Bard

Bard College Bard Digital Commons

Bard Observer, 2020 - 2029

Bard Observer, 1956 - Current

5-2025

Bard Observer, Vol. 22, No. 5 (May 2024)

Bard College

Follow this and additional works at: https://digitalcommons.bard.edu/observer_20s

Recommended Citation

Bard College, "Bard Observer, Vol. 22, No. 5 (May 2024)" (2025). *Bard Observer, 2020 - 2029.* 5. https://digitalcommons.bard.edu/observer_20s/5

This Book is brought to you for free and open access by the Bard Observer, 1956 - Current at Bard Digital Commons. It has been accepted for inclusion in Bard Observer, 2020 - 2029 by an authorized administrator of Bard Digital Commons. For more information, please contact digitalcommons@bard.edu.



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 protestors 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-Isreali 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

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

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.

CONTINUED ON PAGE 2



UTS property gatehouse by Yujian Han

From Moonies to Massena

Bard's plans for the newly purchased Unification Theological Seminary

CLAIRE KOSKY

n 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 glass with windows, red-shingled roofs, and one annex. The historical building inspires the UTS 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 Theological Unification 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.

the college decades to reco ver 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

security or police interven-As the procession tion. 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

SCHWARTZ CHALLENGED, AGAIN

On the attempted impeachment of the Speaker of the Student Body

MAHLIA SLAIBY

n 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.

CONTINUED ON PAGE 5

operty s Massena Campus. Once used as living quarters for

CONTINUED ON PAGE 3

"There's paper in my beef"

The race to improve Bard dining

JASPER VON STUDNITZ

ate 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

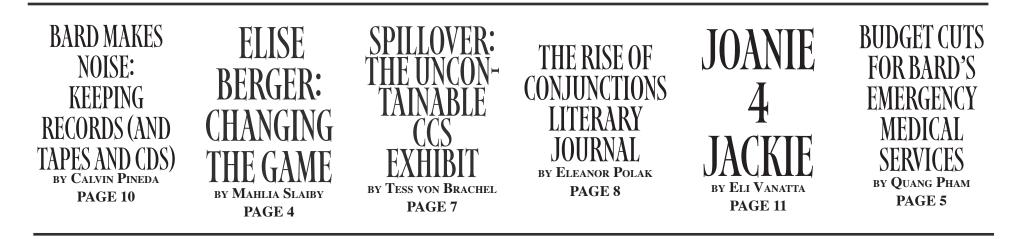
"waiting for Parkhurst to come up with an action plan" to implement the suggestions gathered by the survey.

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.

CONTINUED ON PAGE 2



Faithful to the truth **POPULAR UNIVERSITY**

BENICIO TAGGART, SAGE RUDOLF, STELLA SCANLON

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

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 clarified, "Is not only [about] 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 Columbia⁴

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

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-im-

perialism, feminism..." When we first interviewed Majd on Monday, the SJP site wasn't vet 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 Scape 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 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 conver-

sations and that they will not have the same situations that are happening at other campuses." **CONTINUED FROM PAGE 1**

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 privelage 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. Spacial 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 STUDNITZ

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? Even as regulations ease and

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, 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.

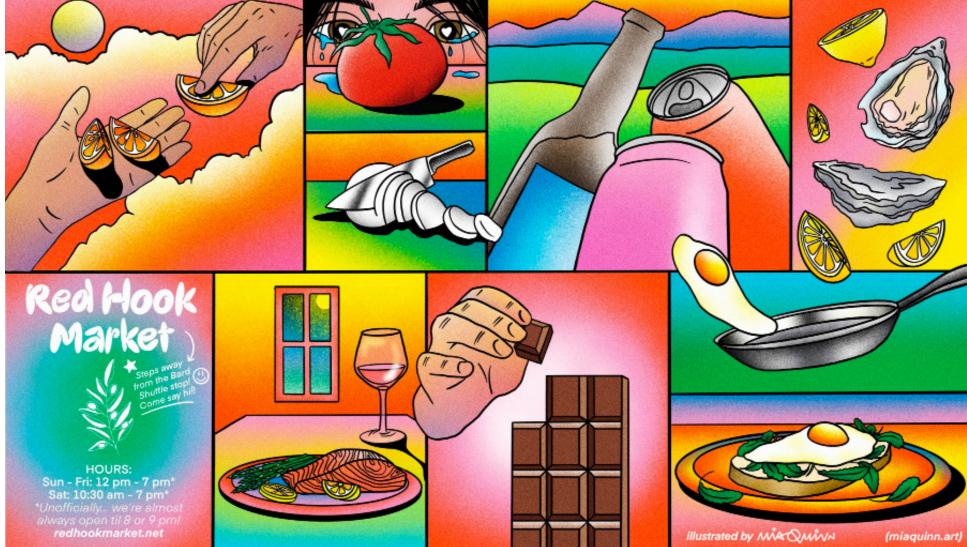
There's also a tendency amongst the Bard population to view the contentious issue

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 Parkhurt's, the end goal lies in hearing students' concerns and taking meaningful action. Contrary to popular belief, Parkhurst is not a wholly

for-profit entity; it is a collaborative team operating under a set of community-driven values which seeks to serve the student body and uphold a certain commitment to quality and service. This commitment can be seen in their dedication to providing options for a wide spectrum of food preferences and sensitivities. as well as their openness to feedback and critique, made evident through their repeated

CONTINUED FROM PAGE 1

quality surveys. Ultimately, a ousiness 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?



donated space in Tivoli,

CLAIRE KOSKY

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. 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 lav 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 yearround 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 Annandale 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

The Bard Observer

Faithful to the truth

From Moonies to Massena

CONTINUED FROM PAGE 1

ge to Red Hook. The land will become a community park and the town's only ri verfront access. Bard could also place an easement or 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 pursuing fundraising be 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 class-

While these



UTS property by Yujian Han

but that was only available for the first academic year." Alongside Bard's undergraduate arts departments, CHRA will expand 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.

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 cam pus] 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 as well as a deep-cleaning will likely be built for per-

Toay said, "We have a bo-

ttleneck of infrastructure

on the existing campus

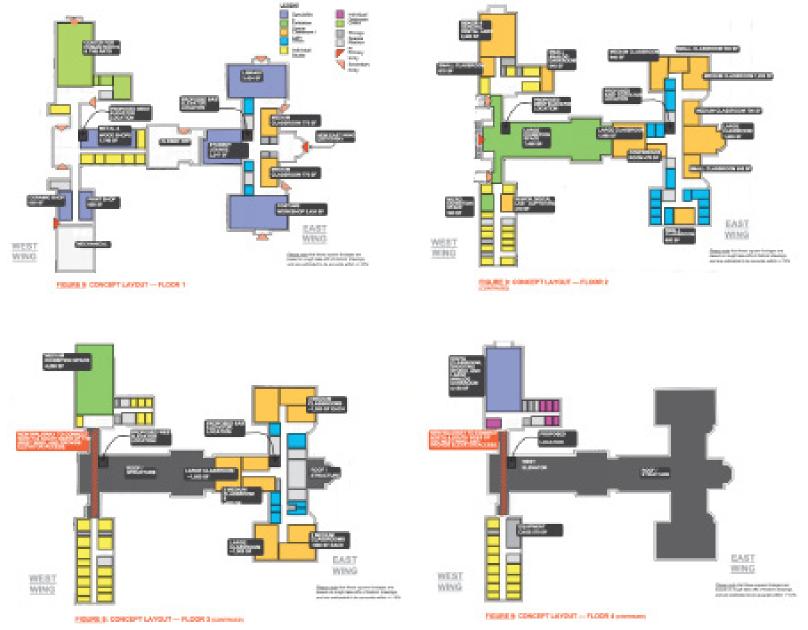
forming arts students.

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 twostory library will include the complete removal and reinstallation of its shelves. walls, a costume workshop of its spiral-patterned carpeting. For now, it serves as On the Seminary's first for book collections displa- Campus's riverfront acrea-

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 the se extensive renovations. a temporary holding space Bard will sell Massena



Bard College Massena Campus Masterplan Framework

Faithful to the truth



Safety First: Bard's Harm Reduction Effort **Opinion**

years, was driven and exe-

MICA RAJAKUMAR, ASA KHALID

On April 1st, the new College April 1st, the new Campus Emergency Safe Supplies (A.C.C.E.S.S.) vending machine was installed beside the ATM in the Bertelsmann Campus Center. Instead of offering bags of chips or a can of Pepsi, the machine holds a variety of health resources, including emergency contraceptives, condoms, pregnancy tests, Advil, and even NARCAN, a pharmaceutical used to treat narcotic overdose. By offering these products free of charge, Bard stands at the forefront of national efforts to enhance access to reproductive health and harm reduction resources on college campuses. It is among only a handful of colleges in the country to provide such an extensive range of resources at no cost.

The project, which has been in the works for over two

cuted by Bard student Ellen Herlihy, executive coordinator of Bard Planned Parenthood Generation Action Chapter. Herlihy, a third year student, conceived the idea after attending a Planned Parenthood meeting during her freshman vear, when she heard mention of a similar vending machine at another school. After many vears of research on the potential application of vending machines for the distribution of reproductive health care and harm reduction supplies, Herlihy collaborated with Bard and the Planned Parenthood chapter to mobilize the necessary funding to bring a vending machine to Bard. "It's been a long time coming,' said Herlihy, "it's truly gratif-

to fruition. Herlihy was supported in her devotion to the project by a junior named Jaime Blois, who conducted a preliminary survey to assess Bard students' general understanding of harm reduction. This work revealed most students were familiar

ying to witness it finally come

knowledge of where to access related resources On March 12th, just before the implementation of the

with the concept but lacked

A.C.C.E.S.S. vending machine the Center for Civic Engagement at Bard hosted a talk intended to increase Bard students' understanding of harm reduction by discussing its historical context and rele vance to our current political climate. Leading the conversation were the Deputy Legal Director of the American Civil Liberties Union, Yasmin Cader, and the Co-Executive Director of Policy at the Policy.Dignity.Action network, Lisa Daugaard. Tracing the long history of harm reduction in the United States, Daugaard and Cader explained that the term is a

baseline process of finding effective ways to reduce all harm-overdose, death, illness, assault, and arrest-in drug affected communities. While harm reduction was first used during the height of the HIV/AIDS epidemic varied levels of awareness: in the early 1980s, it is now an umbrella term for ethica-



THURSDAY 7a-noon **FRIDAY 7a-noon SATURDAY** 7a-3p **SUNDAY 7a-3p**



lly restorative, serviceable actions, and policy to repair drug-affected communities "It's more like a philosophy than a transactional situation. Harm reduction takes the harm seriously. It's not the minimization of harm," Daugaard said.

During the discussion, Dau gaard emphasized the corrupt language and policy surrounding incarceration and drug use in the early nineties. This era followed the "War on Drugs," a political onslaught of arrests and extensive prison sentences related to the penalization of drug use that mostly impacted Black communities across the United States. She explained that the arrests, prison time, and general breach of civil rights that took place in the nineties, during Ronald Reagan's presidency, have had a major influence on the practice of harm reduction since. Cader brought up a current issue in San Francisco, whe re citizens now have to take drug tests in order to receive government assistance. She highlighted that the harms of drug penalization in this country have a do-

mino-effect impact on those

who coexist in communities

MAHLIA SLAIBY

Over the years, the roster of women in college

baseball has seen a healthy

the first to join this roster,

playing at Webster University

in 1987. The latest addition is

States Women's National

Team (USWNT) teammates

University, Berger challenges

hurdles of being the only

woman in a male-dominated

"I'm looking forward to mee-

ting everyone on the team and

to keep working on baseball

at the college level," Berger

told The Observer. "I know

it will be a step up but I am

look forward to contributing

to the team soon in any way

Vermont has always dreamt

of playing college baseball.

but I have always had an

interest in baseball," says

Berger. "My dad is a big

baseball fan and always had

games on and brought me

to the local minor league

games during the summer.'

After playing in her local

little league, Berger went on

to compete on both her mi-

ddle and high school teams.

She played for Vermont's

Bases Loaded Bulldogs and

the Boston Slammers, a gir-

ls baseball team. When the

Slammers played in a tour-

nament run by Baseball for

All, a group that holds ba-

seball tournaments for girls

ages 8-23, Berger made her

initial connection with re-

cruiters from Bard. "I was

invited to attend the show-

the fall of my junior year

the coaches since then," she

With unwavering concen-

Berger-though

tration and a formidable

consistently shone on the

baseball diamond. From

her inaugural participation

at the Trailblazer Series,

a Major League Baseball

Berger has left an indelible

mark on the baseball world.

Bard Baseball Head Coach,

Andy Salvatore, recognized

Berger's talent at the colle-

ge's camp. Salvatore told

The Observer, "She came

remembers

fastball,

typically

environment.

competitive

possible.

ELISE BERGER Changing the Game

that are affected by drugs.

This unnecessary and preju-

diced inaccessibility creates

a cycle of stigmatization.

which perpetuates poverty

and increases community

strain. "People can be suffe-

ring—people can be using in

a desperate act to self-soothe

their pain, and they can also

be causing a lot of harm to

other people and their com-

munities. And if we don't ac-

knowledge both, we're going

usage of harm reduction

terminology and restorative

justice practices in acade-

mia, the movement to bring

harm reduction resources to

college campuses across the

country has been controver-

sial. Herlihy remarked on

this topic during an inter-

view with The Observer, sta-

ting, "By no means is harm

reduction trying to say that

everybody should go out and

use drugs, that drugs are safe

and that we promote them. I

think that's a huge miscon-

ception with harm reduction.

especially on college campu-

ses. Overall, the aim of harm

reduction in the context of

drug use is to promote pu-

blic health and social justice

by addressing the immediate

Despite the heightened

to lose," added Cader.

ID camp two years ago, when she was a sophomore going into junior year and performed really well at that camp. That was the moment where we decided she was

process, Coach Salvatore added, "A lot of her recruitment, communication-wise, came through Coach Gomez and the process wasn't any different than any of our other recruits." Early on in the recruitment process. Coach Salvatore announced the decision to recruit Berger to Bard's baseball team. The team responded positively, saying, "If this can help us win, then that's what we want." Coach Salvatore added, "We had a couple of individual conversations about it with a few guys after that, but I outlined what we see her talent level at and they are all excited."

excited for the challenge and Speaking to Berger's character, Coach Salvatore continued, "It's very clear The 18-year-old from that she is wise beyond her vears and I think that comes with the territory of playing "My playing journey started baseball with mostly male at T-Ball when I was five athletes.

> Sharing her coaches' excitement regarding the upcoming season and attending the college, Berger told The Observer that she chose Bard because she wanted a school that would help her meet both her academic and athletic goals. She also plans to explore the variety of STEM majors that Bard has to offer. Berger explained how Bard's baseball program has aligned with the community she had hoped for in college sports: "The coaches have been very supportive and excited through the entire process [they] also value having balance between school and sports.

Looking back at her jourcase camp at Bard during ney with baseball, Berger acknowledged the stigma that she and past players and continued talking with are breaking. "When I was twelve, I played in a Boston area tournament called the Mayor's Cup with my girl's team, the Boston reserved-has Slammers," she recalled. "In one of our games, the other team was uncomfortable to be losing to a team of girls and even the parents of the other teams yelled out com-(MLB) initiative aimed at ments about it." Although fostering girls' baseball Berger's team ended up talent, at the age of twelve, winning the game, she said, "It was one of the first times I had been aware of being a girl playing baseball.'

While Berger is grateful to the community and coaches who offered her an unwavering foundation of support. she knows other girls with to our summer prospect

and long-term consequences of substance use, while respecting the rights and autonomy of individuals who use drugs," said Herlihy.

The students' vision for the

PAGE 4

A.C.C.E.S.S. machine emphasizes sustainability and education in the long term. Herlihy and Blois aim to leverage research and findings from the machine to assist other schools in establishing similar access sites. Blois plans to gather data from both the A.C.C.E.S.S. machine and Bard students by conducting research to validate its effectiveness and support the adoption of similar systems at other institutions.

Bard has made accessible progressive, and actionable neadway in the direction of harm reduction for its students, supplementing education with tangible resour ces. However, the work of harm reduction is a national effort. In the opportune words of Daugaard, "The arc of change is long, and that is something we just have to radically accept. You meet people where they are but don't leave them there

different experiences. She

said, "For me, to continue

playing baseball through

high school, and now into

college, has been an honor:

to be able to show young

girls that it is okay to play

baseball even if other peo

ple around them are saying

otherwise. I know multiple

girls who are told they are

too weak or that they should

play softball instead while

their heart wants to play

Berger's story is not just

one of personal triumphy

it is also a beacon of hope

for young girls aspiring to

excel in baseball and other

male-dominated sports. Her

determination to persevere

against the societal pres-

sures pushing her towards

softball exemplifies the

transformative power of

representation. Through her

continued dedication to the

sport-in both high schoo

and college—Berger em-

bodies the courage needed

to challenge stereotypes

and pave the way for fu-

ture generations of female

athletes. Her role models in-

clude Veronica Alvarez and

Beth Greenwood, Berger's

manager and teammate res-

pectively on the USWNT.

Berger and Greenwood first

met when Berger was eleven

and Greenwood was trying

out for the USWNT in high

school. "She [Greenwood]

has always been a role mo-

del as she has been set on

a path that I have always

wanted to follow and has

been both a guide and friend

to me through the whole

process," she said. Berger

joined the ranks of the

USWNT in 2022. Speaking

of Alvarez, who is also an

MLB ambassador, Berger

game is something I aspire

to-always have-and I'm

honored to be able to play

In a sporting landscape

where gender equality re-

mains an ongoing struggle,

Berger's narrative serves

as a poignant reminder that

talent knows no gender. As

she stands tall on the dia-

mond, she breaks barriers

and inspires others to defy

expectations and pursue

their passions unapologeti-

cally. With each pitch and

every inning, Elise Berger is

not just rewriting the rules

of the game; she's rewriting

history itself.

for her now."

said that "her passion for the

baseball

What's Changed for BEMS? Budget Cuts for Bard's Emergency Medical Services

is somewhat alleviated by

Lucy Galyean, one of

engaging with the community

QUANG PHAM

May 2024

 $D_{\text{Assembly}}^{\text{uring the}}$ Central meeting on February 19th, Darrion Thornburgh, Chair of the Student Judiciary Board, raised a question based on a concern that Bard College's Emergency Medical Services (BEMS) will no longer be funded by Bard Student Government. BEMS provides essential emergency medical services and crisis management for the Bard College campus. The professionally trained and certified EMTs who volunteer for BEMS are Bard students who exceeded the BEMS budget. remain strictly on campus during on-call hours, allowing BEMS's managers, explaithem to respond to emergenned that more funding would cies faster than local emerallow BEMS "to work more gency services. Although it hours and hire more peoprovides a crucial service, the ple at the beginning of each existence of BEMS as a stuyear." Galyean continued, dent-run club restricts its abi-"Community outreach is imlity to operate independently portant to us as we are getof the college. This means ting our sea legs back after that the Student Government, COVID. With more money sole gatekeeper of club funds. and time we would be able to can allocate the BEMS budget not just focus on being provionly once, at the beginning of

ders of care, but be actively each semester.

This inflexible budgeting

MAHLIA SLAIBY

Amidst the legislative proceedings, an anonymously submitted resolution calling for the impeachment of Speaker Chris Schwartz was introduced, claiming, "He [Schwartz] is clearly acting against the interests of the student bodies by lying to them and ignoring the constitution and bylaws of the BSG."

The anonymous resolution submitted three claims against Schwartz. The first read, "He has failed to include the archivists in the weekly meetings with the administration." The second claimed, "He failed to receive a simple majority vote from the Central Assembly when taking on additional BSG projects dictated at Central Assembly meetings.' The final claim of the resolution stated that "He has failed to email the budget to all club heads. He did not direct students to appropriate Central Assembly members, lied about additional funds added to the convocation fund, and lied about the meal plan at the budget meeting for him to gain political points." Defending himself, Schwartz said, "I ran on a campaign of changing the structures of student government. I wanted to make it more democratic. more representative of an organization that was in congress already doing the work on the ground." He continued, "While my criticism was of the structure of the student government, what did result from the campaign was a lot of division on campus. ... My campaign last semester was very divisive and I apologize for that and I apologize to you all and I ask for your forgiveness." In terms of the legitimacy

of the allegations, Schwartz insisted, "These are false and even the ones with even some semblance of truth are not grounds for impeachment." Concerning his failure

to include the archivist in weekly meetings with the administration, Schwartz said, "Meetings are advising meetings and the archivist has not historically gone to them under the past two speakers, not under Matloob [former Speaker of the Student Body]. So if this is grounds for impeachment, the last two speakers should have been impeached."

Regarding taking on his own projects separate from the Central Assembly agenda, Schwartz denied the claim, stating, "I proposed a num-

upsurge. Susan Perabo was going to be on our radar." As for the recruiting Elise Berger, who will join the Bard Baseball team in the fall of 2024. Alongside her United Kelsie Whitmore of the Staten Island Ferry Hawks and Olivia Pichardo of Brown the daunting odds and unique

The Bard Observer

BEMS's status as a Charter Club. Charter Clubs at Bard *"With more"* are prioritized with larger budget allocations because they *money and time* provide essential services to the student body. BEMS we would be able was one of the clubs granted the largest portion of funds to not just focus during the 2023 and 2024 academic years (\$11,000), faon being lling below large groups such as the International Student providers of care, Organization (\$13,000), the Spring Fling Committee but be actively (\$50,000), and the Bard Student Government itself engaging with (\$26,400). Due to the quick turnover and low retention of the community EMTs, the cost of recruiting and training Bard EMTs has more fully."

more fully.

Despite concerns about the funding of BEMS raised at the aforementioned Central Assembly meeting, the managers of BEMS claim nothing substantial has changed. Galyean stated that "the possibility of any change in that aspect [financial] has not progressed in any meaningful ways. We will never be financia lly independent of Bard,

they "can work on." Hersey

was referencing the Bard

Student Union Constitution,

the Bard Student Union to

many students last semester.

Had it been adopted, the

Archivist, the Multicultural

Diversity Committee, and the

Constitutional Court would

have been replaced by an

Darrion Thornburgh, Chair

of the Student Judiciary

elected body.

as BEMS will always be funded by the school as an institution. We do not serve a population outside of school grounds and we are not a transport service with an ambulance." She assured the Bard community that "whether our [BEMS] funding comes from the club system or another area of the school, the function of BEMS as an EMS agency will not change.



Club Ledger: Spring, 2024

PAGE 5

Club Name	Total Allocation
Spring Fling Committee	50,000.00
Bard Student Government (BSG)	26,400.00
International Students Organization (ISO)	13,440.00
Bard Emergency Medical Services (BEMS)	11,271.93
Caribbean Student Association (CSA)	10,667.96
PC Club	10,500.00
The Scale Project	9,823.02
Bard Sound Crew	9,256.38
Black Student Organization (BSO)	9,103.41
CodeRed	8,953.50
Latin American Students Organization (LASO)	8,461.46
SMOG	8,030.61
Bard Students for Justice in Palestine (SJP)	7,450.00
Bard Musical Theatre Company (BMTC)	7,149.07
OEI Community Club	6,840.78
Gilson Place	6,670.00
Muslim Students Organization (MSO)	6,511.45
AfroPulse	6,467.48
QPOC (Queer People of Color)	6,017.86
BUMP	5,050.00
Bard Wellness Club	4,830.00
BOTV (Bard On Television)	3,990.74
The Old Gym	3,814.01
The Dime Store	3,518.47
CHOP BLOCK	3,500.00
Entertainment Committee	3,150.00
Chronik Vibez Step Team	3,125.00
Women of Color United (WOCU)	2,801.10
Root Cellar	2,457.10
Biology Club	2,250.00
Musicians' Wellness Club	2,235.00
Indigenous Students Association (ISA)	1,950.00
Photography Mentorship Program (PMP)	1,880.00
Bard Sangha	1,815.00
Central Asian Students Organization (CASO)	1,630.00
Bard College Model United Nations	1,550.00
Bard Bees	1,370.00
Jewish Student Organization (JSO)	1,309.44
Tango Club	1,239.87
Bard Philosophy Club	1,156.58
Men At Bard United (MABU)	1,150.00
Phoenix Handmade Collections	1,140.00
Rock Climbing Club	1,105.00
Election@Bard*	1,025.00
Catholic Student Association (CaSA)	1,000.00
Kpop Dance Club	995
Bard Computer Science Club	950
Student Labor Dialogue (SLD)	880
Student Athlete Advisory Committee (SAAC)	855
BRAD Comedy Club	800
Bard Blacksmithing	760
Warr;ors	750
Brothers at Bard	750
Traveling books and Tea Club	720
Bard Bike Coop	714.45
Vietnamese Student Organization (VSO)	700
WXBC	696.66
Fierce Fighters Alliance (FFA)	660
consonants	640
Bard Games	610
Sawkill Coffee House	604.83
Written by Women	600
Bard Global Bridges	600
Restaurant Reviewing Club	595
La Voz Club	550
For the Love of Books	550
Bard Quiz Bowl	550
K-DIARY	545
Bardongo (BOG)	540
÷ · ,	
The Observer	539
Culinary Community Club	530
Clay-ub (Bard Pottery Guild)	530
Chai Night	520
	500
The Republic Of Chill	
Pussy Club	500

SCHWARTZ CHALLENGED, AGAIN

ber of things to the Central work hard on solving dining Assembly this semester to and housing issues. Instead, combat a bunch of different vour first act was to raise the issues on campus, including amount of your stipend... a the Community Dinners higher stipend than everyone Commitee which was suppoelse from Central Assembly. sed to address loneliness on Gavin Hersey, Chair of the campus by bringing people Fiscal Committee, agreed that there is "a strong sense together for dinners. They were all shut down. After they of animosity between the two were shot down, I stopped." groups," which he attributed Schwartz asserted, "I do not to Schwartz's attempt to pass dictate, I only do what any a bill that would unemploy good coordinator of a meeting half of the committee. Hersey, should do, which is make an however, is optimistic, beagenda and follow." lieving that it's something

As for confusion with club budgeting, Schwartz told the General Assembly that the budgets were sent out by which was marketed by Gavin Hersey. Chair of the Fiscal Committee, the Friday before it was due. Schwartz told attendees, "Just to show you how silly this is, in reality, what they're trying to impeach me on here is to say that since the budgets were not sent from speaker@bard. edu, but instead they were sent from fiscalchair@bard

After a spirited debate, the resolution for impeachment did not garner enough support to pass

The impeachment effort, however, revealed broader concerns within the student body and the Central Assembly regarding hostility among its members. Schwartz expressed his frustration with the Central Assembly, saying, "This is all besides the point because since I entered office I have felt constantly attacked by certain members of the Central Assembly. Instead of working together, they organized private meetings without me to make it appear as though I don't do my job." Chris continued to voice his misgivings about the way he was treated at the Central Assembly meetings, stating, "I go to my house in Tivoli and I sit in silence alone ... l have to go to my room and I have to sit there for two hours or more and I have to just recover because every Central Assembly meeting is hostile." Gasps and shouts came from the crowd, who were shocked at the severity of his state-

Central Assembly members responded to this, with some acknowledging the hostility and others denying it. Aleksandar Vitanov, Peer Review Board Chair, stated, "Let's look at what you've [Chris Schwartz] done. You ran a campaign where you promised the students to

ment.

CONTINUED FROM PAGE 1

Board, is also optimistic, saying, "I think what we should focus on is finding, you know, common ground and student advocacy.

Students share this concern of hostility within the Central Assembly, with an emphasis on the significance of public accountability, professionalism, productivity, and open dialogue. Ruby Miller '25 commented, "It makes me sad that people who are in charge of important stuff on campus don't trust each other. Though Chris Schwartz will remain the Speaker of the Student Body, conversations like this continue to show the importance of pushing elected officials to engage in civil discourse when addressing our issues and concerns

7514 N Broadway, Red Hook, NY 12571 (845) 758-5808

Tues-Sat 11AM-9PM Sun IPM-9PM Mon CLOSED



Faithful to the truth

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

Between the muffled beats of Spring Fling on the lawn outside, Lydia Davis walked into Weis Cinema in the Campus Center with a razor-clean bob of mouse-gray hair, intent eyes peering out from behind glasses, and the unassuming and austerity of a Quaker. Though quiet and slightly subdued, the modesty of Davis' lecture permitted the perfection of her prose to speak for itself.

Davis' writing and translating must be split up, because she splits them up. She translates Proust and Flaubert, Maurice Blanchot and Michel Leiris-nineteenth and twentieth century French authors whose sentences ebb and sprawl, coil up and spring out in syntactical patterns far different from Davis' own Davis' own sentences are modest and precise-even when purposefully ungrammatical. They unnotch like the parts of a finely crafted wooden puzzle-box

In his introduction, enthusiastic New York Times journalist and Writer In Residence at Bard, Wyatt Mason quoted the eponymous work of Davis' first collection of original stories, The Thirteenth Woman and Other Stories (1976), in full.

In a town of twelve women there was a thirteenth. No one admitted she lived there, no mail came for her. no one spoke of her, no one asked after her, no one sold bread to her, no one bought anything from her, no one returned her glance, no one knocked on her door, the rain did not fall on her, the sun never shone on *her, the day never dawned for* her, the night never fell for her; for her the weeks did not pass, the years did not roll by; her house was unencumbered, her garden unattended, her path not trod upon, her bed not slept in, her food not eaten, her clothes not worn; and in spite of all this she continued to live in the town without resenting what it did to her.

Mason read this two sentence short story to the packed auditorium of eager college students and professors in a steady voice. Davis' stories frequently populate Bard syllabi, but reading this one in the presence of the author herself caused a hush to descend upon the audience. Stylistically flat, the emotional pull of Davis' language is somewhere in the negative

Lydia Davis began her career as a translator with such authors as Blanchot, Leiris, Jean Pierre Jouve and Georges Bataille. Her translating career continued to run parallel to her career as an author, even after she made a name for herself in the Manhattan world of auto-ficition Translation required compartmentalization of the self—it was the act of surrender to the author you are translating, and an escape from the author that you are. In translation, Lydia Davis proved insatiable. In the fatigued twenty-teens, by the translation of two long-form French novels, Proust's Swann's Way (2004) and Flaubert's Madame Bovary (2010), she turned to translating Dutch. Having knowledge of only French and German, she pieced together the short stories of A.L. Snijders (1937-2021) with the help of reference books, intuition, and a bilingual correspondent who happened to be Snijders' publisher. She translated Dutch fast. "[A.L. Snijders] had an email list, and often sent his short stories out to this list, which I was on," Lydia said, "So in the morning, when I checked my email, I would sit down and translate them. I wanted to immediately read them in

English.³ Lydia Davis' idea of translation is patience and fidelity. She described wanting to translate anything she could

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 easierthe German, langsam, is pracidentical-"slowly." tically 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 chuckles 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, ir 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 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 Francais 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 dedicationfidelity, 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.)

TAN DUN CONDUCTS AT FISHER CENTER

TESS VON BRACHEL On the evening of May 11, Tan Dun conducted the Bard College Conservatory

an electrifying through program of four works—two original pieces, and two by the Russian modernist composer Stravinsky-that Igor invigorate audiences with their flamboyance instrumental 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 INESCO 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 riotqualities-his provoking 1913 Rite of Spring caused an uproar in its Paris debut, audiences so shocked and disturbed by the discomorting 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 the Nightingale is longer, and less wired, but maintains a similar liveliness; strings, woodwinds, brass and percussion are all conversation, tossing melodies and musical exclamations amongst each other. The program, arranged 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 became greatly inspired bv some of the standout American composers of the century. Dun's compositional style can be attributed to his dols' innovative musical ambitions, including the widely renowned John Cage-a leading figure in nontraditional instrumentationwho 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 American musical and 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-

PAGE 6

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 precision. proudly vibrantly conducting and 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.

May 2024

TESS VON BRACHEL

I ratorial 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-





The Bard Observer

SPILLOVER

The Uncontainable CSS Graduate Exhibition at Hessel

these exhibitions emerge from disparate research interests and perspectives, they build The Bard Center for Cuupon a series of collective debates and conversations As such, they cannot help but bleed outward ... " This "bleeding" manifested as various artistic mediums

rators' intentions: "Although

seeping into adjacent rooms: the echo of an incoherent voice or the flashing of a projector's reflection. Such sensorial 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

dies, Bard College, Annandale-on-Hudson, NY, April 6 – May 26, 2024. Master's thesis exhibition curated by Sophie Rose. Photo: Olympia Shannon 2024.

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 Stefaniuk 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

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 Stefaniuk 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,

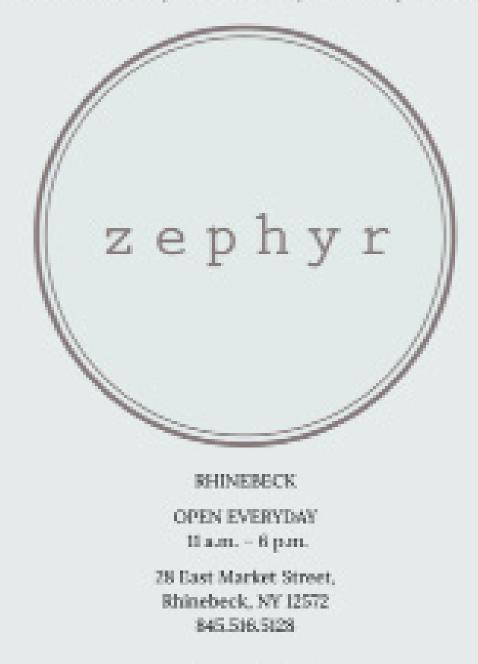
curated by Sophie Rose, for its ability to transform the awkward confinements of a compact hall and square room into something much larger than its physicality. Enclosed by gray walls and little lighting, the cavernous space translated the untranslatable: the voice as an incomprehensible force, yet capable of maintaining a social and political prominence. Ambiguous

sounds of muffled human voices carried through the rooms and complimented the array of compelling pieces by JJJJJerome Ellis, Nour Mobarak, Anri Sala and Shahrzad Changalvaee. 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 o 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 catchall theme when it comes to art...." but such sentiments reflect a wider understanding of museum etiquette. The exhibitions bleed 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. Snillover'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.

Dressmaker and clothing store. Handcrafted clothing in natural fibers.



Faithful to the truth

DUNE PART II: A SPACE ILIAD

ELEANOR POLACK

Denis Villenueve's se-cond 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. Three years have passed since the release of Dune: Part One, but for the characters, it hasn't even been a day. The story opens with young Paul Atreides (Timothee Chalamet) stranded on the planet Arrakis, brushing off the dust of his first kill, a challenger from the Freman. the Indigenous People of the planet Arrakis. Disturbingly, Paul seems more steadied than shaken. He even insists on helping to carry the body, a gesture that serves as both a sign of respect and an open door towards integrating himself with the Freman culture. Although this is the most consideration paid to the dead in the entire movie, there is still plenty more bloodshed to come. Wherever Paul goes, destruction seems to follow. Paul carries himself with the



nobility of his bloodline, and

DAHLIA OLIVIO

They were immediately determined to create a space where students could appreciate women's literature in all its forms by reading and discussing the works of female authors, particularly those from underrepresented backgrounds. One might wonder: What exactly is 'women's literature?' According to Manini Samarth, senior

lecturer in English and women's studies at Penn State, "It's fair to say that the term 'women's lit' covers everything from the yearnings of fairytale princesses to the brilliant contributions of freethinking literary innovators," such as Toni Morrison, Jane Austen, and Virginia Woolf. In a general sense, the term 'women's literature' is flexible, and its definition is more or less subjective. However, in Written By Women, every book that falls under this genre is written by a woman.



ELEANOR POLAK

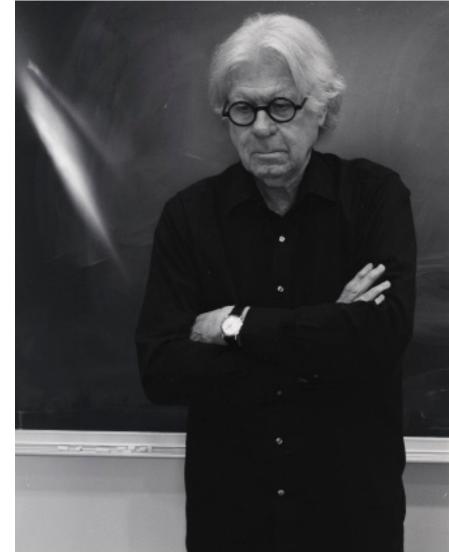
On the top floor of Shafer House, tucked in a corner beside the offices of Written Arts professors, is the office for Conjunctions, one of the most formative modern literary journals. The journal is edited by Bradford Morrow, writer, editor, and professor of literature at Bard, who founded Conjunctions in 1981 in response to what he perceived as an empty niche in the literary market, which wasn't publishing the type of boundarybreaking fiction and poetry that he admired. With the exception of James Laughlin's New Directions Anthology, which paved the way for modernist publications, most of the literary magazines in the country were focused on traditional "literary" writing. Morrow wanted to publish something contemporary, something that treated genre fiction as literary fiction during a time when genre work was frequently dismissed. He wanted to "create literary environment where readers could have access to innovative contemporary writing of all genres." By publishing formally progressive and fiction, poetry Conjunctions provides a space for established and upcoming writers from around the world to publish postmodern literature. When he first founded Conjunctions. Morrow was living in Santa Barbara, California,

he where befriended Kenneth Rexroth. Rexroth used his experience as a poet, translator. autodidact critic, and mentor Morrow to during the conception Conjunctions' first of issue. Morrow described this inaugural issue as a Festschrift in honor of Laughlin, and it featured work by celebrated writers Tennessee including Williams, who wrote a tribute to Laughlin called "Homage to J." Before Rexroth's death in 1982, Morrow moved to New York City for the release of the first volume of Conjunctions. More than four decades later, the journal is thriving, with new issues released twice

After publishing the first three issues himself, Morrow cycled through four different publishers to ensure the journal's survival. He partnered with a "newspaper magnate friend" of James Laughlin's for the next two issues. Afterward, a group of Morrow's friends collectively contributed their own money to stop the journal from going under. Morrow was then approached by the Boston small press publisher David R. Godine, who produced the next several issues. Morrow recalled that the journal's next the New publisher, York publishing house Scribners, "Gently set us back in the sea once they realized that a nonprofit Conjunctions like couldn't be jiggered into profitability." Morrow worked tirelessly to provide a space to publish pieces by writers whose work didn't fit into traditional boxes. "Literary journals are quixotic, fragile, stubborn, and a very necessary part of the literary ecosystem where so many discoveries of new voices are made," said Morrow. "So it was something of a miracle even to have gotten through that first decade." In 1991, Bard's president

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. At Bard, Morrow began publishing themed issues of Conjunctions, in which every piece is centered around topics Caribbean including writing, the climate crisis, and American theater. Some of Morrow's personal favorites include Issue 31: Radical Shadows, a collection of previously untranslated and unpublished works that featured the likes of Chekhov and Dostoevsky. and Issue 29: Tributes, forty-five essays by writers contemporary about their influences. (For example, Nathaniel Mackey on Walt Whitman.) Morrow feels that Bard has been a great place for Conjunctions to grow. "The overall aesthetic of the writing program at the college dovetailed with the journal's mission wonderfully over the past decades," he said. At Bard, Morrow founded and continues to run the Innovative Contemporary Fiction Reading Series, which brings Conjunctions writers to the college. Students are given the opportunity to meet these in Morrow's authors classes and attend their public readings. "Thinking back, I should've called it the Conjunctions reading said Morrow "given that many of the writers made the trip to Bard because of their visitors have

series," loyalty to the journal.' Such included Susan Sontag, David Foster Wallace, and Kelly Link. When Joyce Carol Oates visited the campus, she wrote a new one-act play for the school entitled Doctor Magic. Bard theater



Bradford Morrow by Mica Rajakumar

"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.' Evenson praised Morrow's work, and the influence that it has had on his own writing, saying, "It's a magazine that I would not be the writer I am today without

Conjunctions has remained true to its goal publishing emerging writers, many of whom have gone on to become famous. such as David Foster Wallace, Forrest Gander, Shelley Jackson, William T. Vollmann, and newer authors such as Vanessa Chan, Raven Lelani, and Isabella Hammad. For some of these writers, like Vanessa Chan, their work in Conjunctions was their first appearance in print.

Morrow is currently finishing up the spring issue. Conjunctions 82 Works & Days, which will feature poetry and fiction about labor and jobs

A Conversation With Zain Khalid

Author of Brother Alive and Bard Fiction Prize Winner

MICA RAJAKUMAR

ain Khalid, up-andcoming American writer and novelist, is coming to Bard College in the fall. His recently published novel, Brother Alive, won the Bard Fiction Prize, and as its recipient Khalid will have a residency on campus in which he will continue his writing and meet with students. Brother Alive is a book swarming with an aching hunger; a hunger for memory, for home, for change amid stale Western promises. The story follows the lives of three adopted brothers growing up above a mosque in Staten Island, NY. From New York, Khalid has written short fiction published in The New Yorker, n+1, and other magazines. When I spoke with Zain Khalid on the phone. I asked him about his debut novel, Brother Alive, and his influences. Our conversation turned towards consumption, prion diseases, and a bizarre under-construction city in Saudi Arabia — all of which stemmed from our discussion of Brother Alive.

Our conversation, as it appears in this article, has been edited and shortened for clarity. Can you tell me a little bit

about the background of the book?

consume and what we are consumed by. That naturally lent itself to a citizen's novel but I also knew that it was a throat clearing of sorts for my own various influences and various interests. So it kind of took on this somewhat amorphous form, like a looker-on and the person who is experiencing life; I naturally set those two at odds. I'm just interested in that idea, like the person who experiences living and the person who writes about that experience, and those two creatures being at an unbridgeable distance

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

apart

Sure. I wanted to write rest of the world understands. about consumption; what we It's an understanding that the American Empire is coming to an end — or that the West is coming to an end, both its ideologies and its consecrations, and what the rest of the world might see as a future, which is naturally founded on the somewhat liberal ideals of the West and shapeshifter. It was both a how it might evolve. And how the West then becomes complicit in that evolution.

> But then also how loneliness is unavoidable in all things. And how being an oddity in your environment and being deranged from your environment, and not like from a place of identitarian un-belonging, but of a place of like psychological unbelonging and sociological

un-belonging. Understanding

it through "you'll never be at

Illustration by Mica Rajakumar

home," I guess. Wow that's I love this city so much. I'll kind of sad, I realize.

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.

They were given the chance

to not only meet the writers

they read in class, but work

writer Brian Evenson

March 25th, he read a

short story called "The

Sequence" that had been

published in Conjunctions

77. He expressed how

important the magazine

was to him, and its role in

bringing writers who were

traditionally considered

genre writers into the

forefront of the literary

world. "When I was first

starting to write, and

trying to figure out what

I was doing really weird

stuff, and I couldn't really

find anyone else who was

doing it, I suddenly found

this issue of Conjunctions

magazine," said Evenson.

was doing and realizing

When Morrow brought

speak at Bard on

with them too.

Yeah, so it came from all of those places. It came from a wish to write a system that understood the limitations of language and then tried to adopt other forms to evoke and to speak in loneliness and the death of empire.

That would be the symptom, I think

Growing up in New York yourself, did you draw on personal experience when writing about these kids growing up on Staten Island?

Yeah, I mean I drew from personal experience, but I drew from the aggregate experience of the city. And if the city is a foundation and the entropy of the city is a foundational construct, then everything I understood the entropy of the city and therefore could create scenarios that are logically honest, though not... What did Percival say? Percival Everett said in a recent interview — I forget how he says it — but he says anybody who writes memoirs, their mom should beat them for that sort of thing. (laughs). Everything is an invention. Though New York cannot be, right? New York cannot be an invention, because it's New York. And never leave.

Akhbaw, 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 and seeing what falls out of their pockets. And of course if you do that with my novel, you will find moments of my life in it. But I don't think I drew very purposefully from my life I wanted for most of it to be an invention

I was really interested in the city in the Middle East that you created — how it was kind of surreal but also seemed based on some real things. Can you tell me about how you came up with that?

building this city as we speak. I did quite a bit of research, in and build out a powerpoint intending to build. So I took ideals and turned them up.

So for example, James

I was at a reading of Kaveh

Oh, I didn't come up with that. So it's odd. NEOM is the city — well it's called "The Line," within NEOM, and Mohammed Bin Salman is so they had McKinsey come deck on what they were that to its logical conclusion. I just took a few of the Western

new land, can be a utopia.

Baldwin is used as a quote as an advertisement for this Now theoretically city.

The following fall issue,

Revenants, which Morrow

Carol Oates, is ghost-

themed, and will include

writers such as Margaret

Atwood, Isabel Allende,

Carmen Maria Machado

Can Xue, and Stephen

Graham Jones. The Spring

2025 issue will be the final

one published by Bard.

said, "we shall see what

happens." He hopes to

keep the journal going, "to

keep Conjunctions alive,

curious, growing, thriving,

continuing its journey into

the future." But even if the

journal comes to an end

Morrow thinks that the

impact it's had has been

well worth it. "I believe

it has played an important

role in contemporary

literature," he said, "and

made its mark far beyond

my expectations.

Morrow

"After that,"

co-editing with Joyce

Saudi Arabia is quite rigidly homophobic- and also racist, let's just put it both ways. But the capital secularizes through itself. So this city believes in nothing but itself. It wants to solve the problem of modernity; it's completely sustainable, it's going to be car-less, it's going to be completely walkable, it's going to be completely accessible by public transit, it's inclusive. There's basically all of the liberal ideals that we have held in high esteem for the better part of, well let's be real, fifty years maybe. These ideals are the ones that this city, because it has unlimited access to capital and is built on brand

What are you writing now?

Its working title is "New World's Fair," and it's about an unwitting criminal who goes through a series of escapes, and the writer writing about the criminal. That's the framework. The writer and the criminal are tethered by a kind of envious friendship. There's an envious friendship between both of them. I've been on this last paragraph for the last three weeks. But yeah, that's what I'm working on.

The Bard Observer

Faithful to the truth

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, the genetic dynasties which govern Dune's imagined reality. With him is his pregnant mother Jessica (Rebecca Ferguson), a member of the Bene Gesserit, the religious "witches" who spread the prophecy in the first place. Paul doesn't see himself as a colonizer, but rather as the kind of hero we might call a white savior, fascinated by the Freman culture but petulantly frustrated that it doesn't belong to him. In a telling scene, he attempts to correct the Freman warrior Chani (Zendaya) on the Freman sand-walk, telling her that the anthropologists he's studied said it worked differently. She cuts him down to size with a single look, but the roots of this entitlement run deeper than she can reach. What is ostensibly a light-hearted scene betrays deeper implications about Paul's relationship to the Freman and to the entire planet of Arrakis. His initial

another, more metaphysical

rejection of the prophecy is slowly 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. She doesn't want a savior, she wants her people to save themselves. In one of the film's best creative decisions, the story positions Zendaya's character as the heart, soul, and moral compass of Dune: Part Two, giving the audience someone to root for when Paul's virtue and morality begin to falter. Her performance here is, thankfully, a far cry from the perfume-ad fantasy cameos she performed in the first film. But for every Freman that doubts Paul, there are ten that follow him blindly, spurred on by the faithful hype-man Stilgar (Javier Bardem). 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

Pulling the reins of this entire intra-planetary operation are the Bene Gesserit, a sinister religious force who treat the futures of worlds as a blank page which only they 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. Slowly but surely, like the steady path of a storm across the desert, Jessica molds her son into the Christ-figure she wants him to be. In the same breath, she is securing her place as a new-age Madonna. Instead of a blue veil, she has spice-blue eyes, and a stare as dangerous as it is maternal.

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 vou whole.

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 in the first movie, is prepared to wage war on Arrakis to claim the spice fields that host the precious substance that powers this universe. Meanwhile the Emperor (Christopher Walken), who also colluded in the downfall of Paul's family, sits in his

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 comprehensible, somewhat overwrought. In a movie with such nuanced "heroes," the almost cartoonish villains fall flat, although Austin Butler delivers a surprisingly convincing performance as the sociopathic Harkonnen heir, bald hair, black teeth, and all. Aesthetically speaking,

Dune: Part Two is a veritable buffet. Swirling spice creates a thin mist over the orange sands, like steam rising off a pot of boiling water. The shortage of liquid in the desert draws the eye to every drop on screen, from the drip of drool from an open mouth to a single, wasted tear. The actors are illuminated by stark sunlight that falls like a blessing across their faces, contrasted by the dark halls and black-and-white filters of scenes on other planets. As the film becomes increasingly dark, both in style and in substance, Villeneuve incorporates Nazi iconography and aesthetics that subtly hammer home the point that, in case you hadn't noticed, this is not

a story about good people. The score is also a masterpiece, with Hans Zimmer reminding the audience with every note that this universe is not their own. Every second feels like the moment Dorothy woke up in Oz-Toto, we're not in the Milky Way Galaxy anymore. However, the movie loses some of its shine in the dialogue, which is seven parts exposition and three parts flowery pronouncements that feel less meaningful the more you think about them. Paul alternates between being the type of teenager who calls his friends "you guys," to spouting Shakespearean drivel more uselessly ornate than the encrusted blades he sometimes wields (and Chalemet handles the former

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.

The thesis of Dune: Part Two: Power corrupts, and absolute power corrupts absolutely. It happens slowly but surely, like the great white slug of Baron Harkonnen's (Stellan Skarsgård) body slipping into a tar-like bath Paul begins to believe that he deserves to be a leader, and in doing so, places himself a league above the very people he wanted to become one of On Arrakis, messiahs aren't born, they're made. And having a savior doesn't guarantee that you'll be safe. This is a story-more relevant now than ever-about charismatic leaders who rise to power rapidly, and the dangers of following them. Anyone coming to this movie expecting a classic epic of virtuous rebels vs evil overlords needs to wake up and smell the spice fields. On Arrakis, much like on Earth, nothing is ever that simple. like the great white slug of Baron Harkonnen's (Stellan Skarsgård) body slipping into a tar-like bath Paul begins to believe that he deserves to be a leader, and in doing so, places himself a league above the very people he wanted to become one of On Arrakis, messiahs aren't born, they're made. And having a savior doesn't guarantee that you'll be safe. This is a story-more relevant now than ever-about charismatic leaders who rise to power rapidly, and the dangers of following them. Anyone coming to this movie expecting a classic epic of virtuous rebels vs evil overlords needs to wake up and smell the spice fields. On Arrakis, much like on Earth, nothing is ever that simple.



Illustration by Jasper Von Studnitz

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

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. She generously offered her home, Coulter House as the location of club meetings. D'Albertis, Zoll, and Vining have worked hard to make meetings feel as intimate and cozy as possible with staples including soft couches, and snack tables

want to spend time reading, experience they're curating said. "So my understanding of of that spirit, and that it was particularly notable because

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 not in the formal structures of a classroom, but as an for themselves." D'Albertis the club was that it was part

it aspired to really sustain engagement." On April 14th, 2023, a remarkable Written By Women meeting took place. Members were reading Crving In H Mart by Michelle Zauner (of the band Japanese Breakfast), a memoir about her experience as a Korean-American woman struggling with her mother's death by

cancer. Students bonded

over passages, drawing

connections between Zauner's

story and relationships with

their mothers, making the and miscommunication with 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," Zoll blushed. "But for everyone to come together, and then to just feel unapologetically, I think that's beautiful...you could just feel the love in that room '

Reclining on couches assembled in a circle, members of the club shared difficult feelings of disconnection



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

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. As these feelings were voiced, it was clear that Vining felt the love as well. "It felt so healing. Jess and I have talked about this, like, hearing everyone talk about what the book meant to them, and then specifically everyone crying, it felt like...group therapy? Vining laughed. "It was such a beautiful day. I'm going to remember it forever.'

Written By Women holds hour-long meetings once a month at around 6 pm. The group focuses on one book each semester. This semester's pick is Girl, Woman, Other by Bernardine Evaristo, a novel that centers around the interconnected stories of twelve black women in the UK. There is usually a suggested portion of the book one should read before each meeting, but they can still attend and take part in the discussion if they aren't able to complete it all. Books are typically around 300 pages long, and not very dense, as the club is meant to be an escape from the long, scholarly works that Bard students read for class.

Thanks to Vining and Zoll's efforts, Written By Women has proven itself as somewhere students can read, discuss, and connect over literature at its finest: by women, for women, and with women.

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. During the fall semester of 2022, Vining and Zoll had a conversation with a fellow student, who suggested that romance books are not worth reading and that the genre is less credible than others.

Faithful to the truth

WWW.BARDMAKESNOISE.COM WWW.BARDMAKESNOISE.COM WWW.BA KEEPING RECORDS (AND TAPES AND CDS) playing "asparagus.") There possible to keep tabs on all are solo folkies and eightstudent musicians, even it

College.'

CALVIN PINEDA

On the second floor of the Stevenson Library, past the photography books and histories of American cults, sits a wide-windowed room full of old magnetic tapes. This is the office of Bard's **Digital Archives and Special** Collections, with its alphabet soup of archaic physical media: VHS tapes, USB drives, DVC minis, CDs and floppy discs. There is a whole cart brimming with reel-to-reel tapes, containing poetry readings hosted at Bard between 1955-1988. It's an impressive sight, these dozens of thin boxes lined up. Opening them, one is struck by the fragility of these artifacts: the magnetic tape unspools quickly and easily, barely thicker than a butterfly's wing.

Along the west wall of the office sits another row of boxes. These boxes also contain tapes - compact cassettes and VHS - plus a thick stack of CDs and even a few 45 RPM records These boxes are labeled BARD MAKES NOISE (BMN), and a cursory glance through their contents yields intriguing names like Saint Booty, Suede Wicked, C.A.I.N. (Christ Aborted In Nativity), and Rambo Cobb and The Sheetrockers.

The Bard Makes Noise website declares itself "inspired by the creativity of Bard College's bands and musicians past and present.³ The most prominent tab is labeled Bands, Musicians, & More: it takes you to a small timeline, with photos of bands, musicians, and, uh. more. These photos. bearing titles familiar from the boxes in the office, yield in turn to sub-pages with short biographical entries dating back to the 1950s.

The earliest entry is about the Bard Jazz Festival, a nowdefunct performance series that ran for at least three years (according to a 1959 Observer article), apparently vanishing in the early 1960s The Bard Makes Noise entry quotes Bard alumnus and French-Surrealist translato Guy Ducornet gushing over the Festival's players, which included the composer Ran Blake, pianist Edward "Dizzy Saldanha (credited Sal" with popularizing jazz in Bollywood), and, according to Ducornet, the debut performance from avant-African-American garde



From Bard Makes Noise: Margot Day and Marc Dale performing as Slow Walk 13, a goth-industrial band that allegedly "thrive[d] on alienating their audience... Awful, everyone hated them.'

The further I scroll down

'60s or '70s, the usual Bard

venerated forbearers. Steely

Dan and The Beastie Boys,

choreographer and soundtaken from the same yearbook poet Jeanne Lee (who studied as the write-up. child psychology at Bard.) performance Ducornet's on the page, the more of 'Black Is The Color' is chaotic the entries grow. embedded in the page as Though there aren't many an MP3 file, as is Lee and bands profiled from the Blake's performance of 'Evil Blues,' roughly recorded on suspects are visible. Most magnetic tape, and transferred notable are our exhaustively to CD sometime in the late

The second entry on the website is also jazz-related: a 1959 yearbook profile of a group called Skip Strong's Steamboat Six, written by WXBC radio dramatist Whitney Bolton:

"This year, under the svelte title of "Skip Strong's Steamboat Six", Bard's energetic foot-stompers brought the happy message of Dixieland Jazz into yet more young hearts. The nights of 1950-1951 found the boys playing at more Bard dances and informal 'sessions' than in the previous year, when outside dates had occupied

much time and music.' Bolton also notes that the Steamboat Six played bespoke sets at local sock hops. No recordings of the band exist, but a handful of photos show a beaming group of young musicians, holding up their various instruments. The photos are grainy, presumably

acknowledged by every musically inclined student in the same tone of voice one might reference a strange uncle who became governor. In the section on the '80s. the page explodes with color. Over a dozen bands are profiled. Photographs of students abound, illuminated in hazy blue light, posing plaintively with their peers, or zealously stomping on microphones. The sources of these photos and profiles are scattershot: emails from the late 2000s, the occasional link to an Observer article. and sometimes there is no source indicated at all. Bard Makes Noise is the

passion project of Jeremy Hall. longtime Bard librarian and physical media enthusiast. Its origins lie in Jeremy's time as a Bard student in the early '90s. "I was part of the music program here," Jeremy told me when I sat down to interview him in his Stevenson Library office. "I did a lot of stuff for electronic music and things like that... But also at that time, there [were] a lot of bands, and a lot of things happening.'

Jeremy recalls bands like Boba Fett, whose Nick-Cave/ Birthday-Party-inspired experimental rock amassed a modest cult following after their formation in '93. Boba Fett, which went on to perform after Bard under the name Challenge Of The Future, released a limitededition cassette tape recorded in Bard Hall in '94: The Silver Tape, spray-painted the eponymous color, was supported by a series of shows up and down the New England coast. According to the BMN website, (citing a now-vanished Challenge Of The Future MySpace page) the band recorded another two albums' worth of punkinspired material, though only two songs ever saw release beyond The Silver Tape, on a 7" single distributed by the Tivoli-based label Dieyetribe Records, founded by noted Bard DJ and cartoonist, John Christopher Morton.

In Jeremy's estimation, the project is a natural extension of the work being done by the Bard Archives, collecting extracurricular musical artifacts including tapes, CDs, photographs, show posters, and recordings of Bard bands and musicians, and attempting to make them publicly accessible. The launching of the website around 2005 established Bard Makes Noise as both a digital and physical archive. The website entry for Boba Fett/Challenge Of The Future, for example, has a half-dozen photos of the band, plus a handful of their posters, and, most preciously, digitized recordings from The Silver Tape, which might otherwise have completely vanished.

Jeremy bought many of these tapes and singles at shows he attended as an undergrad. We talked about our mutual passion for physical releases by our contemporaries, which can crop up and then vanish within the span of a single night. Boba Fett/Challenge Of The Future remained active for nearly a decade after leaving Bard, but most

of the projects chronicled by BMN are grounded in their distinct moments on campus. This is well-exemplified by an artifact in one of the BMN boxes: a stack of compilation CDs entitled Songs From The Old Gvm

Songs From The Old Gvm [Volume 1] was recorded intermittently in the Campus Center's MPR, and (as the title suggests) in The Old Gym. which according to Jeremy, had a semi-professional recording setup in the '90s. The CD contains 21 songs, each by a different artist: they range in genre from quiet acoustic ballads to jarring electronica, pivoting wildly in tone from track to track. I listened to it while driving to a Hudson antique mall, the cool February air tinted pink by the early setting of the sun. The pounding of the drum machine in Nathan Corbin's electro-smack experiment 'No Proper Time Of Day gives way to the soft acoustic/ steel pedal introduction to '86' by the New States, in which the narrator mourns a lover whose dying mother drew them away.

proliferates, from the Paul-Baribeau-esque country vocals of Wobegone's 'Other Things,' to the sinister public-service-accordionevangelism in American Head's 'Planet of Cramos Egg Hunt,' to Mangerine's jazz-funk instrumental 'Migration By Moonlight.' (On which Jacob Gordon ['03] is cryptically credited as

The dearth of styles only



Cover insert for the 2000 compilation album 'Songs From The Old Gym.' ("Written and Recorded Despite Bard College,

ORPHAN FI

"Films without mommies or daddies"

SEBASTIAN KAPLAN

Film scholars, distributors, filmmakers, archivists, and restorationists met at the Museum of the Moving Image last week to discuss and watch neglected, maligned, unseen, and unavailable films, widely referred to as "orphan" films. The event-which focused on "films without mommies or daddies"-was organized in part by NYU's graduate program in film and media and led by Dan Streible, Master of Ceremonies and film scholar.

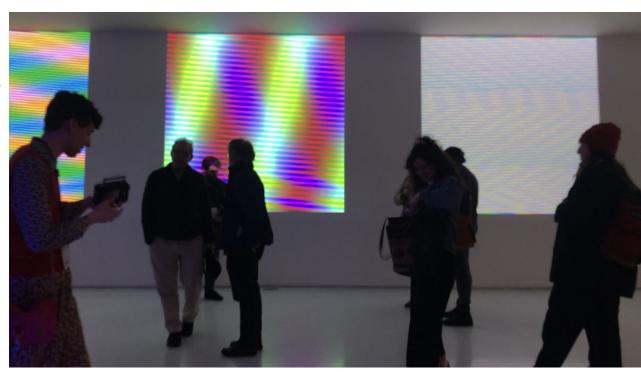
Each day, the audience assembled at 10 am and stayed well past 10pm to bear witness to a line-up including narrative shorts, documentary studies, political-action films banned by McCarthy, elliptical montage assemblies, documentary video-clips, scraps from the cutting room of the Gaumont Film Company, and eccentric home-made advertisements for a bubble bath. The event was punctuated by rallying cries from Dana Polan, the Scorsese Chair of Film and Video, Adina Brădeanu, a Romanian Film Scholar, and Rosemary Feurer, an

American Labor Historian encouraging us all to delve

into film archives. Most inspiring was the presence of Louise Fleming and Veronica Freeman who, in 1976, organized The Sojourner Truth Festival of the Arts, the first Black Women's Film Festival, alongside revolutionary artist and activist Faith Ringgold. Their works included Just Briefly (a narrative romance shot in New York with surreal editing) directed by Fleming as well as Valerie: A Woman An Artist, A Philosophy of Life (a documentary about Harlem based sculptor, Valerie Maynard). Freeman screened the film in New York for the first time since the 70's, and Fleming remarked on how amazing it was that the Museum for the Moving Image theater made the 16mm restoration of her film come out so clearly

on such a large screen. The films are, for the first time since the 1970's, looking for distribution. **Other Highlights:**

Us, Aged Five is a 1955 parodic film directed by Mirel



Iliesiu about a group of talented Romanian filmmakers employed in the occupied Bucharest film studio, creating films in defiance of the Stalinist Censors (Bucharest Film Studio).

Leftist Carl Marzani's 1953 Cold-War era journalistic documentary, The Sentner Story, about William Sentner. a Unionist arrested under the Smith Act—a federal law used to prosecute leftist activists throughout the Cold

Installation at Museum of the Moving Image by Sebastain Kaplan

Carthy. Ironically, Marzani was arrested and sent to prison in Atlanta for making this film, spending "three years in hell." He was sent into solitary confinement after being caught by a guard trying to

Two Communist Party USA films which were recently shown in the UK by Cinema Conservancy: What's Happening in Harlem? (1949), shot by Manfred Kirchheimer, and The People's Holiday (United May Day Committee, 1947). Both C.P.U.S.A. films gave the audience a raw look at New York's past. What's Happening in Harlem showed scenes of daily life: chessplaying interrupted by white police officers, the economics of over-priced fish, and families being forced to move into tenements. The narrator of

the film announces, "bankers

want Jim Crow in Harlem.

that shaped a community form a candid picture of one of Manhattan's least-filmed neighborhoods. The end of the film focuses on promoting the re-election of Harlem City Councilman. Ben Davis.

Red-lining, neglect, and the daily lives and personalities

screening at Time and Space Limited (TSL) in Hudson, rebooting the program after years of inactivity. Joanie4Jackie was a film distribution system initially created by filmmaker Miranda July under the alias Big Miss Moviola. The project aimed to share films created by young female filmmakers by sending their works out to other

J4J participants in a chain-

War—gave us a glimpse into labor activism under Mc-

write his memoirs.

The Bard Observer

Faithful to the truth

musician ensembles: noise rockers and foley artists; and above all, there's a passionate playfulness, a subversive determination underscored by the disc's subtitle: "written and recorded despite Bard

Songs From The Old Gvm is not represented on the Bard Makes Noise website. When asked why, Jeremy leans back in his chair and sighs, "I still want to get some of these things digitized. They're just not on the website because we need permission." BMN is tended by members of the Archives, including Helene Tieger, the College Archivist, who assisted in the original construction of and gathering for the website; Palash Bosgang, Digital Projects Coordinator for Archives

& Special Collections;; and Andrew Fillhart, the library's web developer. Yet, it remains a passion project, without a budget or hours explicitly dedicated to its maintenance. One of the challenges facing BMN's digital component is the difficulty of securing sufficient permissions to unload content Jeremy is hesitant to put anything on the internet that a former Bard

student may now be lessthan-enthused about. "[We] try to get as much permission as possible, at least from one band member, or more preferably more," he tells me. However, as time goes on, it grows more difficult to track down the names and faces behind the ephemeral bands of Bard past. Jeremy chuckles as he tells me about his early attempts to contact the musicians he remembered from his student days; tripping through old MySpace and

FaceBook accounts, digging up emails and sorting through show posters and Observer articles saved from undergrad. It can be difficult enough to locate a single member of a band-and if any one of those members doesn't want the music uploaded, Jeremy finds All this raises the question:

himself in a bind.

Jeremy

collects

what is the true state of the Bard Makes Noise archive in the 2020s? BMN is an almost entirely one-man operation: physical media and band memoirs, pursues permissions, uploads profiles and media to the website, and maintains the website- and its Contact page, which contains a three-question Google form soliciting submissions for the archive. This form is the only active means of submission, currently, though Jeremy says



Members of the band Mrs. Whitehead performing possibly in Sottery Hall, circa 1981. The band took its name from a nastygram one of its members received from an Albany librarian

that the website used to be more dynamic: "At one point, we had [...] a place to put comments and stuff like that. So if [readers were] like, 'Oh, I remember this band,' that's the way we got a lot more stuff together. [But] it just ended up breaking the website at some point, so we kind of just took it down. But there was some cool information we got from that." But he remains eager for the archive's expansion "We always encourage people to like, reach out [with] more photos, ads, more stuff or other bands and things like that '

As a full-time library

employee, Jeremy admits he has limited time for the project. Furthermore, student submissions have all but vanished. This is likely due to a couple of factors: first, a lack of awareness of the archive among the student body. There isn't any PR for BMN, and the work limitations of its founder and proprietor seem to prohibit this: it is out of Jeremy's job description (or any archive employee's) to be attending Root Cellar or SMOG shows, documenting them and soliciting recordings or tapes Thus, the bands represented on the BMN website are mostly from the '80s and '90s, within Jeremy's time as a student (and just before.) There are currently four bands listed from the 00's, including a grainy YouTube video of a Gorillaz cover set by the band Blood Pony in 2009, marking

Noise: an apparent lack of interest in extracurricular student-art record-keeping. This is not exclusive to student musicians: most of the arts charter clubs, including The Old Gym and BUMP ('Bard Underground Music Prevails!' which operates Root Cellar and SMOG) are in a state of archival emptiness. Lucinda Sutfin, ('26) a current Old Gym clubhead, states that the Old Gvm has no internal system of record-keeping: "Aside from [...] the occasional Google Doc or email, there are no physical records of the individual people who have been in the space, nor of any of their shows. Procedures and understandings are passed down by word of mouth[.]" The Old Gym, despite its storied history, has been intermittently shut down by Bard administration; its existence as a venue is stronger, now, Sutfin worries about the long-term implications of this lack: 'Given another twenty years with no change, I suspect that there may be no one left on campus who really

the archive's final entry to

This, in turn, is a

consequence of the second

factor inhibiting Bard Makes

even necessary at all " Jeremy was able to direct me to a publication entitled "A Student History of The Old Gym," which not only

remembers why the Old Gym

was formed, [...] or if it is

from Miranda July followed, advocating for young filmmakers to submit their films to the J4J chain letter in an eccentric and guirky style. The film set the tone of what was to come: distinct voices that presented unique ideas with an independent and

simple, yet powerful style. The film that followed, titled The Slow Escape (1998) by Sativa Peterson, combines true crime with a sharp feminist lens to create a uniquely personal vision with unshakable clarity.

Next was Transeltown (1992) by Myra Paci, which follows a young person as she wanderd through NYC, ultimately stumbling upon the unconscious body of a mysterious woman, created in a style reminiscent of the likes of David Lynch, Kenneth

Planet (2002) by Wendy M. Thompson (Taiwo), the relationship with her documentary filmmaking.

Last was The First Day of the Beginning of the End of the World (1998) by Jenny Stark, which follows a high-school girl running away from home, directed in a deliberately cold style mirroring the type of atmosphere seen in

chronicles its transformation from an athletic center to an arts hub, but also names over a dozen bands unchronicled on Bard Makes Noise, with names like 101 Proof, Orgiastic Bubble Plastic, and Vic Vegas and His Undertakers. But even this publication, compiled by student historian Matt Dineen ('03), caps out in 2003; before the Old Gym's decadelong shutdown, and reemergence as a theater-anddance-oriented venue in the 2010s. Dineen's publication fortunately chronicles the origins of The Root Cellar, back when it was located underneath the Old Gym, in what is now the Bard Bike Coop. But since its relocation, The Root Cellar too has lost most of its archival presence. When asked for comment, a current Root Cellar clubhead, Veritie Howard ('25) spoke to the strange nature of attempting to keep records in a DIY space like The Root Cellar, and the paradox of the Zine room in the Stevenson Library "Part of the trouble of trying

to keep an archive for a place like Root Cellar." writes Howard, "is that it has evolved so much over its lifetime, and any documentation of its existences (as a venue a coffeehouse, a co-op[,]) are now trashed, were taken with students when they graduated. or have been plastered across the walls. [...] As someone invested in ephemera, there is part of me that aches [over

Jim Jarmusch's films. The film ends on a positive note. gesturing toward a celebration of womanhood, family, and individuality

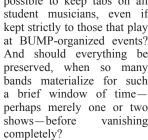
Each of these films contains a unique style, theme, and message that showcases directors' fine-tuned the sensibilities. These films, overlooked seemingly for their independent approach to filmmaking, feel entirely masterful and

this.] but on the other hand. it falls in line with the ethos of [...] collective usage[.] To sequester its living history away into an air conditioned. brightly lit archive is to bar it access to itself. [The Stevenson Zine Library is] a treasure trove of studentmade punk, feminist, queer, environmentalist, antiestablishment texts, but does anyone read them?"

WXBC, the student radio station, faced a similar internal historical absence, until the completion of Tammar Faggen's ('23) Senior Project WXBC: A Cycle of Collapse and Rejuvenation.' In it, Faggen notes how requests for archival material on the station "forced [them] to recognize how little archival and historiographical material about WXBC was available [In] 2022, the year in which WXBC was turning seventyfive, and there wasn't any comprehensive history of the station[.]" Thankfully, Faggen's SPROJ is a welcome remedy to this particular lack however, in this respect, the Bard Makes Noise archive serves as a curious microcosm of the general problem facing student-led arts organizations on-campus: how are we to preserve work that is by its very nature ephemeral?

On some level, the project of keeping records of student bands and musicians feels overwhelmingly daunting: how is this information to be collected? Organized? Disseminated? Is it even

mature. The Joanie4Jackie archive screening prompted enthusiastic discussion amongst the viewers after the event. Zola is continuing chain-letter format, the offering the chance for female filmmakers from Bard College-and around the world-to submit their projects to share with other Joanie4Jackie participants.



While the task is daunting one is inevitably drawn back to the genesis of Bard Makes one individual's Noise: passion for the music produced by his community In our interview. Jeremv's enthusiasm for the bands he described was infectious. His breathless excavation of the boxes he has been through dozens of times awakened a fervent curiosity in this author: what Bard bands are making interesting work right now? And how might we maintain the energy of previous generations of Bard artists - not as some abstract exercise in bureaucratic file-filling, but as a living, breathing creature with a thousand musical heads?

Jeremy Hall is still seeking submissions to Bard Makes Noise: " I would love to get stuff from students, you know? Current students or students that recently graduated, that would be awesome. [...] When we relaunched the website one of the goals was to be adding more stuff." But by his own admission, he only has so much time to dedicate to BMN, passionate though he may be about it. Thus arises the question: what is the future of Bard Makes Noise? Is it a project that should be passed into student hands? And if so, how is it to be kept from further stagnation?

Over-organization does not seem to be the solution. Indeed part of the charm of the BMN website is its crowdsourced chaotic-ness: it simply craves more attention, and more entries. If our musical history is to be preserved, it will necessitate individual passion, but also a greater campus-wide awareness of the project, broader access and accessibility to its contents, and a willingness to embrace the scattershot nature of such an undertaking, while championing its resilience and simple wonder. The archive is in our hands; indeed, we are the archive.







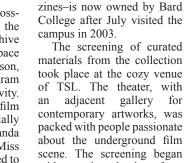
Photos courtesy of Zola Ross-Gra



JOANIE 4 JACKIE Big Miss Moviola Returns to Campus

Eli Vanatta

On April 12th, Zola Ross-Gray '24 hosted the Joanie4Jackie film archive



College after July visited the The screening of curated materials from the collection took place at the cozy venue of TSL. The theater, with an adjacent gallery for contemporary artworks, was packed with people passionate about the underground film

Zola and Professor Jackie

Goss to introduce the program

of radical feminist films

A short promotional video

letter style and the archive-a

collection of tapes, letters, and

scene. The screening began with an introduction from

Anger, and Dante.

Second to last was the film Stories of the Blackasian whose touching portrait of family shows a mature style of precision and clarity in



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 Idiomic 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-eved Godess 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 tooo 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

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 Grannies 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

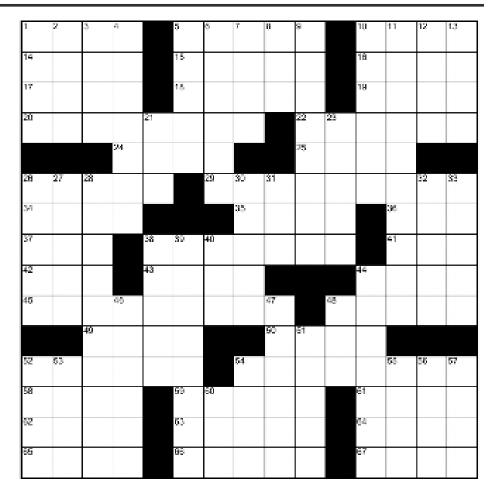
12 Enamored (of) 13 Twilight ___, book series

by Stephenie Meyer

23 Super yummy

dumplings

21 Boyband with a military



Miss Lonelyhearts

Sanders

works

closers

7 Fidel's successor

10 "Oh, shoot!"

named after this

8 Where Lorelei Gilmore

9 Relief pitchers prior to

11 A Village near Bard is

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 vou 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,

60 To kill it or slay, in slang

Crossword by Josephine Rogers

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 bovfriend, but, in my humble opinion, there is something just a tad worse: a vague and boring situationship 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*.

TIVOLI SEEKING SUBLETTERS!



WIIZARD TOWER \$9000/m0 8 Spring St. NY 12583 (to be Paid in girl coins) Ibd | Obal 2.708 Sqff



\$128/MO 32 REMODERAL DR. NY 12503 O bd | Obal 66 Sql+ HFREE SCE CREAM!!

addresses not real

Masthead

Co-Managing Editors Stella Scanlon, Sage Rudolf

Senior Editors Benicio Taggart, Eleanor Polak, Tom Chitwod, Claire Kosky

> Art Director Mica Rajakumar

Editorial Staff

Tess von Brachel, Elisa Littin Egaña, Sophie Foley, Francis Karogodins, Martha Pasatiempo, Jasper von Studnitz, Mahlia Slaiby

> Faculty Advisor Wyatt Mason

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 professorial 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.

Comic by Jasper von Studnitz

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 rejected 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,

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

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.