased Unification Theological Seminary

CLAIRE KOSKY

On December 13th, Bard closed on its purchase of the Unification Theological Seminary (UTS) property in Barrytown. The rectangular 260 acre estate abuts River Road, stretches along a mile of the Hudson River's shoreline, and shares its northern border with Montgomery Place. Given its proximity to Bard's Annandale campus, the UTS property seems a natural addition to the college, and its purchase quells the worries of local community members, who feared that Kiryas Joel, a Hasidic community, might assume stewardship of the riverfront acreage. When the land was placed on the market for \$14 million, two anonymous donors of the college immediately contributed its entire outright purchase-price to secure what Bard desperately needs: more space.

Access to the UTS property is currently granted by a gravel driveway off of Barrytown Rd., which leads visitors to a courtyard separating two buildings. The first, Massena House, is a gothic-style collection of gray-pointed dormers with glass windows, red-shingled roofs, and one annex. The historical building inspires the UTS property's new name: Massena Campus. Once used as living quarters for

members of the Christian Brothers Institute, the house's future use has yet to be determined by Bard, as it will require elaborate renovations in order to meet modern fire code standards. Currently, however, the administration is focused on the main Seminary, an imposing Romanesque style building with a façade of arched windows and hefty wooden doors.

The building was operated as Saint Joseph's Church until 1974, when the property was purchased from the Christian Brothers Institute by the Unification Church. Under the jurisdiction of the infamous Sun Myung Moon, a conservative Christian sect leader whose devotees are referred to as "Moonies," Saint Joseph's became the Unification Theological Seminary. Moon and his followers vacated the property in 2019, when they moved to Manhattan, deserting the Seminary's 120,000 square feet.

Chief Financial Officer Taun Toay hopes that the purchase of the Seminary will be able to relieve the strain shouldered by departments whose increasing needs outweigh the capacities of their facilities.

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"There's paper in my beef"

The race to improve Bard dining

JASPER VON STUDNITZ

Late in the fall semester of 2023, the Office of the Speaker of the Student Body conducted a survey questioning the overall quality of Bard's dining services, giving students the opportunity to voice their opinions on the long-standing issue of our campus' unsatisfactory food options. The survey was extensive, covering not only internal, Parkhurst-operated dining facilities Kline and Down the Road Cafe (DTR), but also local restaurant partner Halal Bros. On November 8th, 2023—eight days after the survey was conducted—Student Life Committee Chair, Nitya Goyal, sent an email following up. In the email, which included an extensive, eight page long executive summary of the survey, she stated that the Student Life Committee was

"waiting for Parkhurst to come up with an action plan" to implement the suggestions gathered by the survey.

Much like the oatmeal at Kline, the debate around food quality at Bard can hardly be described as heated. As highlighted by recent surveys, Bard students feel a certain level of dissatisfaction with the food options available on campus. In recent months, however, the Student Life Committee has been collaborating with Parkhurst in an effort to improve the overall dining experience at Bard. The discourse is ongoing, with a committee that meets weekly to discuss problems and brainstorm solutions. The Parkhurst administration is in some cases invited to the meeting, where issues and proposals are presented to them directly. After the results of the survey (209 responses reflecting a dissatisfaction rate

of 72% for Kline, 46% for Down the Road Cafe (DTR), and 50% for Halal Bros/Manor) were presented to the Dining Committee, Parkhurst responded with an 'action plan,' which was sent to the student body in an email from Goyal.

Among the responses highlighted in this follow-up email were resolutions to "add fried egg and hard boiled into the breakfast mix", "work with Bard Farm on their lettuce production and quality;" and to make "rice available from lunch on" at DTR. These changes were in direct response to complaints of eggs being either over or undercooked, reports of "rotten bits" in the lettuce and mixed greens at Kline's salad station, as well as a lack of "fresh/healthy" options at DTR.

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SCHWARTZ CHALLENGED, AGAIN

On the attempted impeachment of the Speaker of the Student Body

MAHLIA SLAIBY

On March 4th, 2024, discussions became heated at the General Assembly surrounding the impeachment of the current Speaker, Chris Schwartz. The gathering was held at 6:30 pm in the Multi-Purpose Room of the Bertelsmann Campus Center and attendees witnessed significant amendments to the constitution alongside the

impeachment effort.

Two resolutions were passed during the General Assembly. The first, proposed by Emily Huang, Chair of the Socially Responsible Investment Committee (SRIC), aimed to expand the SRIC by increasing the number of committee members from four to six. This was met with overwhelming support.

The second resolution targeted the removal of the provision mandating the

Speaker to arrange Bard Student Government (BSG) retreats once per semester. The Assembly opted to remove the requirement, citing the establishment of monthly BSG Assembly meetings as an alternative. The resolution passed with a 70 percent majority, satisfying the requisite two-thirds majority rule.

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Faithful to the truth

POPULAR UNIVERSITY

BENICIO TAGGART, SAGE RUDOLF, STELLA SCANLON

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The fourth demand: calls for the creation of a relief fund and safe haven program for Palestinian students, as Bard has done in the past for students from Afghanistan and Ukraine.

The fifth demand: much like the first, calls for Bard to adhere to the guidelines of the BDS (Boycott, Divest, Sanction) movement, an organization which lays out means to peacefully support Palestinian liberation primarily by creating an extensive list of companies and products that directly economically contribute to Israel, and calling for divestment from them.

The sixth demand: asks that Bard challenge New York State Executive Order 157 as unconstitutional. The order, signed into effect by New York Governor Andrew M. Cuomo, disallows state entities from "engaging in or promoting any investment activity that would further the harmful and discriminatory Palestinian-backed BDS campaign in New York State." This piece of legislation, SJP posits, is a violation of First and Fifth Amendments. The full, unabridged list of demands can be found on SJP's Instagram page. After the reading, QR code fliers

were distributed through the cheering crowd, allowing students to anonymously sign their support for the demands.

The list of demands of the administration is longer and more school-specific at Bard than that of Columbia's. But is there the same onus on the Bard's SJP as that of these major institutions to protest Israeli ties? What do anti-Israel protests look like at a college with a lower financial status, less visibility, and less administrative reluctance than that of major colleges such as Columbia?

On May 6th, in the courtyard of Hegeman, Bard's SJP chapter congregated with tents and tables to begin an initiative in response to Columbia's protests. This is called the "Popular University." When asked if this movement was inspired by the goings-on at Columbia, Majd, leader and spokesperson who accepted an interview with The Observer answered, "Yes, this in part is inspired by Columbia, but it is entitled the Popular University; what we are trying to do here is basically, have a space for radical political education where students can have a space to learn from each other and from different struggles." The Popular University, Majd

clarified, "Is not only [about] the Palestinians' struggle for liberation, but also different struggles like Left Liberation, different movements in South America, and just generally liberation struggles. So like, anti-capitalism, environmental justice, abolition, anti-imperialism, feminism..."

When we first interviewed Majd on Monday, the SJP site wasn't yet an encampment; but within twenty-four hours after our interview, attendees of the Popular University voted to stay overnight in tents. Popular University as it is now, will be set up outside Hegeman everyday until the end of the semester, those who wish to sleeping overnight in the tents set up around the area. Their ambition, Majd said, is to continue through Commencement and Summer Scope over the summer.

The set up is a tent, ground covering, tables with snacks as well as pillows and chairs which allow for the participants to congregate comfortably during discussion with the speakers of the day. There are cardboard signs displaying the Popular University guidelines and demands. When asked whether the impact they are trying to have is general education, Majd responded, "No." They have decided to

stay at this location to leverage their cause, and pressure the administration into action. Until the demands are met, they will be there from 7am to 12 am.

"Bard is a place where we can do these sorts of things...I know that the admin are tolerant and that we can enter into conversations and that they will not have the same situations that are happening at other campuses."

The administration has not authorized the Popular University to inhabit this area. Nor were they informed that they would be occupying the area in front of Hegeman. When asked how they chose the location, Majd replied, "It's central, but it's also non-disruptive. So we can be visible to the daily passersby." When asked if they anticipate backlash or action on the part of the administration, "I think so," Majd continued. "We have prepared for that. That being said, I don't think so. Bard is a place where we can do these sorts of things, which is a privilege we have over other campuses; I know that the admin are tolerant and that we can enter into conversations and that they will not have the same situations that are happening at other campuses." The Popular University does, however, anticipate the administration wanting them to take tents and other things down, to which they plan to courteously object.

Majd illustrated the SJP's security training in the case that they are faced with hostility: "basically no disclosure of names, do not take photos of other people who do not want to be who are here, it's a very—it's not what you think it is." She said with a smile,

"It's just how to keep us safe. Social awareness things... things that are already on the community guidelines. But we want people to be enforcing these community guidelines without policing each other. These safety procedures involve dealing with people who approach the occupied space in a hostile fashion, how to deal with someone in that sort of situation." So far, the response has been mild, and the Popular University was able to transition to an encampment without counteraction on the part of the administration.

The demands stated by the SJP rally on March 8th have changed in light of the Popular University. Now, they pose two necessary demands to be met: they maintain the demand that Bard challenge the New York State Executive Order 157 and, in addition, demand the college's financial transparency. If the previous six demands are met, but not these two main ones, Popular University will continue their residency outside of Hegeman. We await further news on the reception of the encampment by the administration, and whether the college will comply with their demands.

"There's paper in my beef!"

JASPER VON STÜDTNITZ

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Other responses to the survey suggested that Parkhurst should focus more on "quality over quantity" at Kline (meaning that many students prefer fewer but better options as a means of reducing food waste). There were also responses which highlighted the appearance of hair in food. A point of particular concern for students was the preparation of chicken, with a large number of reports asserting that the chicken available at the grill station consistently appears to be undercooked. The survey's full executive summary can be found attached to the November 8th email from the Chair of Student Life Committee.

On the week of Thursday, February 29th, four months after the food quality survey, Parkhurst began conducting their own survey which came in the form of a scannable barcode posted by the crowded entrances to Kline and DTR. Amidst the buzz of the packed

dining hall, Liam Peternell '26 held up an ambiguous piece of meat, skewered on the end of his fork for all to see. "There's paper in my beef," he exclaimed. There was, indeed, paper in his beef. A reporter for The Observer, who happened to be sitting nearby (and may or may not have been writing a piece on the state of Bard Dining) immediately asked him for his consent to put that on the record. Needless to say, these issues should not end with the paper in Liam Peternell's beef. They should start there: with an acknowledgement of the resigned, almost self-defeating way he announced the presence of the paper in his beef, the way that everyone else at the table shrugged off the situation as commonplace—just another complaint. Parkhurst's barcode survey seems to raise the question: why conduct another survey? Is one not enough?

our campus regains its former pre-COVID vigor, there's no guarantee that a survey will represent a proper majority of the student population. According to a representative from the Speaker Student Body, the food quality survey saw a total of 49 responses, meaning it represents less than 5% of Bard's 2000-odd students. On the other hand, it was revealed during April's monthly Dining Committee meeting that Parkhurst's survey saw 286 responses, which reflected a satisfaction rate of 76%. Although the numbers may deviate, what's most important is individual feedback: written suggestions rather than participation in a faceless metric.

Although the disparity between Parkhurst's survey and the Student Government's may seem bewildering, it makes consolidation between the two parties all the more likely. Prior to April's Dining Committee meeting,

Chris Schwartz, the Speaker of the Student Body and representative of the Student Life Committee, voiced concerns about transparency on Parkhurst's part. "The problem with [an internal Parkhurst survey] is there's no record on the students' side," said Schwartz. "I think the good thing about going through the student government is that when we present the data to them, we have the copy of the data, whereas if [they] just do a form, we don't know all the responses that they get on the form." This concern was raised in the Dining Committee meeting, prompting a greater interest for transparency on both ends. Ideally, the Bard community is given a means to voice their individual opinions on the matter—to advocate for themselves. In this sense, surveys seem the ideal medium.

There's also a tendency amongst the Bard population to view the contentious issue

of Bard's dining quality as a battle of attrition between Parkhurst and a dissatisfied student body rather than a collaboration. However, it is in the mutual interest of Bard's student body and Parkhurst to cultivate a satisfactory and symbiotic relationship—on the student's end, this interest is accomplished through participation in the discourse; on Parkhurst's, the end goal lies in hearing students' concerns and taking meaningful action. Jacob Smith, Parkhurst's Executive Chef, extended an invitation for students to reach out with any of their dining suggestions, questions, preferences or concerns. If significant improvements are to occur, our efforts cannot begin and end with Google Forms submissions and angry Yik Yak posts. But the question remains: what else can we do to encourage meaningful conversation and change?

quality surveys. Ultimately, a business that actively interrogates its own shortcomings is one concerned with its impact on the community. Just as we want good food options, Parkhurst seeks to collaborate with us to make those options available. To that end, they conduct surveys, collaborate with clubs for themed meals, and provide ways for students to provide their genuine input. Jacob Smith, Parkhurst's Executive Chef, extended an invitation for students to reach out with any of their dining suggestions, questions, preferences or concerns. If significant improvements are to occur, our efforts cannot begin and end with Google Forms submissions and angry Yik Yak posts. But the question remains: what else can we do to encourage meaningful conversation and change?



illustrated by miaquinn (miaquinn.art)

Faithful to the truth

From Moonies to Massena

CLAIRE KOSKY

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To provide its students with adequate space, Bard's Studio Arts department currently rents buildings in Red Hook located on an operational factory yard owned by the Universal Building Supply (UBS) company. While these barns are able to accommodate sixteen senior studios, various workshops, and an exhibition space, they are not specifically designed for creating artwork. According to Daniella Dooling, Co-Director and Professor of Studio Arts, "Frequent flooding in UBS has led to damaged artwork and problems with mold. There's issues with heat, security, safety, and because it's so far off campus and we're renting it, it's not cost effective." Bard does not intend to renew its lease on UBS this summer. Instead the college is drafting renovation plans for the Seminary that prioritize the addition of Studio Arts facilities meant to replace the makeshift spaces at UBS.

Toay explained the administration's approach: "We went through a process with all of the arts programs to lay out a needs-and-wants list to see what we can program into the Seminary building." As a part of this process, Dooling met with Toay to discuss her department's pressing needs for facilities on Massena Campus. "The administration is promising twenty-four studio spaces, to be shared with CHRA [Center for Human Rights and Arts] and maybe photo students. We need a minimum of sixteen and potentially more because the program has grown so much that we are having a hard time accommodating studio space. We're really at capacity at this point." Toay's master plan devotes the Seminary's entire west wing to Bard's art departments. Its first floor will house facilities that require easier access, such as metal, wood, ceramic, and print shops. In addition to studio space, its second floor will include a digital lab and a small darkroom for Photography students.

The Seminary's chapel, where rows of wooden chairs sprawl underneath towering walls and arched ceilings, will be transformed into 7,400 square feet of primary exhibition space on the second floor. There, and in smaller exhibition spaces on the third floor, students will have year-round opportunities to show their work. Dooling remarks on the renovation plans: "In an ideal world we'd love the college to build us a whole new building that combines everything we have in Fisher with all that we have in UBS on Annadale campus. But it's not an ideal world, so they've offered this as an alternative."

As plans for the Seminary develop, The Center for Human Rights and the Arts (CHRA) has already made a home for their MA program in the west wing. There, fresh paint glistens on the walls of the old gymnasium, recently repurposed into a capacious studio. In another room, newly installed overhead-lights shine onto rows of tables laden with art supplies. Both spaces are being used as classrooms for two of CHRA's MA courses: a studio course for its first year students, and a thesis course for its graduating class. Gideon Lester, Senior Curator for CHRA, said, "Massena has been invaluable to CHRA, because it has given the program dedicated teaching and studio space. Last year the program operated from donated space in Tivoli,



UTS property by Yujian Han

but that was only available for the first academic year." Alongside Bard's undergraduate arts departments, CHRA will expand its programming within the Seminary's west wing by offering more courses during the upcoming fall semester. Bard's shuttle service will make frequent trips to Massena Campus in order to accommodate students' commutes.

In the very center of the Seminary building's first floor, Toay envisions reconstructing what was previously the UTS dining room into a lounge with a Parkhurst minibar, where students can relax and do their homework. The lounge, still outfitted with red carpeting and hanging light fixtures, will eventually serve as a line of demarcation between the arts facilities and the east wing, which will become the "institution-wide" side of the Seminary building.

Toay said, "We have a bottleneck of infrastructure on the existing campus. If you look at some of the classrooms that can seat over twenty-four, they're booked all the time. This is really a constraint, but the building [on Massena campus] presents many opportunities for larger classrooms." The Seminary's east wing will contain three large classrooms, twelve medium sized classrooms, and faculty offices. Bard's Open Society University Network will occupy many of the offices, as the department currently rents space in a building owned by the Red Hook school district near the UBS property. Additionally, in a plastic-tiled gymnasium on the Seminary's first floor, where basketball nets protrude from mustard brick walls, a costume workshop will likely be built for performing arts students.

On the Seminary's first

floor, a library with empty shelves waits to hold Stevenson archives and special collections. This preexisting space absolves Bard of its capital plans to expand the current library. The funds initially reserved for that addition will be redirected towards the smaller costs of renovating the new library. Toay said that "there's a saving in terms of capital planning. We have a wish list and understanding of programming needs, so now it's about piecing together that puzzle and getting funding in place and starting a timeline for construction. We'll be starting to do a lot of work over the summer." Renovations to the Seminary's two-story library will include the complete removal and reinstallation of its shelves, as well as a deep-cleaning of its spiral-patterned carpeting. For now, it serves as a temporary holding space for book collections displa-

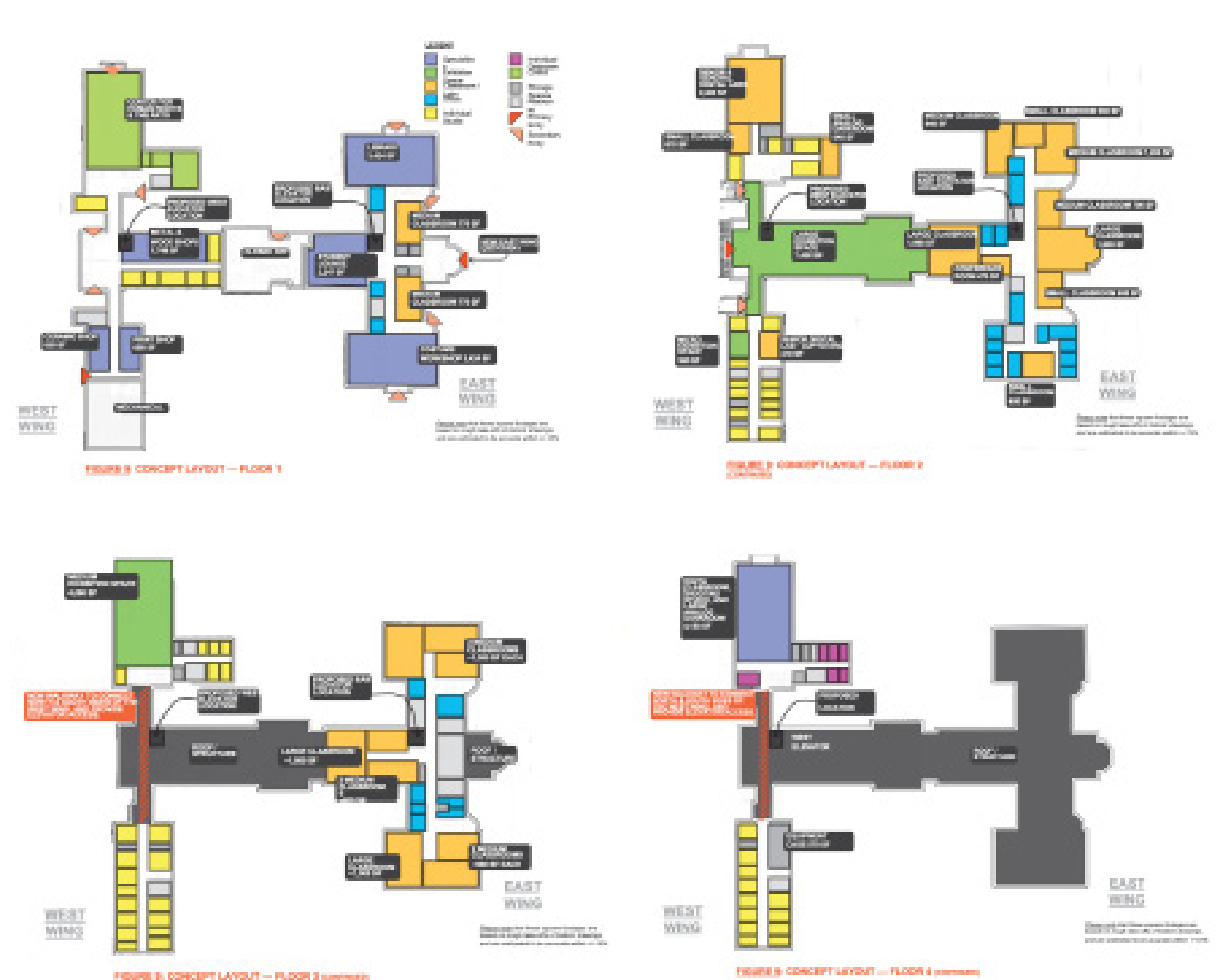
ced by the installation of the geothermal well beside Kline Dining Hall. Massena Campus promises to liberate Bard from its increasing struggles to provide the arts departments with crucial facilities, but this potential will only be realized after an intricate series of renovations, CHRA's residence in the west wing marks the first phase of the building's "activation" plan: immediate use of the spaces that need the least work. The second phase consists of more invasive work, intended to add disability access. Elevators need to be installed, stairs demand accompanying ramps, and a current disconnect between the east and west wing necessitates the construction of an enclosed walkway on the third floor.

To secure funding for these extensive renovations, Bard will sell Massena Campus's riverfront area-

ge to Red Hook. The land will become a community park and the town's only riverfront access. Bard could also place an easement on the property's easternmost parcel where a giant water tower rises from a hayfield, framed by the distant Catskill Mountains. An easement would preserve this idyllic view and increase the land's purchase price. Despite his fundraising plans, which are already underway, Toay said that completing the Seminary's renovation "will require more time to raise the funds. Those funds will be from a broad base of support, including Barrytown residents, who are helped by Bard's purchase, as well as some of the larger local landowners. We will also be pursuing fundraising from patrons interested in the Arts."

The third phase of the activation plan will attend to buildings other than the Seminary, such as Massena House, which Toay said, "have not been fully programmed yet, so there is a lot to still take shape there."

A projected timeline for the opening of Massena Campus has yet to be publicized, but construction on the Seminary building is set to begin over the summer. Daniella Dooling remarked on Massena Campus' future, stating, "I think it's promising, but the building needs a lot of work. It's a huge, huge, space." If all goes according to plan, the church's cobwebbed ceilings will be wiped clean, and its thick walls will reverberate with the bustling energy of Bard students, who will finally work in facilities tailored to their needs instead of makeshift offices and cramped classrooms.



Bard College Massena Campus Masterplan Framework

Faithful to the truth

TAN DUN CONDUCTS
AT FISHER CENTER

TESS VON BRACHEL

On the evening of May 11, Tan Dun conducted the Bard College Conservatory through an electrifying program of four works—two original pieces, and two by the Russian modernist composer Igor Stravinsky—that invigorate audiences with their instrumental flamboyance and musical charm. Hosted at the Fisher Center for the Performing Arts, Dun returns to this stage with an increasing desire to display the qualities of his work that have so best defined him; a visually unified orchestra under the vigorous and mystical rumble of his music. As dean of the conservatory and a Global UNESCO Ambassador, Dun is sure to serve both community and performers with endearment through a wide smile and waving baton.

Igor Stravinsky will begin the concert with two short yet explosive works that perfectly capture the rhythmic and dynamic range of the Russian modernist composer. His compositions catapulted classical music into the 20th century and can be easily defined by their literal riot-provoking qualities—his 1913 *Rite of Spring* caused an uproar in its Paris debut, audiences so shocked and disturbed by the disconcerting sounds. Fireworks, which will open the show (and not to be mistaken with his acclaimed *Firebird*), is no more than five minutes and

perhaps not as riot-inducing, but similarly jolts audiences with as much enthusiasm as its title promises. *Song of the Nightingale* is longer, and less wired, but maintains a similar liveliness; strings, woodwinds, brass and percussion are all in conversation, tossing melodies and musical exclamations amongst each other. The program, arranged by Dun, retains an energy derived from stretching between two entirely different cultures and centuries.

Born in 1957 in Hunan, China, Dun began his studies of violin and composition at the Central Conservatory of Music in Beijing. In 1986, he moved to New York to pursue a doctorate degree from Columbia University, at which he became greatly inspired by some of the standout American composers of the century. Dun's compositional style can be attributed to his idols' innovative musical ambitions, including the widely renowned John Cage—a leading figure in non-traditional instrumentation—who was Dun's mentor and close friend. Though not quite as avant-garde as Cage's iconic *4 '33'*, an experimental piece attentive towards time and silence, Dun's work displays a similar subtlety. Each instrument, including the human body, is as essential as the next, attentive to every note, every second, of the piece.

He brings to Bard a refreshing take on the etiquette of the

orchestral stage. For the conservatory students, like myself, whose studies are built on a foundation of regiment and convention, the concert is a thrilling opportunity to engage with the vast capabilities of contemporary music. This dynamic energy will serve as a bridge between cultures and centuries—20th to the 21st, Russia to China—as the show transitions into Dun's original works. *Concerto for Six* will precede his larger ensemble piece, and showcases six traditional Chinese instruments as solos alongside an unwavering heartbeat from the orchestra's accompaniment. The proud melodies from the brass instruments alongside the thumping from the drums produces what sounds like a film score for an action movie. Playing in the cello section, my music asks for as much depth and noise as possible from the four strings, the dynamics a constant *fortissimo* (really, really loud). His second piece, *Passacaglia: Secret of Wind and Birds* combines Chinese and American musical standards with the permeable fluidity of sounds from nature. The instruments are almost secondary to the noise created from our mouths—whistling, clapping, and shouting are all used as a means to mimic the quality of ocean waves or chirping birds. And Dun is eager to express his music through any form, including electronic, where at one point the orchestra will utilize an audio recording of bird sounds through their cell phones, raising them in the air, to replicate nature's ubiquity. The entertaining and eye-

catching aspect to his work is just a fragment of the greater artistic excellency created through experimentation.

But Dun's artistic qualities are not exclusive to the music itself. His very physical expression exhibits his precision, proudly and vibrantly conducting with both arms, asking the orchestra to apply as much concentration to the experience as he. Last fall, in preparing for a concert with Dun, he stopped the orchestra in the middle of our tuning and asked that we take our time and slow the previously hurried process. Consider the notes, the vibrations, he mentioned, how they blend together into a collective ensemble. Tuning is often rushed or overlooked in the scramble to begin a long rehearsal. But by slowing the start, Dun quickened the practice. We were then able to concentrate on the details without hurrying through them, deepening the absorption of music's subtle requests. Dun connected to an orchestra that observed, then inherited, his mentality and style. Such charisma and attention to detail truly translates to a group of students—we are rewarded not only through a striking performance on the big stage, but by the minute moments of rehearsal. His perspective and experience expels an originality onto the orchestra that remains well into the next concert cycle of Beethoven or Schubert, energizing the classics with the liveliness of the contemporaries.

He brings to Bard a refreshing take on the etiquette of the

Word for Word, Break it Down

Lecture by Lydia Davis at Bard

"Translating in a Time of Chaos," Keynote Presentation at "Dis/Possession," a Translation Conference on May 3rd at Weis Cinema.

STELLA SCANLON

get her hands on. One day she received a book by Norwegian author, Dag Solstad, which was unpublished in English. This time, she went in blind: no reference book, no correspondent. She said she was sent back to the early days of immersion in the German *Schule* in Austria she had attended in elementary school. The experience was exhilarating. The first words she read on the page were, "*Les Langsomme*." The German *lesen*, and the French *lire* gave Lydia the clue: it meant, to read.

"Langsomme" was easier—the German, *langsam*, is practically identical—"slowly." As the meaning of these words materialized before her, the message formed as if composed expressly for her. She felt a chill of coincidence, even superstition as she read the words: "Read slowly."

"Some translators can translate a sentence badly," Lydia said, pausing to chuckle in the audience, "And be able to move on, go back to it later. But if I do that, it doesn't go out of my head, I can't stop thinking about it." So she had to go sentence by sentence, polishing the syntactical structure and vocabulary choices as she went. Proust sometimes used a "Russian Doll" style sentence, she explained: his main subject and main verb moving apart as adjectival clauses attached in clusters between. Often, in her attempt at paralleling this effect in English, she had to play with grammar. Revision was a precision game: cut down, refine. But revision, she attested, does not always do good. For the hardcover issue of *Madame Bovary*, she translated, "*La catastrophe diluvienne*," as "Catastrophic deluge," but striving to come closer to the original, she changed the phrase to "Diluvial catastrophe" in the paperback. "Sometimes, because we brood, revision of a thought is less successful..."

A touch of melancholy was in Davis' voice as she described reaching that lofty ideal her work constantly struggles towards, and having the pinnacle be less perfect than a rougher draft.

One friend, an avid reader of Davis' work, was less than impressed by her talk. "I guess I prefer her writing," he said. The lecture was, if it can be said without redundancy, loquacious. Davis began by stating that she had joined her local town government board and stopped flying because of concern over her carbon footprint—presumably addressing the "chaos" alluded to in the keynote lecture's title—and ended with a word-by-word analysis of her attempt at mimicking Flaubert's use of alliteration in *Madame Bovary*. During the lecture she presented the grammar school French language book that her *directrice* had instructed her with, *Le Français par la méthode directe* by Robin & Bergeaud, and, in praise of its illustrations, also displayed a bar of soap from TokyoMilk which had reprinted the book's nineteen-forties illustrations on its white paper wrapping. The lecture covered a wide array of topics, like the subjects of Davis' own essays which range from the cartography of Medieval Arles to relationship problems. But the voluminous scope of her lecture was grounded in one dedication—fidelity, patience and play—to purifying the written word.

Another attendee was swept away by Lydia Davis' precision and moxie: "Her work sounded modest, but perfect, like the work of a second century Chinese poet."

(A special thank you to Lydia Davis and her publisher for allowing *The Observer* to print her short story, *The Thirteenth Woman*, 1976.)

Lydia Davis' idea of translation is patience and fidelity. She described wanting to translate anything she could

and my intentions very well," wrote Blalock, "I have been a particular fan of Karri Upson's work (the tree / legs) for years." With a striking fluorescent hue from above and a silent hall below, the room's structure heightens the sense of discomfort Stefanik sought to curate. It was her work, akin to each of the curators, that remained responsible for such visceral, emotional reactions. Blalock noted, "I talked a lot with Thalia the curator as the exhibition came together but she really made all of the decisions. I love the show."

I was most intrigued by *Glot*, curated by Sophie Rose, for its ability to transform the exhibition came together but she really made all of the decisions. I love the show."

Through an email correspondence I inquired about Blalock's curatorial experience, and his opinions on the pairing of his work with Upson's. "A show of almost body parts suits my work

Faithful to the truth

SPILLOVER

The Uncontainable CSS Graduate Exhibition at Hessel

TESS VON BRACHEL

The Bard Center for Curatorial Studies (CCS) Hessel exhibit opened its graduate show, *Spillover*, on the sunny Saturday morning of April 6th. An anticipated annual celebration, the debut attracts students and locals alike, who excitedly chat among glasses of complementary wine. I look forward to the event each spring for its bubbly atmosphere and exhibitions overflowing with observers who stand shoulder to shoulder, eager to examine the array of pieces lining the narrow halls. The week after promised some tranquility in the absence of the crowd, but the exhibition itself remained as feverish as it was upon its first showing.

Spillover is a presentation of both artist and curator. Eleven students in Bard's Master of Curatorial Studies program each designed a room in the gallery to fulfill a graduation requirement and display their own opinions on the pieces at hand. The show's title is characterized by the disjunct nature of the exhibitions, each prominently its own, disregarding a formal need to circulate around a connected, overarching theme. The show's program notes define the cu-

rators' intentions: "Although these exhibitions emerge from disparate research interests and perspectives, they build upon a series of collective debates and conversations. As such, they cannot help but bleed outward..."

This "bleeding" manifested as various artistic mediums seeping into adjacent rooms: the echo of an incoherent voice or the flashing of a projector's reflection. Such sensory variety was completely immersive, and I found myself captivated upon entering each exhibition.

A Subtle Remainder, curated by Clara Prat-Gay and featuring artists Lucy Raven, Nina Canell, Olga Balema and Miguel Angel Rios, introduced the show behind the large glass entrance of the left wing, alluding to the artists' greater intentions of subtlety and transparency. Its artifacts include Balema's sculptures, warped and transparent plastic sheets manipulated to take a wavy, unconfined shape while resting on the concrete ground. Alongside the sculptures, Angel Rios's video reel, showcasing spheres rolling down trails or rooftops, is livened by an indistinguishable rumbling sound reverberating through the room. *A Subtle Remainder* introduced an unsettling bluntness flowing

throughout the galleries—the simplicity of the pieces, the minuteness of their materials, described to me a nuance necessary to comprehend the entirety of the collection.

Bigger than Sound, curated by Josefina Barcia, reached wall to wall with an excited assortment of furniture and light. Under the warm, intimate lighting of little lamps, dozens of colorful chairs were scattered alongside microphones, music stands and a piano, inviting attendees into the home of a tasteful hoarder. What appeared as a scene of a band practice was the genius of Argentinian artists Rodrigo Moraes, Florencia Werchowsky and Zulu Souvenir, whose scene described classical music's presence among colonialism and nationalism. Audio recordings of classical music by students at Bard College Conservatory enlivened the already animated space. Yet, under the comfort of familiarity, the artists' intentions prevailed, deconstructing the accepted placement of music in domestic settings.

The large exhibition room featured *Weight of Mind*, curated by Thalia Stefanik. Towering tree limbs, modeled after the legs of artist Kaari Upson in her piece eleven, scatteredly hung from the ceiling, obstructing a clear walking path. Slightly smaller than a human torso, the limbs, heavy and silent, were immediately eye-catching. The surrounding walls showcased two photographs titled #1 de Selby (Gregor) and #4 Divney (Popeye), the work of artist and Bard professor, Lucas Blalock. By digitally altering the images, Blalock created two uncanny portraits, one of himself and another of a chair, to disassemble our perceptions of reality with confident, frontward presences.

Through an email correspondence I inquired about Blalock's curatorial experience, and his opinions on the pairing of his work with Upson's. "A show of almost body parts suits my work



Installation view from GAST, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY, April 6 – May 26, 2024. Master's thesis exhibition curated by Lucas Ondak. Photo: Olympia Shannon 2024.

sounds of muffled human voices carried through the rooms and complimented the array of compelling pieces by JJJJerome Ellis, Nour Mobarak, Anri Sala and Shahzad Chahalvae. The exhibition featured audio, video and text, each mode containing a unique capacity to further the artistic message.

Spillover's variety, drastically reaching from tranquility to movement, darkness to light, rises above expectations of museum uniformity and containment. Many of the artists explore overlapping concepts—memory, dissociation, productivity, reality. Yet their mediums, styles, and prospective takeaways diverge from one another, defining the wild beauty of the exhibition.

I could not help but wonder if the show's title and program, serving as its heartbeat, could encompass the beast of the art at hand. While it seems natural for exhibits in a greater show to correspond with each other's themes, is it necessary

to group the works under an umbrella of dissimilarity? Blalock passingly comments on this, saying, "I feel like this can be a little bit of a catch-all theme when it comes to art..." but such sentiments reflect a wider understanding of museum etiquette. The exhibitions bled onto each other—their artifacts seep into every crevice of the Hessel and stain the minds of every viewer. Yet, they each stand defiantly on their own.

Spillover's thirteen exhibits are each capable of transforming a room into a new world at the very foot of their entrances. Their "blood" is the result of tight confinements of museum walls, unable to contain the sonic and visual prominence of the pieces.

to group the works under an umbrella of dissimilarity? Blalock passingly comments on this, saying, "I feel like this can be a little bit of a catch-all theme when it comes to art..." but such sentiments reflect a wider understanding of museum etiquette. The exhibitions bled onto each other—their artifacts seep into every crevice of the Hessel and stain the minds of every viewer. Yet, they each stand defiantly on their own.

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READING DANGEROUSLY

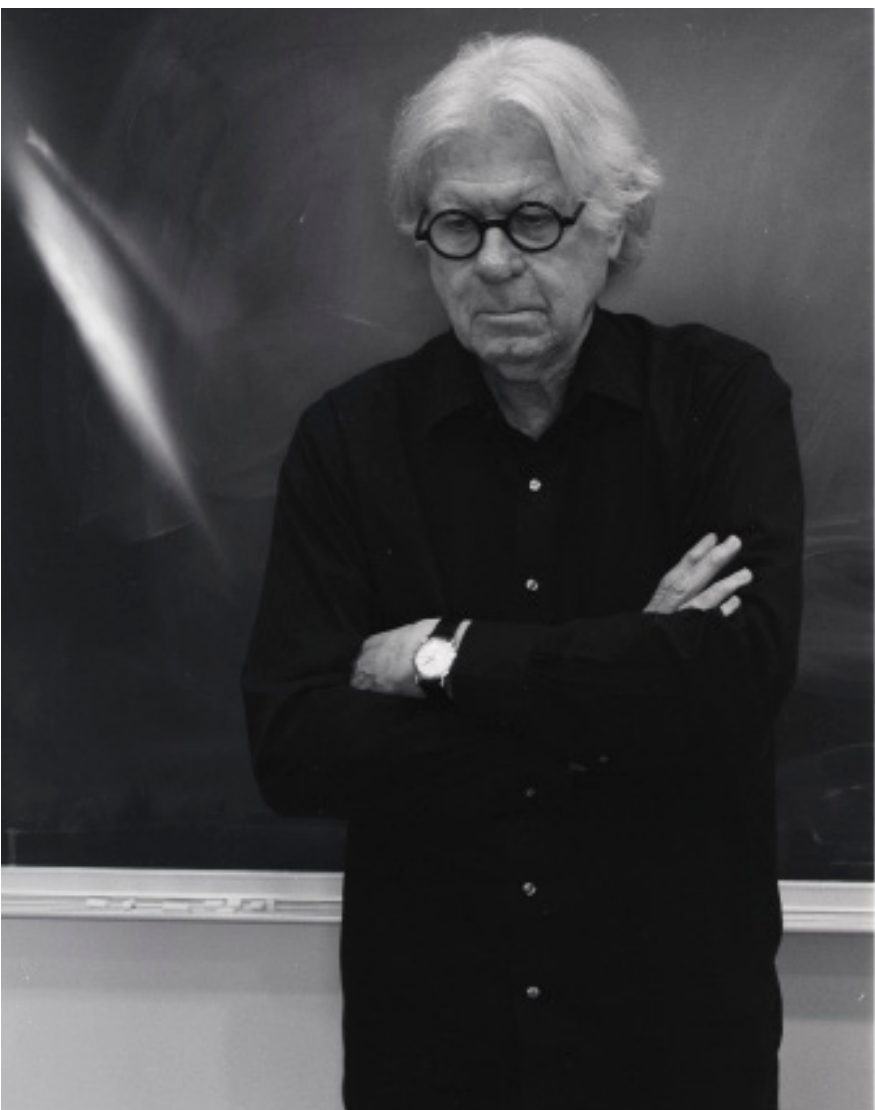
Bradford Morrow and the rise of Conjunctions Literary Journal

ELEANOR POLACK

On the top floor of Shafer House, tucked in a corner beside the offices of Written Arts professors...

this inaugural issue as a Festschrift in honor of Laughlin, and it featured work by celebrated writers including Tennessee Williams...

that the journal was in the market for a publisher. He proposed that the college take the position, and invited Morrow to join the faculty.



Bradford Morrow by Mica Rajakumar

produced and performed the play for the world premiere on the campus. "I believe that all these first-hand encounters in my classroom have had a real impact on my students," said Morrow.

"As the years have gone on I have just found so much work that's been important and inspiring to me in the pages of Conjunctions."

The following fall issue, Revenants, which Morrow is co-editing with Joyce Carol Oates, is ghost-themed, and will include writers such as Margaret Atwood, Isabel Allende...

A Conversation With Zain Khalid

Author of Brother Alive and Bard Fiction Prize Winner

MICA RAJAKUMAR

Zain Khalid, up-and-coming American writer and novelist, is coming to Bard College in the fall. His recently published novel, Brother Alive, won the Bard Fiction Prize...

Sure, I wanted to write about consumption; what we consume and what we are consumed by. That naturally lent itself to a citizen's novel...

rest of the world understands. It's an understanding that the American Empire is coming to an end — or that the West is coming to an end...

home," I guess. Wow that's kind of sad, I realize. Yeah, so it came from all of those places. It came from a wish to write a system that understood the limitations of language...

I love this city so much. I'll never leave. I was at a reading of Kaveh Akhbar, and someone else — I think Lauren Groff — said something like reading a book is like turning an author upside down and shaking them by their ankles...

Baldwin is used as a quote as an advertisement for this city. Now theoretically, Saudi Arabia is quite rigidly homophobic — and also racist, let's just put it both ways.

DAHLIA OLIVIO

Written By Women is a Bard Reading Initiative (BRI) club led by Grace Vining and Jessica Zoll, two sophomore literature majors who started the club out of a desire to illustrate the nuances and diversity of women's literature to students at Bard.

Along with its sponsorship by BRI, a group on campus that supports Bard students that are unable to afford books, Written By Women is made possible by Deirdre d'Albertis, the dean of Bard College.

spread with an assortment of cookies, brownies, tea, and hot chocolate. "The idea of the Bard Reading Initiative was to foster a culture of reading, and to create a kind of 'third space' for students who want to spend time reading, not in the formal structures of a classroom, but as an experience they're curating for themselves."

it aspired to really sustain engagement. On April 14th, 2023, a remarkable Written By Women meeting took place.

their mothers, making the already intimate living room space even more so. "I mean, usually I find it embarrassing to cry in front of other people, and usually it happens anyway."

and miscommunication with their mothers since coming to college, or prior. A common theme among these was the shared fear of being a burden, needing to be cared for all the time.

I also had spent time in the Middle East, and wanted to talk about the death of the American Empire such that the



Illustration by Mica Rajakumar

Can you tell me a little bit about the background of the book?

Faithful to the truth

DUNE PART II: A SPACE ILIAD

ELEANOR POLACK

Denis Villeneuve's second installment in the star-studded spectacle that is the Dune franchise aims to surpass the first movie and elevate the story to new and greater heights.

another, more metaphysical authority; he is rumored to be the Lissan al Gaib, a messiah figure prophesied to save the Freman from the environmental destruction wrought by the colonizing Houses...

rejection of the prophecy is rarely replaced by self-confidence as he begins to buy into his own mystic. Chani dismisses the idea of an off-world messiah, calling it a tool used by colonizers to sedate the Freman into a state of perpetual waiting.

are the Bene Gesserit, a sinister religious force who treat the futures of worlds as can write on. Paul's mother Jessica is perhaps the most ominous character in the movie, demonstrating how religious leaders can harness their influence to increase their own power.

palace with his daughter Irulan (Florence Pugh), a student of the Bene Gesserit, trying to plan out the future. The political drama in Dune: Part Two is complex, and though almost comprehensible...

with far more grace). In its attempt to appeal to a young audience while still adhering to the romantic tone of its source novels, the film ends up satisfying neither.

Faith, on Arrakis, is as dangerous as the sand worms that slither beneath the desert; if you don't harness it for your own purposes, it can swallow you whole.

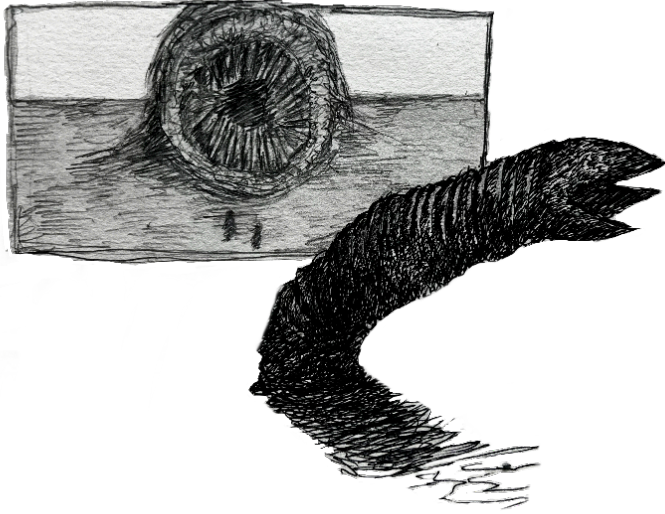


Illustration by Jasper Von Stadnitz

While Paul is busy becoming a trusted leader to the Freman, a storm is brewing on the other planets. House Harkonnen, the political force that killed Paul's father...

A ROOM OF HER OWN Bard's "Written by Women" Club



Grace Vining (left) and Jessica Zoll (right) by Mica Rajakumar

Faithful to the truth

ACROSS

- 1 ___ Night, club at Bard centered around a spicy type of tea
- 5 Actor ___ Elba
- 10 Whelps' yelps
- 14 Rough___ (unpolished)
- 15 Origami animals
- 16 Thing to say to a horse when you need it to stop
- 17 Greek war god
- 18 Favorite hangout place
- 19 Penalize
- 20 Bruins' color cache?
- 22 Landlocked African country
- 24 Shift neighbor
- 25 Funeral fire
- 26 Soda jerk's creations
- 29 Bear's color cache?
- 34 Alack's
- 35 Idiomatic twin of alack
- 36 Bitter brew, for short
- 37 Snatch
- 38 Empress of old Russia
- 41 U-Haul rental
- 42 Texter's "I think"
- 43 Farmland unit
- 44 Cow-eyed Goddess
- 45 Oceanic color cache?
- 48 Denim portmanteau that spawned a genre of memes in it's style
- 49 Palestine's continent
- 50 Schism
- 52 Window-switching shortcut

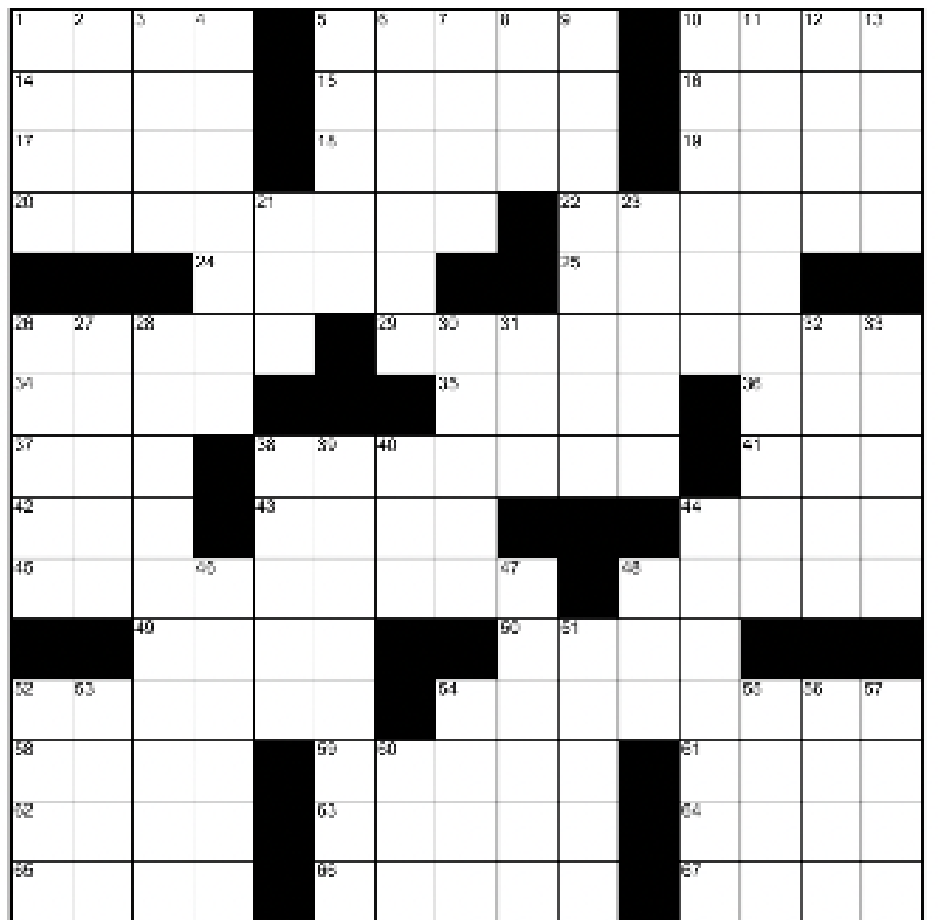
- 54 NASA's color cache?, or what's happening on April 23
- 58 Where Heathcliff mopes
- 59 Troglodyte
- 61 The bitches you call when your friend gets too drunk
- 62 Taylor Swift's is moonstone
- 63 Eaten with applesauce or sour cream
- 64 Vassal
- 65 Abbreviation for when you have to go
- 66 Scientific type of alcohol
- 67 President in the Hunger Games

DOWN

- 1 Blacken, as a steak
- 2 Sub
- 3 Flabbergasts
- 4 Bugs
- 5 Golden blood of the gods
- 6 Talks like Colonel Sanders
- 7 Fidel's successor
- 8 Where Lorelei Gilmore works
- 9 Relief pitchers prior to closers
- 10 "Oh, shoot!"
- 11 A Village near Bard is named after this

- 12 Enamored (of)
- 13 Twilight ___, book series by Stephenie Meyer
- 21 Boyband with a military mopes
- 23 Super yummy dumplings
- 26 (blank clue)
- 27 "Remember the ___" (Texan battle cry)
- 28 Mad scientist's office
- 30 Concur
- 31 Maui garland for special occasions
- 32 Wig types
- 33 Grammes
- 38 Song by King Princess
- 39 Word game my mom kicks my ass at
- 40 "___ we there yet?"
- 44 Total disaster
- 46 ___ Plane
- 47 kittenish
- 48 President who got shot, allegedly
- 51 Recon acquisition
- 52 Amo, amas, ___
- 53 Big galoot
- 54 ___ Trains (New York and New Jersey railway)
- 55 Portent
- 56 Other, in Spanish
- 57 Warning made with H.R. in mind
- 60 To kill it or slay, in slang

Crossword by Josephine Rogers



Miss Lonelyhearts

My boyfriend always gets mad at me for being shady or rude towards him when I really just can't help it, what should I do?

Sincerely,
Slim Shady

Dear Slim Shady,

Fateful answer-seeker, I hear you, I see you, and I feel you. This dreadful question plagues the mind of too many coupled yet nonetheless, lonely, hearts. And so I suggest that you think of your heart as the sun. Sometimes there are days where you must shine your golden light on everyone and everything, illuminating those you love with your gentle rays. On other days, however, it's impossible to radiate good vibes and all you can throw is shade instead. There's nothing wrong with being shady—what better way is there to cool off when things get too hot than resting in the

cool, shady breeze? But, as with everything, there quickly comes a time when too much shade can be a hint that you simply cannot muster the light for that particular person. This is when finding balance and prioritizing open communication with your boyfriend will produce the best results. And if you find that the shade outweighs the light, perhaps you should consider shining your light on someone or something else.

With Love,
Miss Lonelyhearts



Scan to anonymously ask Miss Lonelyhearts your questions on love.

I recently found out my ex-girlfriend was cheating during our relationship? Should I confront her or just leave it in the past?

Sincerely,
Scabbed Wound

Dear Scabbed Wound

Before you proceed, you should know that having this conversation with her could open a can of worms that you might not be able to tackle. If you feel like you've already moved on from the relationship, I don't think it's worth burdening yourself by bringing it up to her. With that said, if the worms are already leaving the can, you can use them as bait. Bait, that is, to bring in healthy closure and to get whatever off your chest that could facilitate a more peaceful situation for both of you. The same girl you ended things with is the same girl who cheated on you; and, in hindsight, if you feel you didn't deal with that accordingly, then perhaps a conversation is due.

Yours Truly,
Miss Lonelyhearts

My last boyfriend was a jerk, but I haven't found the same connection in anyone else since him? Should I go back?

Sincerely,
Desperately Nostalgic

Dear Desperately Nostalgic,

I've seen too many wandering hearts led astray by old flames that should have never been ignited. They say there's nothing worse than a jerk boyfriend, but, in my humble opinion, there is something just a tad worse: a vague and boring relationship that lacks connection and doesn't serve anyone, especially you. Both situations should be avoided at all costs, which just means allowing yourself space and time to know that love will only find you when it's worthy of your time. I think you should take some you-time: go to a spa or just a light pampering at the nail salon. Prioritize yourself. And if you're craving an intense emotional connection, you won't find one by looking backwards.

Kindest Regards,
Miss Lonelyhearts

Letter From the Editor(s)

This issue of *The Observer* is the last and the first of something. It marks the last regular quarterly issue for many graduating seniors of the generation who resuscitated Bard's favorite newspaper. It also marks the passing of the torch to a new generation of students.

New college, new news, a new newspaper. For those who have been with us since the beginning, the changes in *The Observer* have been incredible. Starting as a five man crew of nit-pickers, yelping at the minutest grammatical controversy, each issue published was like sucking honey from a stone. Now *The Observer's* writers and editors produce more articles than we know what to do with and our meetings are full of new faces. My hope is that the new generation of observers will be as tight-knit as the first crew, but more efficient, more regimented and more confident. What was a passion project and hair-brained obsession for the first group of journalists is in the process of becoming legitimate.

In our first Letter From the Editors, we cried out that a free press is an essential and dying thing. Every college campus is a microcosm of the larger democratic system, and you cannot call a system democratic if there is no platform from which the people's voices can be heard. We are working on gaining the financial autonomy to pay our workers for their incredible efforts and becoming an ingrained institution for the Bard community. The people's voices deserve to be heard, and their stories must be told. Though the ranks of journalists change, *The Bard Observer* remains Faithful to the Truth.

Masthead

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TIVOLI SEEKING SUBLETTERS!



* addresses not real.

Comic by Jasper von Studnitz

ATTENTION STUDENTS!

Please Submit to *The Bard Observer!* Email theobserver@bard.edu to join our crew of Editors and Writers!
Interested in journalism? Register for a class training you to write and edit with *The Observer's* professional advisor and New York Times journalist, Wyatt Mason!
WRIT 212: "Principles of Journalistic Practice," (2 crd.) Wed. 10 am to 11:30 am at Bard Chapel.

Please Excuse, Corrections

"Perlin and Coxson"
The subtitle of last issue's dual profile, "Perlin and Coxson" (flashy title), which read "Bard Alum and Founders of Metrograph," was erroneous. Apart from a lack of plural (Laura and Jake are both Bard graduates, and therefore alums or alumni), the subtitle wrongly stated that Jacob Perlin was Metrograph's "founder." He was, at one time, "the first artistic director and programmer," as the article stated, but is no longer affiliated with Manhattan's 'it' revival theater. It should be added

that Jake prefers to be known for founding Film Desk (in 2008), a prolific publishing house, and cultural project to "introduce and reintroduce international audiences" to movies, especially in their original 35mm prints. Laura wasn't a founder of Metrograph either, though the subtitle of the nefarious article suggested she was; rather she is known for her work with Albert Maysles and work producing multiple documentaries. The preferred subtitle which did not appear was: "Bard's most ferocious cinephiles re-

jected at moderation Make It Big."

"Jon Fosse's Nobel Prize in Literature"
Sadly, featured in last issue was a piece which was not authorized for publication by its author, David Taylor-Demeter. It is on *The Observer's* shoulders to edit carefully and communicate, not just cut what is deemed to be the extraneous Derrida quote. If you are interested in seeing the true, and not "barbarically cut" final version of Taylor-Demeter's article,

check out the Bard Digital archive. We humbly apologize to both Taylor-Demeter and readers of *The Bard Observer*. The final version does not end on an abrupt salutary note to Hungarian author László Krasznahorkai, but with the sentence, "God works in mysterious ways." We encourage you all to read the entirety of this superb, victim article.

A Note on "Bard's Lost Elms"
If you walk up from the chapel to Stone Row, you will note that several elm saplings

lining the walkway. Inspired by the historic Elm walk, these blight-resistant elm variants were planted by the B&G crew in a restoration effort headed by Amy Parella, Director of Horticulture and Arboretum at Bard. Although they have no relation to the historic purpose of the Elm Walk, these trees continue to serve as a nice reminder of the walk's legacy.

From Vol. 22, Issue No. 4, published March, 2024