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Slow Riot for New Zero Canada

35 Bard students join thousands of protestors in Quebec City to protest free trade and smash capitalism.

ROB PONCE and RAFI ROM

Last weekend, the delegates to the third Summit of the Americas were met by thousands of demonstrators opposing Free Trade. The Bard Student Action Collective (SAC) helped provide housing, transportation, and demonstration training for over 35 Bard Students who took part in the massive protest held in Quebec City, around the perimeter of the four kilometer fence the Canadian Government built to keep demonstrators away from the meetings. With the exception of Fidel Castro, all 34 other leaders in the Western Hemisphere were present at this weekend's meetings, including President Bush.

Protest Background

The demonstrators' primary

concern was with the FTAA promoters' disregard for labor rights and environmental protection. For them, free trade agreements put commerce above all else, and they fear the new Bush administration's policy making on this issue. Although President Clinton signed NAFTA in 1994, which implemented free trade between the United States, Canada, and Mexico, opposition within the Democratic Party derailed Clinton from imposing free trade on the entire Western Hemisphere. President Bush, on the other hand, has had far more political leverage to sign such an agreement. The support for free trade within the Republican Party is so strong that many of Bush's constituents have pressured the President not to allow any clause protecting labor or environmental rights to be inserted into an agree-



ment because such a stipulation may have a negative impact on commerce.

Although the President did acknowledge that "a strong moral commitment to protecting our environment and improving labor standards," was necessary, he never

specifically addressed the protestors' demands for minimum wages and environmental protection. This move was interpreted by many as just another example of the Bush administration's convoluted use of inclusive rhetoric to promote exclusive policy.

Dan Seligman, a representative of the Sierra Club said, "We want to hold companies operating outside their own country to the same rules they have at home." Companies based within the United States have to pay workers at least minimum
see Full Spread on page 6-7...

Gregory Chaitin: Philosophizing Math

Mathman: flipping the science, representing the math, dropping the wisdom...on YOU

KATE MULLEN

Gregory Chaitin is at the IBM Watson Research Center in New York. In the mid 1960s, when he was a teenager, he created algorithmic information theory (AIT), which combines, among other elements, Shannon's information theory and Turing's theory of computability. In the three decades since then he has been the principal architect of the theory. Among his contributions are the definition of a random sequence via algorithmic incompressibility, and his information-theoretic approach to Gödel's incompleteness theorem. He is the author of six books: *Algorithmic Information Theory* published by Cambridge University Press; *Information, Randomness & Incompleteness and Information-Theoretic Incompleteness*, both published by World Scientific; and *The Limits of Mathematics, The Unknowable and Exploring Randomness*, all published by Springer-Verlag.

Chaitin came to Bard on March 27 and gave a talk entitled *On the Limits of Mathematics*. He was interviewed before the talk; excerpts follow.

You've been making some provocative statements regard-

ing artificial intelligence, such as that the computer program *Mathematica* could be considered a sort of AI. Some people would define a true AI as having an inner life, as feeling what it is to be itself. Under this definition, is *Mathematica* an AI?

If that is the definition, then *Mathematica* is not an AI because it knows mathematics, but it does not have a human personality at all. If it did it would be a lot more interesting, and more scary

So is there a fundamental difference between something conscious in the human sense and something like *Mathematica*? Once a program like *Mathematica* gets smart enough, will it be as conscious as a human?

Well, I don't know. I think consciousness is a big mystery, and it doesn't fit into our current science very well. A few years ago you couldn't talk about it, it was an unmentionable subject. If you mentioned consciousness, it meant that you weren't a scientist, your career was wrecked. Now people are talking about consciousness again, which I think is good.

You made another provocative comment recently. You said
see Chaitin on page 12...

You Are What You Eat

In Innovative, Academic/Activist Tutorial, Bard Students Examine Migrant Labor Issues

MICHAEL HAGGERTY

Admit it. The produce section of Stop 'n Shop is an amazing place to visit. Cruising with your cart through the aisles of glistening apples, crisp lettuce, and imported coconuts is as scenic as a drive through the Catskills. And it always warms the heart to buy the food marked "locally produced." But as mystic as the place seems, all of it didn't just descend out of nowhere.

This semester, the Migrant Labor Project, a student group within the Human Rights Project, has been working toward educating the community about where all that produce comes from. So far they've hosted a number of speakers and films-you've probably seen the signs or been to the events-addressing migrant workers and labor conditions on farms.

Currently the Migrant Labor Project is organizing for Farmworker Advocacy Day on May 1, a march on the capitol in Albany for farmworkers' rights. Depending on who you ask, New York's farms employ between 10,000 and 45,000 workers, mostly

legally documented immigrants from Mexico, Puerto Rico, and Jamaica. It's a wide margin to go by, but the number is hard to pin down because farmworkers are such a mobile population. While more and more migrant farmworkers are now choosing to settle in New York year-round, most follow the harvest routes beginning in Florida, running through the mid-Atlantic states, and ending in New York and the rest of New England.

In Bard's area, where harvests come as late as November, farmworkers are concentrated in the apple and dairy industries. New York's other staples include onions, cabbage, and sweet corn. The dairy industry is the nation's second largest. "There's a huge community of people who support our existence here and a part of that are the farmworkers who grow our food," said Emma Kreyche, a junior who works with the Migrant Labor Project. "No one can say they're not a part of that community and not involved in farmworker issues."

Despite their immense role in New York's largest industry, farmworkers enjoy few of the privileges

granted other laborers. The average farmworker earns about \$7,500 annually and rarely receives health benefits or disability compensation. The work-day often extends longer than twelve hours and farm owners are not required by law to pay their workers overtime. The New York State constitution excludes agricultural laborers from collective bargaining rights, which mounts a huge obstacle against securing higher wages.

Farmworkers also suffer from a number of occupational health risks. Pesticides poison thousands each year. Infant mortality among farmworkers is considerably higher than in the rest of the population. And even though law stipulates that drinking water and toilet facilities should be located in all fields where people are working, many growers don't provide them.

Sound like a tough job? Farmworker advocates have their work cut out for them too. With offices in New Paltz and Rochester, the three attorneys at Farmworker Legal Services (FLS) serve the entire state. Triccia Kacelec, who
see Migrant Workers on page 2...



Bard's Migrant Labor Project

...Migrant Workers from page 1. spoke at Bard in late March with her colleague Dan Werner, said the hardest part of her job is staying in contact with her clients. FLS engages in a lot of outreach, informing workers of their legal rights. FLS represents farmworkers in cases ranging from housing issues to problems with growers who fail to pay minimum wage, to sexual harassment. Retaliatory firings are another common problem that arises when, for example, workers complain about low wages or working conditions. "Fear of retaliation is a huge problem," said Kacelec. "Sometimes I'm amazed at how brave people are."

The possibility of retaliation for complaints also hinders efforts at organizing workers. "If tomorrow you can be deported, that's a real

impediment to getting organized or taking a risk," said Adanjesus Quavez, an organizer for the non-profit group Centro Independiente de Trabajadores Agrícolas (CITA) who also spoke at Bard in March. CITA is a non-profit organization that assists farmworkers to organize labor unions. Though farmworkers who organize may face the consequence of losing their jobs, CITA has led several successful campaigns for better pay and better working conditions.

The representatives from FLS and CITA were invited to speak at Bard as part of an ongoing lecture series sponsored by the Migrant Labor Project. Other speakers this semester have included the executive director of a Washington, D.C.-based farmworker advocacy group and a professor of geography from

Dartmouth College who specializes in migrant labor. Both FLS and CITA are currently participating in a state-wide campaign for farmworkers' rights demanding an increase in farmworker wages, collective bargaining rights, a day of rest-farmworkers now work seven days a week-and a safe working environment.

Another important issue is reforming the federal "guestworker" program. About 3,000 of New York's seasonal farmworkers are employed through the federal guestworker or H2A program. Under the program, farmers who employ ten or more people can hire workers from abroad if they certify with the U.S. Department of Labor that there is no available labor near their farms. Guestworkers are given non-immigrant visas to work for the season's duration. Most of New York's guestworkers are from Mexico and Jamaica.

Farmworker advocates say, however, that the H2A program is riddled with problems. According to Werner, the program is poorly regulated and applications for guestworkers are generally approved with little scrutiny. This allows farmers to get around equal employment opportunity laws. "It's a way for growers to hire able-bodied young men and skirt discrimination laws that would require them to hire anybody else," Werner said. The agribusiness lobby in Albany



and Washington, D.C. is strong, and farmworker advocacy groups like FLS lack resources. Representatives from both FLS and CITA said they were excited about the possibility for Bard students to augment their staffs during the summer through internships in

organizing workers or campaigning for legislation changes. "We realize that laws have to change, but change also has to happen in the fields," Quavez said. "Sometimes that [change] is more lasting than what legislators do."

Word of Mouth, Plus Foot

Foot and Mouth Disease sweeps Europe; thousands of cattle slaughtered.

BRIAN YANITY

Foot and Mouth Disease still ravaging Britain; U.S. braces just in case.

As of last week, 1,152,000 farm animals in Britain have been killed and 570,000 more are awaiting slaughter in an attempt to halt the spread of foot-and-mouth disease. This is all in response to 1,385 cases of the disease reported since the outbreak started in northern England in early February. Foot-and-mouth disease (not to be confused with the much rarer mad cow disease, or BSE) is a highly contagious virus that affects hoofed animals such as pigs, cattle, sheep, deer, and goats.

Infected animals' hooves and mouths develop severe blisters, causing lameness, increased salivation and loss of appetite. As a result, they rapidly lose weight and produce less milk. The virus is fatal to only a small percentage of affected animals, and poses no danger to human health. Humans can, however, easily transmit virus-carrying dust particles on vehicles, shoes, and clothes.

By the end of February, cases of foot-and-mouth had been reported in locations throughout England, as well as Scotland, Wales and Northern Ireland. By mid-March, the disease had spread to three other countries. The Netherlands has reported 25 cases as of last week and is in the process of slaughtering more than 100,000 animals. Three cases have been

confirmed in Ireland, along with two in France. Other European nations have slaughtered scores of farm animals recently imported from the UK as a precautionary measure and have banned imports of British meat and dairy products.

Foot-and-mouth disease is common in many parts of the developing world but was until recently thought to have been eradicated in Europe. Britain's last foot-and-mouth epidemic was in 1967. It took six months to control the outbreak, during which 2,364 cases were confirmed and 442,000 animals were slaughtered. Though there are not as many infected animals, the present outbreak is far more geographically widespread, as the 1967 epidemic was confined to only parts of central and northern England and the eastern edge of Wales.

So far, the official policy of containment has been to kill and incinerate all farm animals (healthy and infected alike) within a several-kilometer radius of any reported case. A vaccine for the virus does exist, but European governments and farmers' associations have been reluctant to use them mainly for commercial reasons. Vaccinated animals, though free of symptoms, can still pass the virus along to other animals. In addition, blood tests cannot distinguish between vaccinated animals and those who have contracted the disease. As a result, British farmers would be unable to export livestock to key markets in Europe and North

America. It was only this week that the British government proposed the vaccination of thousands of cattle as an adjunct to the mass slaughter-and-burn policy.

Not surprisingly, the British government has come under fire from animal-rights and organic agriculture groups for favoring slaughter over vaccination. They argue that foot-and-mouth is mainly considered a threat because it lessens the animals' "economic productivity" and that few animals actually die from the disease itself. Not to mention, the vast majority of animals slaughtered are not infected at all. Foot-and-mouth vaccines are widely used throughout the world, though mostly in areas where there is little market pressure for the export of livestock.

The U.S. government has started to take seriously the threat of foot-and-mouth disease spreading to this continent, and this week the Department of Agriculture asked the Federal Emergency Management Agency to develop a plan to prevent and combat an epidemic. Disinfectant and inspection measures have started at major airports, and UK livestock imports have been banned. Clifford Oliver, director of the Agriculture Department's office of crisis planning, told The New York Times on April 16th that if an outbreak occurred, all levels of government would need to "...combat this one as forcefully as if it threatened human lives."

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Protests, Testimony, and Radical Art:

An Interview with 'Postcolonial' and 'feminist' scholar Gayatri Spivak

KERRY CHANCE
and YATES MCKEE

Gayatri Spivak, best known as a postcolonial critic and translator of Derrida's *Of Grammatology*, presented a lecture entitled "Human Rights and Human Wrongs" in the Olin Auditorium on Thursday, April 12. The talk addressed the role of human rights in education, and the imperative for people of the "South" to locate their positions as 'subject'.

From "Can the Sub-Altern Speak?" to *A Critique of Post-Colonial Reason*, Spivak's work has employed deconstructive interpretations to investigate imperialism and the struggle for decolonization, while interrogating the premises of Marxism, feminism, and Derridean deconstruction that underwrite her work. Self-described as a "para-disciplinary, ethical philosopher," Spivak has published literary criticism in *Myself Must I Remake*, to deconstructionist theory in the *Introduction to Of Grammatology*, as well as cultural analysis in *Marxism and the Interpretation of Culture*. She is currently an Avalon Foundation Professor at Columbia University.

Spivak spoke to the Bard Free Press after her lecture, discussing the Quebec protests, teaching, radical art, and postcolonialism.

Yates McKee: Could you offer your assessment of the anti-corporate globalization "movement" (if one can call it that) which has emerged into international visibility since the demonstrations in Seattle in 1999, and specifically the role that universities and students have played in it. This is a particularly urgent topic right now at Bard, as around 40 students will travel to Quebec City next week to demonstrate against the FTAA.

Gayatri Spivak: Well I'm for these demonstrations. I think it is extremely important that this kind of opposition be made visible by young people in the metropolis. But you will agree that they cannot stand alone. What developed in the aftermath of Seattle is a kind of labor union. I was in Seattle right after the event and I went to some of these meetings. Then I was also in certain meetings in New York where South African workers and people from ALFCIO, where people were consolidating after Seattle. I'm not directly involved the post-Seattle, post-Naples situations but I felt since I'm a bit of an activist in these fields that perhaps the aftermaths of these demonstrations

should be a learning of the counter-globalizing movements already in place in the countries of the South and not imposing agendas from debt relief, for example. After the protests, South African workers were asking for signatures on debt relief. In what way debt relief by itself is an issue? When I asked this question by those doing this after the demonstrations, the kinds of answers that I got were not very satisfactory.

I would say there needs to be more of what we called 'teach-ins' in the sixties, and awareness of what the issues that try to make globalization into strategy-driven rather than crisis driven. I feel that not enough comes after the actual demonstrations. The demonstrations remain somewhat as self-fulfilling events, after which the efforts that are picked-up are either in terms of organized labor or visible redress, which don't necessarily have real connections with the demonstrations. So what happens is you give fuel to the other side like some of my colleagues.

Then, in Naples for example, a great deal was made of freedom of speech in that the demonstrators should be able to express their opinion against the World Trade Organization. I think that is not a very good way of going about it. I think there you forget that these freedoms must be bound to content. The World Trade Organization should not be opposed in order for Europe to exercise its freedom of speech. It must be bound to content. So I absolutely support these demonstrations. But so that an editor from Foreign Affairs cannot describe the protesters as latte drinking dancers in front of the World Bank. Or that the opposition cannot label them as ignorant. I think we must consolidate ourselves in a post-protest learning experience. We shouldn't try to lead so much after the demonstrations. We should really try to follow instead.

Kerry Chance: In your talk, you

...I have never been very happy with postcolonial work. I have always thought that's how just literary 'studies' should be done...The idea of being deliberately post-colonial troubles me.

emphasized that indigenous peoples, such as those with whom you work in India, need to look forward rather than mourn over history. In an interview with the Free Press a few weeks ago, Homi Bhabha noted that there is an increasing imperative to speak and provide testimony. Could you talk more about how to look forward while incorporating testimony?

GS: What people were Homi Bhabha talking about?

KC: One of the examples he used was South Africa and the Truth and Reconciliation Commission.

GS: The Truth and Reconciliation Commission is a masterful idea. It's almost like throwing the gauntlet at Christianity. The confession taken as a logical solution in the place of legal solutions. So there it's a kind of substitute for legal mode where people are narrating, and it's extremely organized. In 1997, already all of the other side, the victims, had finished speaking, and it's now become a kind of thing so that the business of the state cannot move forward. The people in the new nation now sometimes, especially in private, express some consternation.

But I'm talking about something different. I'm talking about the normality of people not people of crisis. I'm talking about in the daily work of people, intervening in the normality of people so that for the future their mindsets become the subjects of addressing their own wrongs. I'm interested in long term solutions.

KC: In terms of dealing with the everyday normalcy of people, you discussed in your talk that part of your goal of teaching in India, for example, is an "uncoercive rearrangement of desires." Could you talk more about that, and how this could be made possible?

I would say there needs to be more of what we called 'teach-ins' in the sixties, and awareness of what the issues that try to make globalization into strategy-driven rather than crisis driven. I feel that not enough comes after the actual demonstrations.

clothes from this old clothes place, a central place where people donate their clothes, and some of you sometimes can buy your clothes from the village markets. But the



rich have tailors. They actually take the measurements from the person and make the clothes. "I am your tailor" I say to them. So what I say to one teacher may not travel to another. I truly draw teaching lessons from what happens.

YM: While you have admonished "radical art" for being "insufficiently canny not only about globality but about [its] own place and role in globalization," your participation in things like Documenta X, the Johannesburg Biennial, the Whitney independent Studio Program, etc. suggests that you take it seriously in some respect. What are the prospects of articulating artistic production to movements discussed above in a way that might move us beyond the didactic and instrumentalist concepts of "communication" and "consciousness raising" which frequently dominate activist understandings of "art"? Where might an understanding of the of the "literary" or the "poetic" as distinct from, or at least irreducible to, political calculation fit here?

GS: Well each place is different. I'm speaking about children, and the education of children not in adult education. I don't generalize at all. At the end of each day, all the teachers at all the schools come and meet. I said to them once, you get most of your

As for verbal art, rather than visual art, that is of course what I was speaking about in my lecture, that is the exercising of the imagination. Meaning is always a curveball, it never goes straight. That's the place that the imagination

claims.

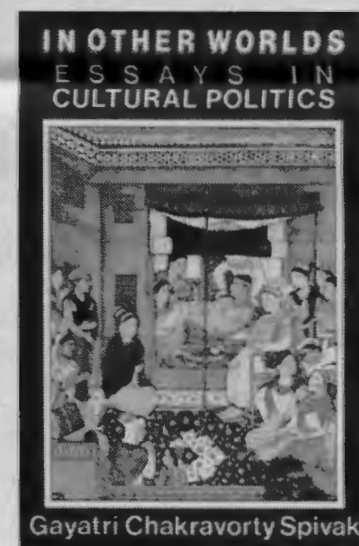
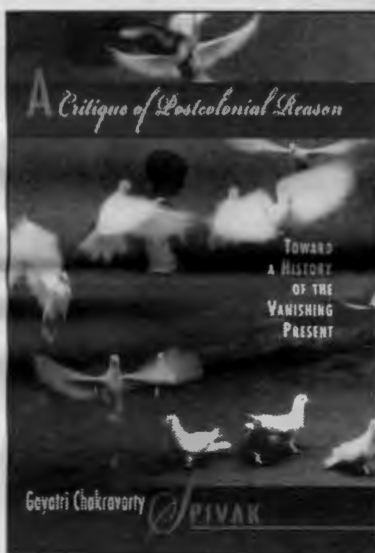
YM: The reason I ask that question is because take Martha Rosler for example, with whom I'm sure you are familiar. In talking about media and culture in relation to this emergent movement, it's mostly understood in terms of information, but the question of the ethical interruption of that process...

GS: Well I don't know how to do that with visual art. Everyone can't do everything. I can be told how to look at a picture of Delacroix and I can read to be surprised. I can be instructed by the unexpected but it is not something I can do on my own.

KC: What do you see as the limitations and possibilities of 'post-colonial' discourses?

GS: I don't know. When I wrote the piece on Jane Eyre, when I gave "Can the Sub-Altern Speak" as a lecture, when I started translating, I had no idea I was doing postcolonial anything. So to an extent, I have never been very happy with postcolonial work. I have always thought that's how just literary 'studies' should be done. I've always thought of myself as a Europeanist who was doing good Europeanist work by looking at the whole big picture. The idea of being deliberately post-colonial troubles me. I sometimes do use that word in my own work but that's more like Derrida using the word deconstruction. In the history of the language

deconstruction has become a word meaning analytically dismantling, etc. So the idea that deconstruction could not be done, Derrida cannot stay on with that idea anymore. He has to claim deconstruction because it's taking on this other meaning. So I too say postcolonial in terms of what I'm doing but I'm always a little uncomfortable. I'm not sure where it's going but I always feel like it's going to hell but I don't want to say because that may be just me. You know, I never teach postcolonial, I just teach Marx, Freud, and Literature in English, French, and German. I think the way I teach teaches thinking in a way that others call postcolonial but I'd rather leave it to others.



Website Corner for the Procrastination Blues

AMBER BUCHHOLZ

Ahh, the end of the academic year is approaching: the days are getting long, the squirrels are getting frisky, and most importantly, the schoolwork is getting tedious. I think I speak for most students when I say we've officially hit that mid-year slump, when summer beckons on the horizon but finals are not yet a reality, and anything sounds like a better alternative than schoolwork. If you, too, have the procrastination blues, here are some interesting websites to distract you:

<http://www.care2.org/> is an excellent site for any nature loving web-surfer. Not only can you find interesting plant- and animal-related resources, but you also have the opportunity to participate in the "Race for the Rainforest" program: one mouse-click a day helps to save endangered forest land, at no cost to you. Care2 tallies the number of clicks received by participants, and advertisers agree to donate money based on the amount of clicks per day. On Care2 you will also find similar donation programs aimed at saving endangered pandas and wild cats.

<http://www.thehungersite.com/> is another great resource for making donations. Depending on the

number of sponsors on any given day, at no cost to you, you can donate 1-3 cups of food with just one mouse-click. This site was so successful at generating income for charity that several spin-off programs have been created, including ones to fight breast cancer, AIDS, and rainforest destruction. All the links are accessible from the hunger site.

Don't believe those wacky environmentalists who tell you the U.S. is sucking up the world's resources? Here is an incredible, or incredibly frightening, piece of evidence, brought to us by our kind friends at NASA: http://antwrp.gsfc.nasa.gov/apod/image/0011/earthlights_dmsp_big.jpg. Here you'll find a satellite picture of the entire globe at night, as seen from outer space. Notice how the United States, Europe and Japan are practically on fire with white electric light, while the rest of the world emits just a modest twinkle of industrialization:

Concerned about President Bush's assault against civil liberties and the environment? You aren't alone! Take a look at <http://www.eyeonbush.org>, an online network of individuals dedicated to keeping track of Bush's misadventures in the White House. On the site, you will find

resources about his budget proposals, nominations, executive orders, legislation and more. You can also join their activist list and get the latest news and events sent directly to you.

Rage against the monopoly! Barnes and Noble wants to cheat you out of your meager savings by making you pay too much for school books, and then buying them back from you for pennies on the dollar. If you're not planning on keeping your books once classes are out, consider selling them online rather than taking them back to our bookstore. There is a wealth of online websites dedicated to the buying and selling of college books, as one quick web-search will reveal. Here is a short list of websites I've personally tried and approved of:

www.half.com
www.bookcourt.com
www.powells.com
allbooks4less.com

Once you've registered for classes, I would suggest remaining in close contact with your professors to find out the booklist as soon as possible, and ordering them offline over the summer. The more time you have to work with, the less you'll pay for postage.

Happy surfing!

Upcoming Economics Conference Promises to Wow

"Can the Financial Structure Avert an Economic Downturn"? Oh yeah.

XIAOYU ZHANG

On the 26th and 27th of April, you might notice unfamiliar figures dressed in suits swarming toward Bard's number one beauty spot, Blithewood Mansion. These formally attired individuals are economists attending the eleventh annual Hyman P. Minsky Conference at the Levy Institute. With economic prospects looking decidedly gloomy, we can expect this year's conference, entitled "Can the Financial Structure Avert an Economic Downturn", to be a real hit.

How bad is the economic outlook? Nobody knows for sure, but the United States could be heading into recession at this very moment. The NASDAQ index, barometer of the so-called New Economy, has fallen 70% from its March 2000 peak and keeps finding new cliffs off which to jump. Consumer confidence is at an eight year low, unemployment is beginning to rise, and economic growth has slowed dramatically.

This annual conference is in honor of Professor Hyman Minsky, who spent the last few years of his extraordinary economics career at the Levy Institute. It is not much of an exaggeration to say that he is one

of the most famous economists of the 20th century. His work concerned an evolving, developed, big-government capitalist economy with complex and long-lived financial arrangements, and produced the famous "financial instability hypothesis". Much research based on his theory has foreseen this current economic downturn, but it also suggests that a recession is not inevitable.

In the upcoming conference, some very bright minds will discuss ways to stop the American economic juggernaut from grinding to a halt. Much discussion will be devoted to monetary policy, since the delicate art of cutting interest rates is widely seen as the classic way to keep a faltering economy from falling into recession. Bruce Greenwald of Columbia University will be presenting a paper on "The Increasing Ineffectiveness of Monetary Policy", however, so we can expect those widespread assumptions to face a challenge. The other speakers include Roger Ferguson, Vice Chairman of the Federal Reserve Board of Governors and therefore Alan Greenspan's right hand man, and Wynne Godley, a legendary British economist currently in residence at the Levy Institute.

Student Government Elections: Cinta Reveals All

Many Positions are up for grabs at this semester's election forum

CINTA CONTI-COOK

Campus-wide elections for chair positions, board representatives, secretary and treasurer are coming up and statements of purpose are due on Wednesday, April 25th to the elections committee chairperson (TBA) either by email, campus mail, or under his or her door. Statements of purpose should outline the qualifications you have for the position you are running for. Only people running for a campus-wide election need to hand in statements of purpose.

The election forum will be held on April 25th at 7:30 p.m. in the Kline Committee Rooms. Committees shall be voted on at the forum. Those who want to run for a committee should only bring themselves and something to say about why they should be voted in. If anyone has questions about student government in general or about the elections specifically, please consult the Student Government Bulletin Board across from the post office or email Cinta Conti-Cook at cc472@bard.edu.

Below the committees up for election and their various duties are outlined with assistance from the Constitution. Everyone who wants to be involved in campus affairs is encouraged to run for a position-it is generally accepted that it is vital to the health of a college that there is a body of students who are orga-

nized and can communicate student concerns to the administration.

The Bard College Student Association (of which every student is a member) is comprised of four executive committees. The chairs of these executive committees (along with the Treasurer and Secretary of the Student Association) make up the Central Committee.

The Secretary does the basic organizing for the Student Association and the Central Committee. Included in the Secretary's duties are the following: taking minutes of all Student Association and Central Committee meetings, publicizing the student forums and agendas 48 hours before they take place, announcing the dates and times of the monthly forum meetings within two weeks of the beginning of each semester, tracking amendments to the Constitution, providing the library with a copy of the Constitution, keeping and archiving all agreements and contracts between the Student Association and other organizations, organizing and chairing any ad-hoc committees and representing the Student Association on the Grievance Committee, so long as it is up and running.

The Treasurer is to do the following: disburse the funds at the disposal of the Student Association, according to the policies established by the Forum and the Planning

Committee; account for the assets, debts, and expenditures of the Student Association; report fully on the financial situation of the Student Association at each Student Forum; and participate as a member of the Planning Committee.

The Educational Policies Committee (EPC) is responsible for gathering evaluation letters and oral testimony from students concerning the re-hiring and tenure decisions of the faculty. Two members of the EPC also serve as representatives to the Committee on Vacancies, which helps with the selection of new faculty members to the college. The EPC represents all four academic divisions of the college with student representatives serving on each sub-committee. Elected members must be moderated into the division for which they serve.

The Planning Committee allocates the monies of the Convocation Fund to all student clubs and organizations at the beginning of each semester. Each club that wishes to receive money from the Convocation Fund must submit eight copies of their budget request before interviewing with the committee. The proposed budgets for all organizations are brought to the Budget Forum, where they are ratified, amended or rejected. The Planning Committee also oversees emergency fund requests throughout the semester. The Treasurer automatically sits on

the Planning Committee.

The Student Life Committee acts as a liaison between the Dean of Students Staff, Security, Buildings and Grounds, Chartwell's Food Service, and various other student services on campus. One member of the Student Life Committee acts as a liaison for off-campus students and their concerns. The Student Judiciary Board (SJB) is the judiciary branch of the Student Association, charged with enforcing, protecting, and preserving the rights of all students. The SJB hears cases regarding all violations of Bard College policies and regulations except those that are academic. The SJB assigns appropriate action, including suspension or expulsion, which is then implemented by the Dean of Students. Cases may be referred to the SJB through the Dean of Students or directly through the student chair. Prior to a hearing, the Dean of Students and the SJB chair are available to assist with issues concerning personal safety or process only.

Board of Trustees Representatives attend every meeting of the Board, usually two a semester, and represent the Student Association in all matters discussed and acted upon by the Board of Trustees that relate to the concerns of the Student Association. Representatives should maintain contact with all committees and

members of the Student Association to adequately ascertain needs to be brought forth to the Board. Representatives are elected for two semesters.

Representatives to the Alumni Association attend all meetings and represent student concerns to the Alumni Association. Representatives should maintain contact with all committees and members of the Student Association to adequately ascertain needs to be brought forth to the Alumni Association. Representatives are elected for two semesters.

The student representative to the Poughkeepsie Institute board deals with the semester-long programs of the Poughkeepsie Institute (the Faculty Representative is TLS Director Paul Marienthal). The Poughkeepsie Institute is a consortium made up of representatives from Bard, Marist, Vassar, SUNY-New Paltz, the Culinary Institute of America, and Dutchess Community College. It is chartered by the City of Poughkeepsie to review current issues and pick a topic for faculty at each of the member schools to teach during the Spring Semester (recent topics have included homelessness and welfare reform). Contact the current representative, Monica Elkington, for more information.

Jewish, Global, American view on Israel/Palestine Conflict

JON REINGOLD

I am writing this article as a response to the recent editorials about the Middle East that have been published in the Bard Free Press. The Arab/Israeli conflict appears to have taken on a disturbing light in terms of how it is perceived and discussed on campus. People are labeling Israel as an evil colonial power and lambasting the country and its government for human rights violations. Obviously, as a Jew, I cannot write an unbiased essay on this topic, but frankly neither can anyone else. So, as an American and a Bard student, I intend to present my case to you from an American perspective, as a well as a globalist one. I will offer an assessment of the situation and predictions for the future.

First of all, Israel will only prolong the conflict by building more settlements. Most of them will have to be removed somehow before any resolution is reached. Second, as long as Palestinian terrorist groups are permitted to operate freely, and continue to profit politically from violence, there can be no end to the conflict in the foreseeable future.

My prediction is that the present conflict and mounting violence between the Israelis and the Palestinians will continue until enough Palestinians believe Arafat can no longer lead effectively. The old order and economic oppression that he represents will ultimately lead to his downfall, aided perhaps by militants who are unwilling to accept any moderation in Arafat's approach to the peace process.

As for the Israelis, I doubt they will elect anyone in the near term who will be as willing to compromise as former Prime Minister Barak, who offered to give the Palestinians a state, remove most Israeli settlements in the West Bank and Gaza strip (except for a few major settlements that he was willing to compensate the Palestinians for with other land), and delay negotiations on Jerusalem and Palestinian refugees for up to three years.

It is also doubtful that a UN military force will ever be sent to help end the violence before any agreement is reached. In December, the Security Council failed to decide upon this issue because there were not enough votes in favor of the resolution. There were no votes against it, but the U.S. threatened to use its veto power had there been a chance it would pass. The U.S. didn't want UN troops sent to Israel unless both sides consented. The Palestinians petitioned for the UN force for protection against Israeli troops. Israel, interestingly, was not opposed to an international presence, as long as it was within the context of a bilateral agreement. However, Israel was understandably worried that the UN mission would serve to protect the Palestinians from their own choice to engage in violence. Other nations on the council were concerned that sending a force would only postpone any agreement and protract the violence.

Basically, I believe the cycle of violence will continue until the Palestinian people force their lead-

ership to accept an offer equivalent to or less than what Arafat rejected six months ago. When the two sides seal an agreement, an outside, multinational force needs to be sent in to oversee its implementation.

Why is this the only course of action that could result in an end to the continuing bloodshed? I am convinced that Arafat ruined any immediate chances for peace and a settlement to the whole conflict when he turned down Barak and Clinton's proposal to give the Palestinians 92% of the land they wanted, and an unheard of gesture: the division of Jerusalem. He thought if they were offering this much, why couldn't he pressure them to give him all that he wanted? Arafat's rejection backfired. All it proved to the Israelis and much of the rest of the world is that no compromise would satisfy him. Israel, for over a decade, has been pursuing a land-for-peace policy: a policy of appeasement of the Palestinians. Israel has been giving its own land, land given to it by the UN back in 1948 and land it won in subsequent wars against Arab neighbors trying to annihilate Israel. It has been giving up its land in exchange for peace, a promise that obviously cannot be fulfilled. Israel is a tiny nation. She can only give up so much, and then she will cease to exist. The only democracy in all of the Middle East will cease to exist. The only country in the entire region where women have any legitimate rights will cease to exist. Women enjoy the same status as men in Israel, they are even required to serve in the army. In some of the surrounding countries women aren't even allowed to drive, to show their face, or even to leave their homes.

Because Arafat rejected Barak's most generous offer (at a time when a majority of Israelis were ready to give him what he wanted) and chose instead to provoke a bloody street war, he now has no choice but to continue the violence. If he does anything less, his own extremists will remove him from power. From a political standpoint, he has to get everything: all of Jerusalem, the West Bank, and the Gaza Strip. Officially, the PLO is calling for the creation of a Palestinian State, with the borders being the cease-fire lines that were in effect on June 4, 1967. This would entail a divided Jerusalem, with Israel retaining the western half and Palestine retaining the eastern half.

The clinch is that the PLO is also demanding the implementation of the "Right of Return" for the four million Palestinian refugees. This poses a particularly difficult problem. If I may use a not-too-fantastical analogy, that would be the equivalent of 160 million descendants of Native Americans demanded the right to return to their original lands, to reclaim the territories occupied by white settlers, which would most likely include your home. Would you move out so the original occupiers could return to their land? It can also be argued in terms of reciprocity: Israel absorbed 750,000 Middle Eastern Jewish refugees, and if only the Arab states had acted as Israel did to their own people, there

wouldn't be a refugee problem. As it stands, Israel would have trouble accepting an influx of four million Palestinian refugees, when the population of Israel is less than six million.

The PLO argues that the "Right of Return" must be included in any final agreement. They believe the descendants and families of all Palestinians displaced as a result of the 1967 war should be able to return to "their homes or former places of residence in the territories occupied by Israel since 1967." Is this really fair? It is true that the occupying Israelis drove many Palestinians from their homes. But it's also true that many left of their volition, either because they didn't want to live under Israeli rule, or because their own leaders told them to flee. Neighboring Arab states expected to re-occupy Israel and so encouraged the flight of Palestinians. However, instead of letting them settle permanently in the surrounding countries they were relegated to refugee camps on the borders for decade after decade. The surrounding Arab nations used them to continuously breed resentment towards Israel.

The creation of Israel was intended to allow for Jews from all over the world to come to Israel to settle and live. It was also intended as a protection mechanism. Because the world has a nasty habit of persecuting Jews, one reason the state of Israel was created was to provide a place for Jews to go in times of danger. The world felt it had to begin to atone for the Holocaust in some way, and setting aside land in Palestine for a Jewish state was a way to do just that. During and after the war, Jews literally had no place to go. Few countries would accept them, not even the US, when they tried to flee from Nazi Germany.

If any agreement between the PLO and Israel is to be reached, either the Palestinian "Right of Return" will have to be denied or somehow altered. You can't have four million people take over the homes that Israelis now live in, under the premise that their parents or grandparents once occupied those same houses. When Barak was still in power, he offered to allow 100,000 Palestinian refugees to return to Israel, and discussed a plan to help resettle refugees in the future Palestinian state. Now that Barak has been rewarded for his willingness to sacrifice by a rejection from Arafat, and then quickly by Israelis, it would be a waste of time to hope Sharon will offer anything of the sort.

Perhaps an international organization, such as the World Bank, can provide the funds to build new homes for the returning displaced peoples. Ideally, however, it should be the surrounding Arab states that provide the funds to solve the refugee problem, since they refused to accept and assimilate the displaced Palestinians into their countries in the first place, after they started the war that led to the permanent displacement.

Ultimately, the responsibility for solving the conflict lies solely with Palestinians and the Israelis. They have the most to gain and the

most to lose. As former Middle East coordinator Dennis Ross said in a recent interview with the New York Times, any settlement will invariably involve an Israeli compromise on sovereignty over Jerusalem and the Palestinians' giving up an absolute "right of return" for millions of refugees.

It is also important to note that to some extent Israel has to overcome its sense of indifference to Palestinian suffering. As Ross says of the Palestinians, "The concept of land for peace is always presented as a slogan. But where is the Arab side of the peace? It's not land for nothing. It's always talked about what the Israelis have to do, but it's never talked about what [the Palestinians] have to do."

But let's not let ourselves off the hook easily by pointing fingers. If we are to examine this issue from a globalist perspective we must look at the hidden forces that are influencing events in the Middle East. A good question to ask is, who profits from unrest in the region? If we disregard the proclaimed moral convictions of leaders, we can see that at least in the short term, Arafat benefits from violence in the region. Having Palestinian children on the front lines, hurling stones at Israeli soldiers is good press for Arafat and the Palestinian cause. It can be argued that from his perspective, the value of a martyred child is worth more than a living child. The cameras see the troops shooting at the mob, including children who are either participants or innocent bystanders. What the cameras don't usually show is the Palestinian gunmen hidden in the crowd shooting at the soldiers. In essence the children become human shields and martyrs. The PLO wins public sympathy for their cause.

Who else benefits in the region from unrest? Terrorist groups definitely benefit. Terrorist attacks serve several purposes, including focusing world attention on the issue, gaining international support, eliminating opposition leaders, paralyzing normal government activities (which, in the case of the Middle East, means paralyzing the peace process), intimidating the general population and gain support and new members, and keeping followers from defecting. All these purposes are accentuated by the Israeli government when it responds to the terrorist attacks by striking back harder.

Conservative Israeli politicians profit when there is unrest in the country. They are elected to restore unity and peace to Israel, but most of all, because they promise security. Why else would former Prime Minister Netanyahu show video of repeated terrorist attacks in his campaign commercials? He aired the commercials for no other reason than to scare Israelis into voting for him, because he would be tough on terrorism and protect them. Sharon was elected to do the same thing.

It would be naive to think that the only forces that benefit from instability in the region are Israeli and Palestinian. Other Arab states and the United States profit significantly from unrest in the Middle East. Surrounding Arab nations profit from the continuing

Palestinian/Israeli conflict because Israel is an easy distraction from internal problems. What unites Arab nations is dislike of the existence of the State of Israel.

More specifically, as foreign affairs journalist and author Thomas L. Friedman wrote in the New York Times, "Why is Israel's most dovish leader, Shimon Peres, who aspired to forge a 'New Middle East,' disliked by Arab leaders more than any other Israeli official? It is because a new Middle East is a problem for certain Arab leaders (but by no means all), because they feel that in a region focused on trade, development, and democratization they could not succeed without fundamental change, nor could they blame Israel for their failures. When the only issue on the agenda is liberating Palestine, then Ariel Sharon is the problem. But when the only issue on the agenda is modernizing the Arab world, then certain Arab leaders are the problem." It also gives them an excuse to not resolve the problem of the refugees. For the surrounding Arab states, however, the benefits of instability in the region may be offset by the long-term effects. The possibility of a spillover of violence into other nations like Egypt and Jordan is real. If extremists in their countries aren't satisfied with the progress of the Palestinians, they might unleash their anger at their own countries for not pressuring Israel more.

As for U.S. ties to the region, American military contractors depend heavily on exports to Israel. They sell fighter planes and collaborate and sell sophisticated missile and radar systems to Israel and other Middle East nations. We supply Egypt with their fighter plane force and have sold arms to many other Arab nations, including Iran and Iraq, who are now sponsoring terrorist activities in the region. The U.S. defense industry is heavily invested in the Middle East and profits from the instability of the region.

One thing many Americans fail to understand about the Arab/Israeli conflict is that its very label is deceiving. Israel is also a convenient target as a substitute for the United States. It is a convenient target because it is there, on disputed territory, and it's a symbol not only of the West, but also of globalization. The forces of ever rapidly changing technology, communications, interconnectedness at an unprecedented level and a new global economy are a threat to dictatorships in the region and everywhere. Palestinians and Israelis are just coming to understand the concept of globalization, just as the rest of the world is, but the surrounding Arab states will most likely be slower in their recognition. Israel is learning that military might isn't the end-all that it used to be, that the power of individuals such as Arafat can escalate the violence, and with the help of media exposure win widespread sympathy for his cause, especially since he knows how to manipulate it to his advantage.

Lift Your Skinny Fists Like Antennas to



“ It is all encompassing, you can't say there's one pressing issue. Certain things like the NAFTA agreements are why people are protesting in the first place. It effects the environment, the education system, third world societies...it's just not working out and people aren't aware of that. ”



“ It's not about free trade; it has nothing to do with trade and its not free, its capitalism. The word free trade is completely inappropriate. It is a process of exploitation that has been around for a couple hundred years. ”



“ The Canadian government had to pay 19.2 million to an ethyl company...because of a ban on NMT, a neurotoxin... That is considered under NAFTA a barrier of trade. The FTAA is extending that to services as well. Corporations will be able to sue the federal government...if they have laws which protect the environment, if they have laws to protect labor, if they have laws to protect culture, education, indigenous people. Basically we're seeing the complete erosion of democracy. ”

wage and must obey regulations set by the Environmental Protection Agency concerning the emission of pollutants from factories. Thus, Seligman suggested that although the sweatshops and the toxic pollution may not be in our backyard, these regulations are so important that they must be universal.

Protest Break-Down

Although the two main protests were on Friday and Saturday, activists from around the world began to gather in Quebec days before. On Thursday, a demonstration was held in front of the Ministry of Agriculture asking that concerns for environmental and human rights be considered during the FTAA meetings. For instance, many activists spoke out against genetically modified organisms (GMOs) that studies show have potential health hazards. At the end of the demonstration, the Minister of Agriculture came out and promised the protesters that their demands would be taken into consideration.

Thursday night there was a torch march, following the same route of Friday's demonstration. The activists walked the perimeter of the fence to an area dubbed "Temporary Autonomous Zone" under an overpass. There, hundreds of people gathered for a hip-hop party, kicking off the next two days of demonstrations.

The protesters began their demonstration on Friday several hours before the arrival of the delegates in Quebec City. Demonstrators were divided into color-coded groups depending on their willingness to risk arrest. The red group was designated for activists who were planning on participating in 'direct action' while the green group was reserved for those who wished to demonstrate peacefully and not risk arrest. The green groups' banners bore slogans such as "Peace to Police", "Workers, Students Unite", and "Trade is Never Free." Walking down parallel avenues, the two groups made their way toward the fence that blocked off Old Quebec to the public.

The green and red groups surrounded different sides of the fence. Although a few people on the green side tried to bring the fence down the fence, the majority of demonstrators stood several feet from the fence chanting, "This is what democracy looks like." The fence on the green side was never in threat of coming down, as a forklift on the other side prevented the protesters from breaking through. Still, police dressed in riot gear threw tear gas bombs at the crowd several times. At another intersection, the protesters in the red group were more successful, breaking down a portion of the fence resulting in the delay of opening ceremonies at the summit.

Throughout the demonstrations the police actions and reactions to protesters were questionable. After the main demonstration ended, activists clashed with police who were blocking people from getting near the portion of the fence that was torn down. A young woman



Made by Martha Stewart: The Revolution continues.

reciting the Canadian bill of rights was tear-gassed while a few hundred protestors behind her mocked the police with cries of "don't shoot." The woman said to the crowd, "Everyone has the right not to be subjected to any cruel or unusual punishment like the tear gas I am feeling in my lungs and throughout my throat right now."

The police also threw smoke bombs and shot rubber bullets at the massive crowd in an attempt to control the different factions of protestors trying to storm the fence. On Saturday police also used a high powered hose to hold off activists. Many demonstrators threw tear-gas canisters and smoke bombs back at the police.

Bard's Role

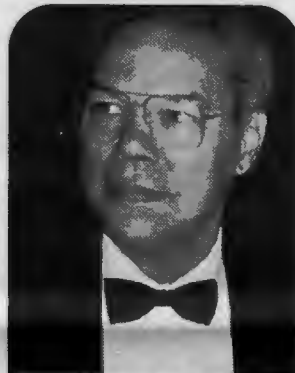
Members of the Bard SAC had been planning to attend the demonstration in Quebec for the past five months. Responsibilities were divided into several working groups. Prior to the protest, other

activists came to train Bard students.

In March, SalAMI, a Montreal based group, came to Bard to teach students all about globalization.

SalAMI was a key group responsible for the Ottawa protests held over spring break, where 500 people went to the Department of Foreign Affairs and International Trade to retrieve the text of FTAA. The weekend before the protests, direct action, legal and medic trainings, given by the People's Law Collective, were held in the Language Center.

One of the biggest concerns for Bard participants was getting over the US-Canada border. Students were told to fabricate stories about where they were going. Instead of telling customs officers they were going to Quebec City, most students said they were going to Montreal to go clubbing or shopping for the weekend. Sophomore Ali Tonak, an organizer



“ Secretary of State Colin Powell said he wasn't bothered by the fumes. "It didn't affect me but an old infantryman always remembers what tear gas and pot smell like when you walk into the barracks," Powell told reporters. (A.P.) ”



A Brief Respite: Bard students take a break from destroying the capitalist state.

Heaven: Quebec City 2001 FTAA Protests



The Right to Peaceful Assembly: Activist reads the Canadian Constitution as Police prepare to teargas.

Most affinity groups had at least one medic. No Bard students were arrested or lost.

An elaborate communication system was also set up. SAC purchased two cell phones for the protest, as well as walkie-talkies. Shankar Gopalakrishnan held onto one in the Burlington, VT protests, and Tonak kept the other.

Housing was arranged by Montreal based OQP, who found shelter for thousands of activists in schools, community centers and empty buildings. Ironically, Bard students slept on the floors of abandoned police station for the duration of the protest.

Three Bard students reported that the police had shot them with rubber bullets. One of the victims, Sophomore Tessa Brudevold-Iversen, said that on Saturday, "[The police] were shooting about three tear gas canisters a minute and then I got hit with a rubber bullet. I was more shocked than hurt since I didn't know what had hit me but it did leave a welt on my foot and it did hurt." But it was all worth it for Brudevold-Iversen who said "I thought the weekend went really well, especially since so many canisters were thrown back at the police that the tear gas actually seeped into the building where the delegates to the summit were meeting."

Bard students were divided on

whether to march in the red group which included members of the black block (a group notorious for the large amount of media attention they receive for destroying corporate symbols at protests)-or in the green group which conducted a more symbolic march rather than engaging in direct action. First-year Alexa Lennard who started out the day marching in the red group said she switched to the green group because "It was a totally different vibe. I don't like to see violence. That's not what we are trying to do."

Another first-year student, T h e o d o r a Berkova, who also marched in both groups said, "I thought both of them were great and the fact that both of them were there was what made it so powerful. One was militant, really serious, while the other was full of music and dancing with a different kind of

energy."

The red group and the green group also had great ideological differences. The red group views the FTAA as a dangerously vast expansion of capitalism in the western hemisphere. The goal of the black block was to tear down the fence and literally block the delegates from entering the meeting where they would make unjust decisions or if they were already in there, to keep the delegates in the building until they came to a more just agreement. The overwhelming consensus within the red group was that the FTAA as an organization violates human rights and that it should be abolished. The view of most people marching in the green group was more moderate.

The green group seemed more preoccupied with current human rights issues and would have been content had President Bush signed an agreement that included a clause that set a high standard for protection of human



Hozone Layer: Protestors resort to gas masks in the midst of tear gas clouds.

rights and the environment. Protestors of current free trade agreements feel that such a clause would have to be so strongly enforced that countries who did not obey these high standards would have to pay a strong penalty or lose their trading advantages entirely. In spite of the differences, unity was stressed above all at the demonstrations. Raimondo Chiari who marched in the red group said "the reason we are all here today is to critique the FTAA, whether we are opposed to the organization as a whole or to certain policies within the agreement, we are all opposed to the current contract that has been drawn up. This the most important thing, not the ideological differences between us."

Jonas Cohen also maintained that the protesters' different ideological views did not detract from the protests. "Distinction had more to do with what type of action protesters felt would be the right thing to do in general rather than what they hoped the outcome of the protests would be." Cohen also said the demonstrations on Friday were more student-based and more opposed to capitalism than the majority of demonstrators that marched on Saturday. On Saturday, labor unions (who marched a different route) and all of the Attendants of the People's Summit joined the march increasing the number of protestors to upwards of 40,000, which was the estimate the police released to the press. The overwhelming consensus among Bard students is that police were far less reluctant to use tear gas than they were on Friday. Complaints of tear gas bombs on Friday were described as "sporadic" whereas on Saturday protesters described the use of tear gas by the police as "more constant."

Six Bard students traveled through Quebec City over the weekend on bikes. Maggie VonVogt said, "Besides being a lot of fun, we rode on bikes so we could ride ahead of the march and report back what was going on down the street."

VonVogt was also optimistic about the overall success of the weekend. "Not only was it an incredible amount of fun but we were able to delay the opening ceremonies and we were also able to bring portions of the fence down on Friday and Saturday."

The protests were organized by various groups based in Canada and the United States. Days before the protest began, meetings were held to ink out the final plans of the protest, and inform all those in attendance about what the various groups were doing. These council meetings were all non-hierarchical and based on consensus decision-making, a similar format to SAC meetings.

Bard students carried two banners during the protest. One read "USA out of North America"; the other borrowed from the Zapitista's (Mexican revolutionaries) the phrase "Luchamos contro el Neo-Liberalismo y por la humildad" (We fight against Neo Liberalism for Humanity).



"We've got to let people know [about genetically modified organisms, GMOs], man, we can't let them get away with this. It's an extermination campaign against the population!"



"We have a chance here to speak up in solidarity with other people from the rest of the Americas... The walls are an affront to democracy. They are a step backwards. It's not just a wall, it's a symbol. I've got people in there representing me, and they're unwilling to tell me how they are going to represent me or what they are going to talk about. That's not democracy, not my democracy."



"It's about participating in the democratic process, and citizens being aware of what's going on in their country, rather than just living their lives in a daze and not realizing that there are all these issues that effect them.. There is a real sense of complacency. People just don't know. In our "consumeristic" society we've lost touch with a lot of things. All these people here want to salvage community."

MUSIC



Artist: Ladytron
Album: 604
Label: Emperor Norton
Tosh Chiang

Kitschy, electronic and poppy, Ladytron's debut album *604* is addictively amusing. Filled with your favorite disco beats and resurrected Kraftwerk (say it with a German accent!) structures, the LP has a durable and completely modern sound. The songs follow an infectious formula of simple beats, moogish-synth sounds and likeable female vocals—some of which are even spoken word.

The band itself is composed of two singing, euro-styled, cardigan-clad ladies and two equally fashionable dudes behind the synths; there is in no way at all a resemblance to the trailer three kids. Moving on, it's even rumored that one of the gals is an ex-runway model! Nonetheless, the minimalist vocals and simple melodies complement the electronic textures nicely. In fact the lyrics themselves, though straightforward, are a thoughtful condemnation of the "glamorous" disco-dance scene the band hails from. Songs like "Playgirl" are satirical while others such as "he took her to a movie" are hilarious and playful "This is our sound" and "Ladybird" also have upbeat, energetic and driving qualities to them; they are especially good to listen to if you ever happen to be aimlessly driving around Bryn Mawr College. Finally "Discotraxx" is a wonderful track if only for the fact that it reminds me of the Akira soundtrack.

The only critique of *604* would be that the songs get a bit monotonous; there is little difference in the Ladytron's formula. However, the finer qualities of the melodies and lyrics make this album a nice compliment to any record collection. The group makes good electronic-pop music that isn't just irritably likeable; it is likeable.



Artist: Couch
Album: Profane
Label: Matador
Huffa Frobes-Cross

The members of Couch and critics who have lauded their most recent album, "Profane," have both described the music as perfect for driving in a car. The mid-tempo solid drumming of Thomas Geltinger lays the foundation for this kind of description. Geltinger

does not shy away from exploring time signatures beyond the requisite 4/4, but wherever his beats might go they remain at the forefront of each piece steadily structuring tracks of organs, lightly reverbed guitars, and synthesizers into a steady transforming pulse. Driving and listening to music is not an attempt to let the music alone, to give it a white wall to accompany it with a kind of inarguable silence. Instead sound and vision move in rhythms and the car's thuds and windy static accompany the noise of the stereo. The music and the car talk at the same time, the extent to which they seem continuous or coherent, or the extent to which the music is easily understood along with the interference of the road, allows a record to be listened to easily while driving. On either account Couch succeeds as a soundtrack to the highway. Taking cues from their German predecessors Can (especially their album "Ege Bamyasi") each song changes slowly, reveling in the pleasure of the repeated percussive play between all the instruments in the group. However, while Can uses this slow moving song structure as a backdrop for their constant experimentation which is otherwise constantly teetering on the edge of absurdity, Couch brings the often excessively listenable sounds of bands like Tortoise and Stereolab into this unobtrusive format. The result is a music that maintains itself on the edge of boredom, or complete unremarkableness, keeping the listener stimulated consistently but not intensely. It takes very little effort to listen to this album. A rough road or a loud engine will do little to bother one it just fills in the space left by the music. Not to say that "Profane" does not reward close listening. The simple tightness and ease with which Couch moves through their rhythmically complex songs is remarkable. Listening laying still on your couch rather than rushing in your car one still has reason to stay awake, but at the same time don't expect to be too surprised "Profane" at its best gives the quiet pleasure of familiarity not the ecstasy of discovery.

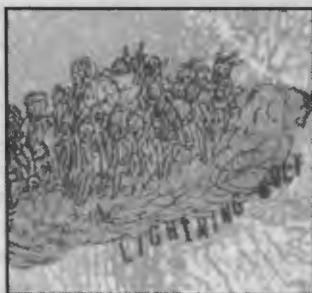


Artist: Mouse on Mars
Album: Idiology
Label: Thrill Jockey
Jonah Weiner

A lot of the time Mouse on Mars songs reach you as if they come from underwater: wildly danceable beats and samples pop out of the surface of tracks in bubbles sent up from somewhere below. In "Actionist Respoke" the opener to *Idiology*, this is certainly the case, and the bubbles are decorated with a droning bassline and electro-brat vocals worthy of Fatboy Slim. And if he's too cheesy a reference point,

Mouse on Mars throw in a nod to Ninja Tune superstar Amon Tobin with "Subsequence's" samba-style piano melody.

Using instrumentation slightly uncommon in electronic music, *Idiology* also brings in violins, fiddles, cellos, clarinets, french horns, trumpets, and a piano. "The Illking" is a good example of this—it sounds like an upbeat dance-club remix of a Dirty Three song. Which is to say, it's extremely listenable, like everything else Mouse on Mars have ever done.



Artist: Lightning Bolt
Album: Ride the Skies
Label: Load
Chuck Comenos

Although I've heard I can't judge this band until I've seen their live show, I'm going to give a try anyhow. This album is boring. Reminiscent of Tzadik's Ruins and other Japanese instrumental post-hardcore / noise groups, Lightning Bolt, true to its genre, invokes the sensation of amphetamine intoxication, giving the false sense that listener need be somewhere he/she is not. This illusion quickly dissolves under the flesh and bones constraints of temporality with the effect vaguely resembling blueballs. And this is so, unfortunately, despite some pretty fierce chops. This drum and guitar duo can certainly play their instruments skillfully and although I would like to say that that saves the album, it doesn't. Disturbance and displacement are far too easy to convey for me to be impressed purely by the desire to do so. Why is this music so popular? Perhaps if I were someone else, and drunk, or just fourteen again I could appreciate the whole album but as I am no longer as punk rock as I used to be I'll have to pass this one on to the kids. In *Ride the Skies's* defense, however, it did make me want to mosh, which is something. Also, the guitar textures in track seven and the distortion used in track six are both cool. If you're a big fan of spastic avant-gardish noise rock, this album kicks ass. If not it doesn't. I'm not, and that's why this review is so short.



Artist: Mogwai
Album: Rock Action
Label: Matador
Jonah Weiner

Young Team, Mogwai's 1997 debut album, ends with "Mogwai Fear Satan," a ten minute-plus song consisting of the same chord progression, played over and over, louder

and louder, growing bigger and bigger as changing drumlines, effects, and distortions are thrown at it. The song was one steady build, as distinct from the dramatic soft-then-loud dynamic visited throughout Mogwai's discography (from *Ten Rapid's* "Summer" to *Come on Die Young's* "Christmas Steps" with dozens of stops in between). On *Rock Action* the steady build is much more the rule—or, more accurately, the soft-then-loud has been, strictly speaking, ruled out. This is extreme on tracks like "Sine Wave," in which Mogwai walks through the same tonal machine that haunted *Kid A*, assisted by a fuzzy program drum beat and deep keyboard pitches. Intentionally and effectively, on "Sine Wave" the build-up continues and continues until the song has ended: there is no rock-out payoff, and no comfortable resolution.

Soft-then-loud has been ruled out in a different way on "Dial:Revenge," where the album's lush studio production is most jarring, and most cheesy. Swirling strings and a verse-chorus-verse form are accompanied by Damon Albarn-esque vocals by Gruff from the Super Furry Animals.

A lot of other tracks have vocals, too, in fact many more do than don't. The ears of Mogwai purists may perk up at this news, but thankfully the tone of songs haven't been radically altered by vocals, thanks to guitarist Stuart Braithwaite's timid and self-effacing style of singing.

What may be mournable is the absence of the chaotic noise breaks that Mogwai can do so well. With soft-then-loud, the noise breaks have gone too. And while there's something in the argument for the less adrenalized and more "haunting soundscapes" that blurb-writers will no doubt laud in *Rock Action*, it would have been a bit more fun—and would maybe have balanced out the presence of producer David Fridman (known for his work with Flaming Lips and Mercury Rev)—to have a song that screamed as loud (remember *Young Team's* "Like Herod" or *4 Satin's* "Superheroes of BMX?") as those on Mogwai's earlier records.



Artist: Black Dice
Album: Cold Hands
Label: Troubleman Unlimited
Tyler Drosdeck

Emerging from the ruins of Troubleman-styled hardcore is Black Dice, who hail from Providence, Rhode Island but have more recently been located in Brooklyn. Continuing to produce their own ear-punishing brand of song/noise, gradually losing all traditional pop song structure with each release, this band is absolutely live with the tendency to cause pain to both themselves and their audience and it's too bad they couldn't show up for a scheduled appearance at Bard due to their singer getting a hernia.



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"One Man's Dissonance is Another Man's Consonance"

Perrey and Kingsley's complete Vanguard recordings released...and reviewed!

HUFFA FROBES-CROSS

I must remain silent on the subject of this review. I say this in all honesty, but recognize its utter inappropriateness. To synthesize the voice of Johannes de Silentio, Soren Kierkegaard's fictive author who is struck silent at the task of describing the experience of faith in God, when I am describing the experience of listening to Jean Jacques Perrey and Gershon Kingsley is utterly inappropriate. But, trust me, I have good reasons for doing this.

Something pops up in conversation like a moment from another language, even if everyone is, for example, speaking English. Its something that can't be reconciled with the rest of the conversation, it could be funny or rude or even insightful, but as yet it's just a noise. This kind of inappropriate comment bursts in on us the way the sound of Perrey and Kingsley bursts in on popular music.

The "In Sound from Way Out" is the title of their first album. The Moog, the Ondioline and a few other minor characters are renegades who have forced their way in to a conversation that can't let their strange blurping squawking speech in without being terribly disturbed. But Perrey and Kingsley are insistent. They take these incomprehen-

sible noise makers and press them to the task of making pop music. It is hopeless, complete failure. These strange things cannot make the sounds necessary, they can't form the words. It is a kind of anachronism, still hanging on in pop music which allows Perrey and Kingsley into these songs.

There's still something left. How do they do it? Perrey and Kingsley have done something which we still recognize as a "cover." It's not entirely ridiculous that some of these recordings have the same titles as other recordings titled "One Note Samba" or "Flight of the Bumblebee." There's something left of these other sounds here, actually there's quite a bit left. But it comes in silently, it is the sound of music, which is the sound of music written down. The few who can speak the language see this music on pages covered in "notes" and "bars." Perrey and Kingsley see it, and they recite it to us with a completely inappropriate tone of voice, even if some "tones" manage to remain the same.

The silence continues, but then to skirt the subject I'll give you a description in the voice of a music review. To translate Perrey and Kingsley into their associations, references, and contexts, in hopes that this familiar language might conjure an imaginary soundtrack to

help inform this writing. "The Out Sound From Way In" is a double cd-set which contains all four records Perrey and Kingsley, and Jean Jacques Perrey alone released on Vanguard during the late 60's and early 70's. The songs on these records are split between covers and originals. The chirping guitars and light fast paced backbeat behind many of their songs, along with their interest in the high end of the tonal spectrum puts them in contact with many of the more conservative, or at least less parentally threatening, artists of the time like Burt Burcharach or Wayne Newton. Like them it is hard to find the anger in Perrey and Kingsley's music, there is a kind of endless cheeriness on almost all of their tracks. But they still do inject a kind of noise, a kind of uncomfortability into pop music. The sounds of their array of electronic instruments sway in and out of talking in arpeggios and talking in duck quacks and at times speak in both tongues at once. As meticulously crafted as any of the now immortal psychedelic opus' of the time by bands like the Beach Boys and the Beatles, months of creating and layering tape loops taken from split second squeaks and cries made by their machines is behind each album. This is then set to "live" recordings of these instruments and most often

a traditional rock outfit filling in the gaps.

Kingsley has said, "originality is not such a big thing to me." To another earlier electronic musician, Raymond Scott, originality is all consuming. While Scott's own relatively recent retrospective "Manhattan Research" shows a man determined to keep some part of his music to himself, to own something secretly in his basement. His walls of spinning tapes and indecipherable boards of lights were inarguably private property, and his disconcerting chaotic music that finds the totally unfamiliar in the heart of the unremarkable (ad jingles) and predictable (minimalist composition) is meant to speak of his ability to keep secrets. Perrey and Kingsley are funded in large part by Vanguard and make use of public studios and a major label's access popular songs. Their music may be in some sense remarkably indecipherable but it's meant to be played by anybody. It works when you think you know what to expect, so that the punchline can come with a laugh as a surprise. Perrey and Kingsley playfully rattle and crack out their songs, and the joke is as easy to miss as it is unavoidable.

So, if there is one reason to buy this set it is the dizziness of Perrey and Kingsley's music. Caught in the turbulence of the movement of

recording spinning music down on plastic, and spinning it out, then pumping it out in stereo speakers, this is where Perrey and Kingsley set down. Of course, this is only a place to set down when you're trying to get thrown into confusion all over again. Percussion and tone, dissonance and consonance, and noise and music appear more strongly, more inseparably and more collapsed when music can become a recording. With swirling tape loops, belching, quietly tapping Moogs, and a displaced but unphased rock band playing on top of each other there is a non-space where Perrey and Kingsley won't let you forget the bewilderment of listening to sound from plastic, vibration, and magnets.

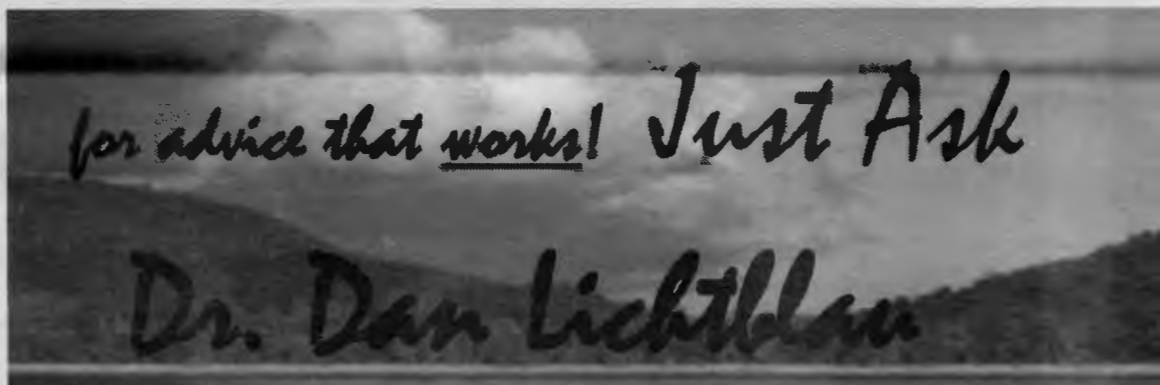
So I remain silent, writing notes. I will be seen and not heard. I have good reasons for bringing this up again. Perrey and Kingsley laugh hysterically at the infinite pages and pages of music that claim to make one sound seen, that claim to be clear about what they mean when they tell you how to make the sound of the music they record. They read these pages and speak them only to say everything wrong without violating the confines of what they read.



Got a question for Dan Lichtblau?



Send it to him via Campus Mail!



Dear Daniel,

This is my first year at Bard and I have some fashion advice that has been, like, really concerning me. It all started last month when I was watching *House of Style* and they said that fur was going to be, like, totally in style for this spring. Now, I have a really cute mink coat that I've been wanting to wear for a really long time, but I haven't been able to bring myself to wear it because, like, there are so many people at Bard who like, want to save the world or something. Please help me with this total crisis.

Sincerely,
Totally Confused in Keen South

Dear Confused,

Being ecologically friendly is practically as big a concern to us at the *Free Press* as it is to the minks themselves. However, before allowing yourself to be swayed by Bard's radical and often irrational activists, it is necessary to understand the implications of what would happen if minks were not made into fur coats. After doing some research I found out that the American fur coat industry sacrifices 500,000 minks a day for the purpose of high fashion. At this rate, if the fur coat industry were to completely stop killing minks, after just one year there would be 182,500,000 more minks in the country, and that number would increase exponentially until until our great country was completely overrun with minks. So, Confused, when you wear that wonderful soft mink coat of yours, smile and be thankful that you are part of a cause that is helping to keep the world from turning into Jumanji.

Yours truly,
Daniel Lichtblau

Dear Daniel,

Both of my parents were eaten by alligators last year when they were visiting the Everglades. I have been going to counselling and am, for the most part, all right. However, whenever I see someone wearing a Lacoste t-shirt have a kind of panic attack. My concern is that, apparently, everybody who's anybody is going to be wearing Lacoste this spring, especially here at Bard! What should I do?

Sincerely,
On the Brink in Tewks

Dear Brink,

I'm no psychiatrist but I'm going to prescribe you 50 milligrams of chill the fuck out because Lacoste is like, so five minutes ago.

Dan



The titles of Andreas Gursky photographs are never longer than a few words, and rarely do more than name the place photographed. Not insignificantly, only a few paragraphs of text accompany the Museum of Modern Art's Gursky retrospective; present at the exhibit entrance, they are separated from the works by a thick white wall and doorway. These paragraphs too are reserved, listing some of the international spots in which Gursky has found his subjects, and mentioning briefly a few of the varied influences his work suggests. There is no program available, and the retrospective itself is simply titled "Andreas Gursky." Aside from the sentence or so taken to mention Gursky's artistic debts, the only curatorial comment made in the introductory paragraphs is that "there is no place for us in Gursky's world. Banished from its commanding symmetries, we are consigned to contemplate it from without." The relative absence of text in the show can be seen as effectively playing to this consignment for if, forced off the scene by Gursky's "commanding symmetries," we are offered no recourse to words or explicit curatorial guidance, then we are put that much more at the mercy of Gursky's large-scale color prints. In a certain sense, though, the idea of such recourse makes little sense anyway, insofar as Gursky's photographs are not primarily conceptual or referential, and can be viewed more or less as traditionally formalist objects. We feel banished not so much because of an art historical or art theoretical knowledge needed for 'getting' Gursky, but because of something formally arising, or at least more immediately, viscerally experienced.

In Gursky's earlier work, movement to expel the spectator was not so pronounced. In *Sunday Strollers, Dusseldorf Airport, 1984*, one of the first (and smallest) images in the retrospective, we are presented with a straightforward scene: we see the backs of spectators who stand before a cyclone fence, gazing towards a plane take-off on an airport runway deep on the horizon. The point of interest of the handful of strollers occupies the picture's extreme background, and is distanced from us almost to the point of appearing a monochromatic gray. Our own point of interest and entry is made clear to us as the picture's foreground. And even though none of the spectators acknowledges us, and even though none is singled out from the crowd and brought to our attention (as in Joel

Sternfeld's *The Space Shuttle Columbia lands at Kelly Lackland Airforce Base, March 1979*) each is made more or less instantly available to us; each stands in the same plane, we can see each in detail, and we can become familiar with all in just one or two sweeps of the eye. *Anglers, Mulheim, 1989* is also easy to take in, though a larger and busier image than *Sunday Strollers*. At first it seems Gursky has structured his image of a few tiny fishermen on densely wooded river banks strictly along the model of a traditional Landscape portrait. Imaginary perspective lines formed by the edge of the banks, the breadth of the river, and the treetops converge dramatically at a single vanishing point, at the left of the image field. The trajectory towards the vanishing point seems to be the image's principle interest, until our eyes catch sight of a slight interruption at the picture's upper rightmost corner, and another at its lower rightmost; we become aware of a great deal of motion contained in these peripheral points. Patches of the water and foliage are being stirred and blurred by otherwise unseen wind, which resists the perspectival trajectory. Our point of interest here is left, if not indeterminate, at least conflicted.

A similar interest in the photographic location (and inscription) of the kinetic in a dramatically defined formal structure can be seen in some shape or another in almost all of Gursky's work. In *Cairo, Diptych 1992*, it is hard to construct a precise timeline between the two bird's-eye shots of a chaotic Cairo traffic circle: a car can be found in the same position in both, another has moved slightly, while another seems to have disappeared altogether. Unlike certain other Gursky photographs, the background upon which figures are so rhythmically scattered in *Cairo* feels as mobile and scattered as the figures themselves, the line between the two pushed around. Here the asphalt backdrop plays with the shadows cast by the multitude of pedestrians and cars, and street debris seems as if it is scurrying alongside them. Further destabilizing is the supposed 'eye of the hurricane', the small circular pedestrian mall around which the traffic jam is wrapped. Placed just left of center in each photograph, the mall is itself disintegrating, its square stone tiles displaced and cracked toward one side, as if threatening to fly loose into the frenzy. What seems to hold it all together, interestingly, is the same thing that gives the image its intense volatility: the

instant of the photographic capture.

Cohesion and kineticism play off one another in less intuitive ways in other Gursky images. *Times Square, 1997*, is the first time in the retrospective we see one of Gursky's most oft used subjects, the grid. In *Times Square* (a more characteristically large print at roughly 6' by 5') we see a stack of twelve or so perfectly identical stories in a hotel, perfectly parallel to us, seen from a vantage point high up in a central interior lobby. Here no represented center is seen on the verge of collapse, and no trajectory is available for us to follow. Movement and perspective are suggested only slightly, and disorientingly at best, by the jutting out towards us of two blocks of floors, at the picture's far left and right. Gursky here concerns himself with excess—with a virtually infinite repetition. Impossibly mastering the staggering expanse of his subject in a large photograph, Gursky miraculously holds every last detail within it in perfect focus and perfect formal resolution. We are destabilized here by the knowledge that a complex network of information too big to be ever taken in and resolved at once by the human eye has been completely taken in and resolved in Gursky's image. As was the case in the *Cairo* diptych, in *Times Square* we find ourselves speared on a moment of paradox.

Times Square is a good example of a grid spanning from edge to edge, as is "Brasilia, General Assembly I, 1994." In "Brasilia" we see a grid of tightly crosshatched aluminum sheets, illuminated regularly by spherical glows. We take a moment to realize that what we are actually seeing is the ceiling of a large room; the aluminum squares are light fixtures and the glows come from unseen bulbs. Perspective has key presence in *Brasilia*, suggesting a progression from the top of the photograph to the bottom, as the ceiling recedes towards the horizon. Interestingly, the regularity of the repetition is offset by slight bends in the aluminum sheets and the occasional brown patch where a bulb has burnt out. An immense pulse that undergoes the slightest variations, *Brasilia* looks like an early Philip Glass piece photographed.

In *Salerno, 1990* the grid created by a massive lot of new cars is framed irregularly by the rougher contours of a harbor and faraway mountain range (although these more organic zones feel themselves dramatically marked by grids, whether they are formed by apartment buildings, the symmetries of a

port, or even square bushes).

Often it is only the ghost of a grid that haunts a Gursky image. The woven texture of an industrial strength gray carpet (*Untitled I, 1993*), four long shelves of precisely spaced running sneakers at a chic store, (*Untitled V, 1997*) a single page of text (*Untitled XII [1],*) and Jackson Pollock's drip painting, *Autumn Rhythm (Untitled VI, 1997)*, are all transmuted by and subsumed into the context of Gursky's more macroscopic work.

In the case of the latter an interesting thematic, related to the expulsion of the spectator, jumps out at us, to be picked up and followed throughout Gursky's images. Pollock is, after all, brought to mind, by way of implicit comparison and contrast, elsewhere in the retrospective. In such sprawling images as *99 Cent, 1999*, and *Tote Hosen, 2000*, one may be reminded of Pollock's colorful all-over abstractions, but as much by the amount of energy and motion all have in common as by the startling sense of nonrandomness and un-organicity of Gursky's images relative to Pollock's. The image of a packed concert crowd in *Tote Hosen* is almost frightening in the way every figure has his arm projected forward at exactly the same angle and in exactly the same direction as everyone else. This sense of uniformity and totality is driven home by the discovery that Gursky has gone so far as to manipulated the image digitally, so that the same person can be found in several different places in the print. Digital imaging is used similarly in another crowd shot, *May Day IV, 2000*, in which at least two exposures of an immense dance club floor are merged side by side; the illusion is seamless and the trick can be discovered only by searching for the same person on the left and right sides of the photograph.

In Gursky's images human subjects ultimately have the same value as the boxes of candy bars we see in *99 Cent*. In this we can see a thematic corollary to the displacement of the spectator in the face of Gursky's "commanding symmetries," and this is the displacement of the human in the face of massive, busy, environments (whether they be expressly architectural, commercial, natural, or even human themselves). Any attempted reading of a human narrative into Gursky's scenes is powerfully resisted—it is striking how uninteresting the individual stories of the people in *May Day IV*'s dance club are, or how the contorted body of an injured soccer player in *EM, Arena, Amsterdam I* reaches us as no more than just another figure in Gursky's formal arrangement. In this sense, the photographs come to us already resolved: it is almost as if they do

not need the viewer's participation in their formation, as if they do not care if we look at them or not. It is sometimes hard to distinguish between the authoritarianism of Gursky's prints and the photographer himself.

Thankfully, this thematic comes about subtly, floating in and around the meaning of Gursky's photographs rather than clumsily constituting it. And even though Gursky's world is one in which the human is forced out by infinitely repeating grids, busy scenes, and monolithic structures, humanity is represented nonetheless, albeit in an abstracted sense. It is present in the spirit that can be supposed behind the camera, the one taking this all in: it is not a mournful one, not a judgmental one, but a fascinated one. It is because of this, in fact, that the newest image in the retrospective, *Stockholder's Meeting, 2001*, comes as such a surprise. In *Stockholder's Meeting* corporate logos line the blank tops of both halves of a diptych. Beneath them is a mountainside, with rows of corporation board members superimposed upon it and worked into its surface. Below this is another superimposition, of what looks like a movie theater audience: we



above left: *99 Cent, 1999*, above: *Shanghai, 2000*

see no faces, each person is hardly more than a silhouette looking up. Aside from the silliness of the illusion (which is especially so in the context of other, much more subtle Gursky images, manipulated or not) one is put off by the triteness of the comment being made. *Stockholder's Meeting*, though certainly mysterious, does not so much throw into doubt the rest of Gursky's photographs as it raises some strange questions about what new directions his work may be taking.

The Andreas Gursky retrospective is at the Museum of Modern Art until May 15th. Seeing his prints in person rather than reproduction is strongly recommended.



Without any capacity for short term memory, Leonard Shelby, the protagonist of *Memento*, must rely on Polaroids and scribbled notes to piece together not only the mystery surrounding the rape and murder of his wife--the last event he can remember clearly--but also those things which happened as little as five minutes ago.

Starting with this premise it could be argued that we have the setup for two movies, both of which coexist in *Memento*. One concerns a man who constructs an elaborate text figured towards the resolution of a mystery--explicitly, it is the mystery of his wife's murder and, implicitly, it is that of his own identity. This text is tenuous at the very least, a large-gapped collection of "facts" assembled out of

the already mentioned snapshots and notes as well as ominous black tattooed sentences (the really important facts) which run menacingly across Leonard's body.

What Leonard never realizes, however, (or does he?) is that these signifiers, cut off completely from the intentions with which-and the context in which-they were written, can and will only reach him as open, infinitely reinterpretable clues once his memory has lapsed. In this sense he creates and perpetuates for himself, in the haunting words of one character, "a puzzle that can never be solved." He is the initiator of a chase which, losing crucial bits and pieces of itself as it progresses, makes less and less meaningful that truth which it wishes to locate, and puts at greater

and greater distance from Leonard any assembled idea of who is wife was, of what really happened to her, and of who he even is. "Leonard Shelby is who you were," his friend Teddy tells him, "but not who you've become"--or, more accurately, not who he is always in the cluttered but ceaseless process of becoming.

Shrewdly complicating this destabilization is the film's ultimate move to pull the rug out from under the audience, by casting doubt on the integrity not only of Leonard's notes, but on that of his supposedly intact pre-murder memories as well. It is these memory sequences that have offered us some sort of toehold in our own disorientation (exacerbated by *Memento's* ultra nonlinear narrative and the formal mystery this itself entails), and with them goes the fortitude of any such grip we may have thought we'd been given.

The second and far less enjoyable movie in *Memento* concerns a cheesy whodunit replete with bad attempts at "hardboiled" dialogue, heavy-handed expository chunks, and wishy-washy abstractions on the nature of experience and so forth--think an amateur redux of *The Fugitive* made by two college graduates with minors in philosophy and copies of *Reservoir Dogs* next to their beds.

The dilemma here (as any gleeful poststructuralist fan of the film will tell you) is that, to suppose and rely on a safely maintained separation between "the good part" and "the bad part" in a watching of *Memento* would be untenable, destined from the very first to collapse. The infinite undecidability sur-

keep the audience in a state of more or less complete and unresolvable indeterminacy from start to finish is ultimately inseparable from its shoddy development of characters.

But, of course, if I say "Who is this guy Teddy? What is his relationship with Leonard? Have I been convinced that two people could



rounding Leonard and his search is, for example, unintentionally complicated and made what it is by a decidedly un-brilliant performance on behalf of Guy Pearce (who seems about nine parts cologne model and one part actor), and his obstinate cardboard machismo. Another example is that the film's theoretically-launched attempt to

really have a relationship like this one?", the film's unimpeachable answer--interesting and powerfully boring at the same time--is that you can never know one way or the other. **BY KIRK MUSICUS**

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by tyler stevens

Josie and the Pussycats

Elfont and Kaplan's *Josie and the Pussycats* is characterized by the same problems that plague many of today's teen films. Lack of focus, deplorable casting, in-joking, celebrity cameos. Essentially, the film is a revved up version of a story that has been told many times before in rock n roll movies from *Beyond the Valley of the Dolls* to *Wayne's World*. A group of naïve rock n rollers from the country (in this case, Riverdale) hope to strike it big in the music business, and do, with hilarious and disasterous results. The Pussycats are thrust into a world of glitz, glamour, and product placement, literally overnight, when they are discov-

ered by a scheming pop-group manager played by Alan Cumming. Little do the Pussycats know, Cumming is in fact part of a global conspiracy funded by the FBI and masterminded by Parker Posey, which utilizes pop music to send subliminal messages to teenagers, forcing them to buy expensive products and stimulate the world economy. This results in all manner of intrigue and drama, and plenty of merchandise tie ins. While there are humorous moments, ultimately, the film's major problem is that the Pussycats themselves are just so damn unlikeable. Elfont and Kaplan seemed to feel that their earnest, stereotype-driven teen comedy style, perfected in their earlier, superior effort, *Can't Hardly Wait*, wasn't sufficient. Instead, they opted to drive for high-concept satirical fantasy. They're just not smart enough. Worth seeing for its outrageous production design, and several thrillingly fast-paced product placement montage sequences.



Enemy at the Gates

Really a dull, dull movie from Jean Jacques-Annaud. A film about snipers, or at least newspaper articles about snipers. Jude Law plays the good sniper, a Russian, and Ed Harris plays the bad sniper, a German. They sit around a lot, and eventually Harris gets shot by Law. There's some twists in between involving Joseph Fiennes as a fast-talking propaganda reporter, but not much else. The makeup is bad, the pacing is lousy, there are only two battle scenes. Bob Hoskins as Krushev is humorous at best. There is one terrifically grotesque love scene, in which Law has gruelling, laborious sex surrounded by sleeping Russian soldiers in a wet, smelly bunker. Annaud has sunk to an even lower plateau, failing at making a film that, had he succeeded, would have been insulting.



What am I holding? Jude Law with a prop mistake in Annaud's *Enemy at the Gates*.

Paintings by Hiroshi Sugito reviewed by JR Valenzuela

Almost without fail viewing galleries in bulk will lead to absurdly unrelated shows seen in jarringly close proximity to each other. I was confronted by Paul McCarthy's latest installation, a giant plywood and found object structure surrounded by projections of videos made within it, where men and women dressed as elves pretend to shit into large pots and stir, all under the direction of a stained and leering Santa Claus. Within a few minutes, paintings by Hiroshi Sugito managed to be if not the complete opposite, as different as a bright child's approach to expressing themselves compared to that of an adult trying to emulate that approach with mixed success.

Sugito diverges quite radically from the approach to the fantastic of his contemporaries in Japan. Takashi Murakami's work, currently on display throughout New York, borrows motifs from Japanese advertising and animation, with made-up and seemingly inexplicable characters in slick oil paintings and sculpture. In Sugito's paintings, networks of miniature vehicles, scrawls and armatures of lines, armies of tiny men crawling over impossible giants are given free range over broad pastel color fields. They are rife with objects that remain in a state of anxiety, blissful and darkly humorous at the same time.

The paintings, all from 1998, usually have that color field bounded by a painted proscenium that acts as a stage portal, framing a misty expanse that seems to lie beyond the initial surface of the canvas. In one large painting, the portal borders a brown patchwork curtain. During the course of the exhibition, the painting was added to, and the brown curtain was even-

tually changed so that it opens very slightly in the middle, revealing a rainbow spilling forth. The whole thing evokes an elementary school arts and crafts project, skillfully rendered and able to pull off a bit of suspense, as the final layer that is at first totally obscured reveals itself over time.

Another painting is dominated by a large dark shape when seen at a distance. It resembles an apartment building capped by a great step pyramid. Occasional lit windows are symmetrically aligned. Upon closer viewing, this building has shoulders and arms at its side, small red hands and two legs, and tiny airplanes buzz around the top. The hazy atmosphere denies the building, now bipedal and looming, none of its startling presence, but does act as a layer of separation between it and the viewer. The scene is readable in many different ways, as a simple representation of fantasy, a trigger for childhood memories, a vehicle for the viewer's imagination.

The paintings do not sentimentalize childhood, but rather are the products of a willingness to occupy the space of childhood perception and sensibilities. The setup itself takes precedence over an effort to comment or dictate the terms of this occupation. The initial possibilities of the lines and doodles within the haze become identifiable as airplanes and battleships, mobs composed of many different objects and figures acting out the blunt dramas of play. Sugito's work presents the audience with elements of the real world transformed and reintegrated into a space where accordance with ideas of appropriateness and plausibility are made irrelevant and devoid of agenda.

$N^1 + D^2, D^3 = \text{Mathematic Wisdom}^{n+\text{français}}$

that you didn't believe in the real numbers. What did you mean? Well, being provocative is good, it kicks people out of ruts. I do and I don't believe in real numbers. And I do and I don't believe in positive integers, even.

Let me tell you why real numbers are very unreal. This example goes back to Emile Borel. A friend of mine, Vladimir Tasic, found this in an essay by Borel. Vladimir Tasic has a book coming out, called "Mathematics and the Roots of Postmodern Thought." I got this example from reading Tasic's manuscript.

Emile Borel was a well-known French mathematician early in the 20th century. He said to think of the following: take the French alphabet, including blanks, digits, punctuation marks, uppercase and lowercase, and letters with accents, everything! Then start making a list. You start off with all possible one-character sequences, in alphabetical order, then all possible two-character sequences, then all possible three-character sequences, and none of these are very interesting, but you keep listing them, and the sequences get longer and longer. So you'll eventually get all possible successions of characters of any given length, in alphabetical order. Of course most of this is going to be garbage, but you're going to find here every conceivable question in French, it'll be somewhere in the list --- in fact, everything you can write in French is in the list.

Next, said Borel, you number the sequences in this list you've created. And then you imagine a real number $0.d_1 d_2 d_3 \dots$ whose N th digit is 1 if the N th element of the list is a valid yes/no question in French, whose answer is yes, and whose N th digit is 2 if the N th element is a valid yes/no question whose answer is no, and it's 0 in the case that the N th element of the list is garbage, not valid French, or if it is valid French, but it's not a yes/no question.

So Borel has one real number that gives the answer to every yes/no question you can ask in French; about history, about psychology, about religion, about math, about physics -- and it's all in one number! So in a way this shows how unreal a real number is, because it has an infinite amount of information. No physicist can measure a number with infinite precision. I used to have a physicist friend at my laboratory, Rolf Landauer. He passed away, unfortunately. He would always remind me that no number measured in physics has more than about twenty digits of accuracy.

So what makes a number real? If we have it in our mind? If we measure it somewhere?

Well, real numbers are in our mind. Are they anywhere else; that's the question. Maybe they're only in our mind. 1, 2, 3, 4, 5... we tend to think that it goes on forever. You think of the positive integers as an infinite totality, as an infinite set. And in the world of mathematical fantasy, that works, the ideas fit together nicely; but in reality have we ever seen anything infinite? Do we see infinity anywhere?

So what I'm saying is that in a way these mathematical notions are

fantasies, they are ideas that we invent. In a way you could compare them to religious fantasies or myths. But they are ideas that do fit together in beautiful ways. They have patterns that are useful, besides being fun for mathematicians to play with, because you find similar patterns in the real world. Knowledge of these patterns can be applied to computer science or engineering or other fields, and this tends to make us believe that the patterns themselves are real.

When I was your age I had no doubts. I loved mathematics and I was an extremist. "Mathematics über alles," it was math above all else. But as one gets older one starts to have philosophical doubts. And my own work on the limits of mathematics, which builds on the work of Gödel and Turing, makes me doubt even more. And I begin to think that in a way mathematics is just a lovely mental game. So Monday, Wednesday and Friday I have doubts about mathematics, and Tuesday, Thursday and Saturday I'm doing mathematics!

Did you once believe that things in mathematics always have some correspondence to the physical world?

No, I believed that the ideas themselves were real. I believed that infinities were real in some sense, maybe not in the physical world, maybe in some Platonic mathematical universe. But I didn't ask myself where they were. If you start asking yourself where they are, either you have to believe they are in the physical world, or else you have to say they are in some other world, and that begins to sound a bit weird. Where is the universe of mathematical ideas? Is the answer that it's in your mind? Is it real then?

Some people think that that's more real than the physical world! If you read G.H. Hardy's "A Mathematician's Apology," he says that " $2 + 2 = 4$ " is absolutely true, but anything in the real world is not as definite, so he thinks that the world of mathematics is more real than our world. This is a view that goes back to Plato. Plato believed that the world of perfect concepts and ideas is more real than our ephemeral, troubled world down here.

The problem is that this world is inaccessible and unsatisfactory to those who want to be able to observe in some way that which they consider real.

When I was a child I had originally wanted to be a physicist, so I read a lot of physics, and I have a lot of sympathy for physicists. I read a lot of Einstein's essays, and Einstein's view is that mathematics is something that you invent. We invent it because it helps us to understand the physical world. So the set 1, 2, 3, 4, 5... is an invention just as much as Einstein's field equations are. The only justification is that they work.

Einstein goes on to say that the idea of positive integers was invented so long ago that we begin to think that they have some a priori validity, that they are a direct inspiration from God, or eternal truths, or to say it the way that Kant put it, that they are necessary tools of thought. But Einstein disagreed; he



Take a look at this math: Chaitin points to physics, which is above philosophy.

insists that we invented them, it's just that free inventions begin to look like intellectual necessities after a while. But they are really just our inventions and we should feel free to replace them with other things if that helps.

You've said before that the axioms of mathematics are not self-evident, that Euclid was wrong to define an axiom as a self-evident truth.

The normal thing that mathematicians believe is that mathematics is inescapable and logically necessary for the rational mind, and therefore the axioms that mathematicians use are inescapable; they've got to be self-evident.

When you prove something you keep trying to break the proof into smaller and smaller pieces until you get back to principles that can't be doubted. Those are the axioms. They're things that don't need any justification because they're self-evident. Otherwise you have an infinite regress, and how do you ever finish a proof? You've got to start from something, because if you question every step in the proof, and you need another proof to justify it, then you never finish!

So the Greeks said you stop with something that's self-evident and those are what they called the axioms. But my problem is that I read a lot of physics. And physicists don't think that a principle of physics is self-evident. They think the justification is that it works. Maxwell's equations for electromagnetic waves aren't self-evident, but they work. The Schrödinger equation for the hydrogen atom isn't self-evident, but it gives rise to quantum mechanics. Einstein's field equations in general relativity, which talk about curved space-time, I don't think anyone would consider them self-evident!

So physicists have a different way of thinking than mathematicians do, and my problem is that my own work, plus the fact that I read a lot of physics when I was young, makes me tend to see similarities between pure mathematics and physics. Most mathematicians think that there's no connection at all, that pure math has no empirical content and is purely in the world of ideas, and that empirical sciences like physics are completely different. I agree that mathematics and physics are not the same subject.

But I think it's a matter of degree, really. Math is here, physics is there, and you can have many intermediate positions between them.

So physics is different, and physical reality is different, in that we don't take anything to be self-evident?

The problem with philosophy is that you think about it, and all of a sudden reality fades away, breaks into pieces, and you go mad. Descartes tried to start a philosophy by saying that the one thing I can be sure of is "I think, therefore I am." He attempted to derive all of philosophy from that. He starts off well. "I think, therefore I am" sounds reasonable. But how he gets all the rest of his philosophy from that doesn't seem too watertight to me.

Bertrand Russell discusses something related. He says that we all start with naive realism, which is the doctrine that things are what they seem, and that we perceive them directly. Then science tells us that a table is actually made up of atoms with electrons whirling around. It tells us that when we see something, we don't see it directly, instead we see light waves, which are actually particles called photons colliding into our retina, so that the connection between the observer and the observed is really rather indirect.

So Russell has an essay that says that naive realism, the view that things are what they seem,

actually leads to modern science, and modern science shows that things aren't what they seem. As Arthur Stanley Eddington points out, as science progresses, an ordinary household table gets weirder and weirder. The quantum-mechanical explanation for why matter doesn't collapse is very strange.

So naive realism says that things are what they seem and this point of view leads to modern science, which says that things aren't at all what they seem. Therefore naive realism is wrong, it leads to a contradiction. The path that led us to modern science was mistaken! I don't know! One of the problems you have is that when you start arguing about these philosophical questions you find that everyone has a different viewpoint, and you can't convince anyone of anything. So if you get a bunch of philosophers in a room and you ask a bunch of questions, you'll have every conceivable opinion on every conceivable subject. You know, if there were eight yes/no questions and 256 philosophers, you would probably get all 256 possible combinations of answers.

The complete text of the interview is on-line at <http://www.cs.auckland.ac.nz/CDMTCS/chaitin/bard.html>.

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