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news
opinions
a & e

2
4
6



Quidditch, Electric cars, and the Changes at Bard pages 2-3



US-Russian relations, Network slowdowns and Bard's "Walking Campus", Page 5



Britney, Coen Bro's reviewed, plus Bard Bad Madness, Page 6-7



Giocemetti at the MoMA reviewed, plus more Pilson page 8

Admissions Reprioritized

IDP scrapped, interviews discouraged for all but Science & Math applicants

**Gillian Means
Emily Schmall
and Bryan Gunderson**

The publicity that the new performing arts center has attracted, in conjunction with the success of Bard's satellite programs, both in New York City and across the globe, have afforded Bard an institutional stature unprecedented in the college's history. As this stature grows, students have expressed worry that the Bard that they hold dear is slipping from under their feet. While the physical changes, which include a host of new dormitories as well as the new Gehry building, have revealed Bard's adaptation to a growing student body, perhaps the most robust and influential change facing the college is its new admission policies.

Along with some important smaller changes, the largest of these differences is a reworking of the College's methods of attract-

ing students interested in the natural sciences and mathematics. The changes in the IDP and overall admission process at Bard are product of a collaborative meeting with President Botstein and the Office of Admission. The college hopes to capitalize on the media attention it has received within the last few months by publicizing its commitment to academic diversity.

Bard's unique Immediate Decision Plan (IDP) has been altered to particularly suit the interests of those looking at the sciences. In an attempt to diversify the intellectual climate at Bard, and tackle an issue that Backlund describes as a "chronic problem of liberal arts institutions," IDP will be limited to applicants who demonstrate a serious interest in the pursuit of math or science.

A total of three Fridays in November and December are Open Houses for such students.

continued on page 3...

From Bilbao to Bard

Frank Gehry visits campus and speaks at Olin



The work of a modest man: A shot of the massive interior of the Gehry Performing Arts Center, nearing completion.

photo by Bryan Gunderson

Todd Johnson

"There are empty seats, I can't start. I'm used to no empty seats and standing room only," joked Frank Gehry.

Gehry started his talk last week with a joke, setting the tone for the entire hour and twenty minutes. Gehry, arguably the most famous living architect in the world today, presented himself as an easy-going, genial man who looked and acted nowhere near as old as his 72 years.

Gehry squirmed a little after his first joke, making another about starting off like a John Cage piece "Ten minutes of silence," and then stated plainly, "I'm an architect, that's what I do."

As he began to warm up, he explained what he sees as the artistic pursuit of architecture. "Architecture refers to buildings made by people who want to make the world a better place, who want to give something to the environment that people will respond to

continued on page 2...

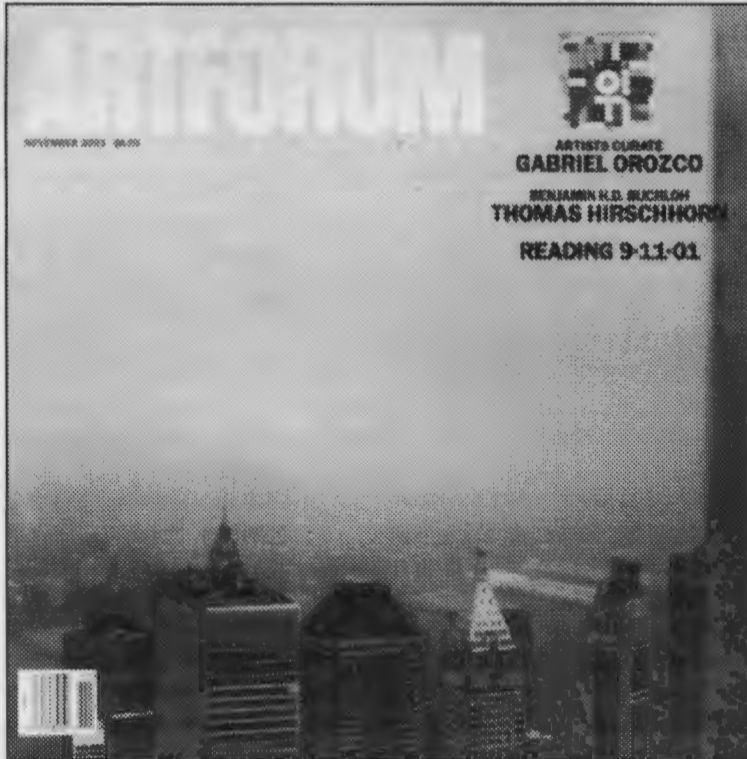
Professor John Pilson on Art and 9/11

**J.R. Valenzuela
Huffa Frobes-Cross**

The work of John Pilson, a Bard professor of photography, was featured on the cover of the latest issue of Artforum magazine. The issue featured response and reaction from the art community to the September 11th attacks, and John was in a unique position, living within blocks of the WTC and having had an artist's residency at the center during the summer of 2000. In addition, much of his photo and video work produced during this residency was on display at the time. What follows is an edited conversation between John and Free Press writers Huffa Frobes-Cross and J.R. Valenzuela.

John Pilson: The pictures meant so much to me but I could never really articulate what exactly I was after...I was thinking a lot about Jan Groover and how to approach something that was so soaked with significance, and how to drain it, in a sense, just let it be. It's amazing how spectacular, how absolutely spectacular and dramatic and sublime this view was and there was something so funny about how this view contrasted to these corridors and this repetition of right angles.

Huffa Frobes-Cross: What was your relationship to Artforum and the relationship to the cover?



John Pilson's Artforum cover.

Pilson: I was informed that someone was writing an article based on the reactions of artists who had work up at the time of the attacks. A question that I knew just in speaking to others that this journalist kept on asking over and over again until he got an answer was "How does this change the work?"

Frobes-Cross: Was it really soon after it had happened?

Pilson: Actually, just hours after it happened I got a call from

the New Yorker, "Are you photographing?" "No, I'm not photographing; I'm sure everyone else is though." That's the thing, that everyone was doing their jobs, or at least that you should do your job. I didn't feel that I had a job to do. So I talked to the journalist and then they said "could you please send some images?", and like I told the class, they needed it right away or forget it. Later I called up. I had a question for them and I said, "Hey, by the way, did anything come of that, those

continued on page 8...

Republicans take local political scene

Todd Johnson

On November Sixth, Dutchess County held local elections, for which those at Bard who are registered locally were eligible to vote.

In the race for County Legislature, Republican incumbent Woody Klose beat Democrat Glenn Goldstein and Frank Stoppenbach, a registered Democrat running on the Liberal and Green party tickets.

Klose, Goldstein and Stoppenbach received 928, 507, and 147 votes, respectively.

Two spaces on the Red Hook Town Council were also open. Voters were asked to choose two out of the three who ran for the position, Republican incumbents Jim Ross and Sue Crane, and Democrat/Green Leslie Gabriel. Each of the incumbents received twelve to thirteen hundred votes, while Gabriel received eight hun-

dred forty-one votes. Gabriel was well known on campus as he visited a number of times, encouraging students to register locally, making themselves "big fish in a little pond."

Republican Dick Noel beat Democrat Ved Shrivah in the contest for County Comptroller.

Richard Griffiths, Bard's own head of B&G, won an undisputed race for Red Hook Town Judge, a position for which he was incumbent. Margaret Doherty also went undisputed in her bid for Red Hook Town Clerk.

Also on November sixth, New York state passed a resolution to change all of the words in the state constitution to gender neutral forms. Words like "congressman" and "firemen" will no longer appear in the document, as the gendered words have been replaced with "member of congress" and "firefighters".

Intercession Update

After fierce opposition from seniors who had been banking on intercession courses to meet graduation requirements, Michelle Dominy opted to "offer a few intercession courses to meet the needs of graduating seniors." After this year, formal intercession courses will be cancelled.

Gehry Speaks at Bard, cont.

emotionally," he said, "everything else is just buildings."

With many of his most famous buildings, such as the Guggenheim Museum in Bilbao, Spain, Gehry has tried to convey a sense of motion through the structure of the building, often using materials that reflect light off of sweeping curves to suggest movement.

He told the students gathered in Olin 102 that his first project attempting to convey such motion was a large wooden fish. A museum in Italy asked for a piece for a show, and says Gehry, "I made a fish as long as this room. It had eyes, and a tail, and fins, and it was about as kitsch as you've ever seen."

Gehry said he did not even go to the show, he was so embarrassed of the fish. But when his next show came around, one room was full of models of his buildings, and another had the fish. The fish had been overhauled to make it more artistic, though; Gehry had cut it down to be more abstract, just a head and a tail, and when he realized how successful he had been at conveying motion through

that tail, he started to look for ways to apply that elsewhere.

Around that time, he was introduced to people in the aviation industry, who were using a program called CATIA to design airplanes. Gehry realized the program's value to architecture, and now uses it to design the curves of buildings such as the Guggenheim Museum and Bard's Performing Arts Center.

Gehry has tried to convey a sense of motion through the structure of the building, often using materials that reflect light off of sweeping curves to suggest movement.

On the subject of the PAC, Gehry said, "It should be a damned good concert hall," adding that, "the students in theater arts are going to have a ball here."

He explained some of process of site selection and design, the importance of the context of the site to the design. Pointing to the smaller hall on a schematic, he said, "The big theater isn't on an axis with this, which works with the slope of the land. I was bound by that. So working with the land was very important."

Gehry also said that the success of a project has a lot to do with the client, that a job cannot be a success unless he has a good relationship with the person he is designing for. But,

he said, "You meet Leon [Bostien] and in about 15 minutes you're in it. That leads to the best work, when you have that relationship with the client." He smiled a big, wry smile, but meant well when he said of Bostien, "He's very opinionated."

Gehry stressed throughout the talk the importance of art in his life. Early on, while still searching for a way to begin, he spoke of how inspiring painting is for him, and said he believed that music and literature could have the same effects for others, that all of art is inspiring.

Later, speaking about his start in architecture, he said, "Architects rejected me, right out of the bag. Artists and I got on better."



Aw, man, my bed is all wet! Shots of the new Gehry designed "Roofless dorm" (top), and the energy-saving "Crane dorm" (above). Both dorms are triumphs of innovative architecture, but residents have voiced concerns over impending nasty weather. photos by Bryan Gunderson

My Homey on the Lawn with the Wizard Cap on

Beth Graham

As the fall semester 2001 comes to an end, new activities are starting up in hopes to gain membership for the next semester and the next budget forum. One of these clubs is the Bard College Quidditch team.

Quidditch, is a game played in the Harry Potter series by J.K. Rowling. This "sport" is played with six balls: a red soccer-like ball called the quaffle, four black dodge balls called bludgers, and a golden ball roughly the size of a marble called the snitch. The sport is played on broomsticks in the book.

The quidditch founder, who wishes to be known as Severus Snape commented on how he decided to found a team at Bard.

"Apparently, the students here were crying out for Quidditch so bloody loudly that Dumbledore [the headmaster at Potter's school; also another player] had no other choice. Following the merger of Hogwarts [the school where Harry Potter attends] and the formerly Muggle [wizard term for human] institution Bard College, we thought it reasonable to bring Quidditch to the school as well as...other forms of magic; I am not in the position presently to disclose more than this."

The game of quidditch has seven players per team: one keeper, two beaters, three chasers, and one seeker. The keeper is similar to a goalie; his/her object is to prevent the quaffle, the soccer-like ball, from going into the goal. The beaters throw bludgers

in attempt to prevent the other team's chasers from scoring and to protect their own team's chasers, who are attempting to score. The chasers goal is to get the quaffle into the goal. The seeker's goal is simple: to find the snitch and capture it. Once the snitch is caught, the game is over and the team with the most points wins.

The Bard quidditch teams don't have enough player to play at a full team, so the seeker must also play the part of the chaser. "Hermione Grangers" discusses her position. She states, "I'm a chaser on the Gryffindor team. I spent a lot of time chasing down the quaffle and kicking or throwing it into the goal."

Another team player, "Oliver Wood", explains his position. He states, "I'm a beater for Gryffindor. As a beater I wield one of the two Gryffindor bludgers. It's my job to keep the Slytherin [another team] chasers in a tangled state of disarray as they dodge and weave to avoid the fury of the bludgers."

With a few adjustments quidditch has been transformed into a real sport. The participants maintain the same goals; the only major difference is that it is played on the ground, instead of the air on magical broomsticks.

Another adjustment that the players had to make is one of role playing. Each person wishing to play chooses a team, and then he/she chooses a name and alternate identity to play by. Such characters include Hermione Granger, Oliver Wood, and Severus Snape.

People found out about Quidditch in different ways. Oliver Wood states, "Early in the semester there were signs announcing

Quidditch. I knew at once that even a rampaging Hippogriff couldn't keep me from playing."

Hermione Granger comments, "Actually, of all people it was "Draco Malfoy" who clued me in that the season was starting. He didn't mean for me to join of course; at the time he was bragging that Slytherin would win by default due to lack of Gryffindor participation. Well I just couldn't let that happen, now could I?"

Many people gain different things from Quidditch.

Oliver Wood said, "Quidditch is more than a game. It's an experience that lets you touch, if only for a second, a world that's more

interesting, and fun, than our own. The beauty of Quidditch is that it is something you can look forward to all week; it's something that brings a smile to your face when you think of it. Most of all, Quidditch is a reason to be happy, and to be a kid again, which is something we all need."

Severus Snape hopes to accomplish much by forming this club. He states, "I think Quidditch is remarkably good preparation for adult life in the wizarding world today - you see, even on Diagon Alley you may have a large black orb chucked at your skull."

If anyone is interested in participating in the Bard Quidditch team, please email Severus Snape at severus_snape_quidditch@hotmail.com. Practices are usually held on Saturdays, sometimes on Sundays. Games are to be announced but will usually be on the weekends.



BZZAPP!! Security and B&G to use Electric Cars

Lydia Willoughby

Starting in February of Spring Semester 2002, 10 electrical cars will be used on campus. Security Director Ken Cooper has arranged a deal with Global Electrical (GEM) Cars Daimler-Chrysler Company so that Bard can use the vehicles for free. These vehicles, which reduce air pollution



(when compared to solely gas-powered cars) by 4.5 tons annually, are just another step in Bard's campus greening process. In the last few years, Bard has started on-campus composting, and built the environmentally responsible Village Dorms (featuring geothermal heating, motion-sensitive lighting, and constructed entirely of non-virgin timber). Similar construction principles are being used in the Performing Arts Center (PAC), which will also use geothermal heating and light sensors.

But Ken Cooper's interest in finding efficiently mobile vehicles began with transportation concerns at Commencement. He wanted to do something to make it easier for all the older alumni and extended Bard families who find it difficult to get from Manor Field and back again on our walking campus. The vehicles can be used to aid people getting to the PAC, at the summer Music Festival, during Commencement, at Admissions for tours, and also at Security for medical transport of people on crutches during the year.

And now more than ever, according to Ken Cooper, Bard needs to be as self-sufficient as possible. Recalling the gas crisis of the 70's, Ken Cooper is worried about the United States' huge oil dependence on the Middle East—a region the United States is alienating more and more with each bomb dropped in Afghanistan. But above all, Bard just found the company at the right time; electrical car companies are eager to get their products out.

Ken Cooper was also interested in electrical vehicles with regards to Bike Patrol. But mountain bikes are tough enough and don't need electrical power assistance; he wanted a completely new kind of vehicle for Security so the driver could actually "be" in the environment through which they were driving. All of Bard's current security cars are leased, so their time with us is finite. He also didn't want a golf cart that would only go 10 miles an hour or so. So he contacted GEM about

their electrical cars.

These babies travel up to 25 miles per hour, enabling them to drive on roads with a maximum speed limit of 35 miles per hour; they drive-oh-so-quietly, and have heating, lighting, and a suspension that can make it through any snow-filled Bard winter. The company hopes to branch out and strike a deal with New York State.

So Ken Cooper talked with them, and made arrangements for Bard to be their 'test case'—meaning we get the cars for free (for a year). The cars can be customized to fit from two to six people, and can be out-fitted with either a large or small pick-up in the back. Their

moderately slow speeds and utilitarian get-up make them ideal for Buildings & Grounds, or BERD—for any campus facility that needs to haul lots of stuff, but isn't going off campus.

The cars will be distributed as follows: one to Admissions (to bring tours to North Campus and the Performing Arts Center, and for elderly or disabled visitors); one to ResLife (because Fred Barnes "is a nice guy and I like him," says Ken Cooper); one to BERD; two to Security; and five to Buildings & Grounds. One of Security's vehicles will be free-floating, and available to any department that needed it for use.

As far as efficiency is concerned, the fuel cost per mile is \$.013, maintenance is less than \$300 a year, and the cars have a life expectancy of 20 years. The cars can be used all day long off less than an hour of battery charging, can be plugged into our existing electrical system, and are charged from a combination of sealed gel electrolyte and absorbed glass mat batteries, so maintenance free operation is achieved. These cars will significantly reduce the cost of on-campus vehicle maintenance, provide an accessible way for the elderly and disabled to get around our large campus, and allow Security to be observant and therefore more helpful.

Few other schools use electrical cars. The University of Southern Florida has a fleet of solar-powered electrical cars, but the GEM vehicles will make Bard unique in its commitment toward reducing greenhouse gas emissions. Institutions of higher learning across the country are making a real effort to set an example and perform a real part in lessening this global problem. When Bard gets these vehicles on campus next semester, we will be taking the theoretical problem-solving out of the classroom and seminar format, and putting it on the street, confirming and advancing our dedication to practicing the environmental responsibility we preach, or even teach.

Department of Sciences & Math Expanding like the Vast Cosmos

Gillian Means
Bryan Gunderson
and Emily Schmall

The changes in the admissions process aimed at attracting students to the Natural Science & Math Division may leave some outside of the Division wondering why enhancing Bard's image in the sciences is important, or even necessary. We are already well known for programs in the fine arts and humanities.

In a recent interview with Leon Botstein, he illuminated much of the reasoning behind the college's changing attitude towards its admissions. While changes in the IDP process may sound like a shallow gesture aimed at creating some balance between academic disciplines, the real justification is much more substantive.

Leon remarked that, "In the intellectual culture of the 21st century, science and technology are a crucial part of our contemporary engagement in politics . . . The making and understanding of laws will necessitate a capacity to understand the underlying science of issues in order to distinguish science from science fiction." It is on these grounds that the college has begun to focus more of its efforts on attracting students interested in the sciences.

If Bard wants to facilitate the broad and timely education it has always sought to provide, it

simply can no longer be a college with such a disproportionately few number of science students. All of this is certainly not to say that Bard will be detracting its focus from the arts, but rather that it will be adding extra focus to the sciences. These efforts on behalf of the college are not in hopes of meeting some rigid quota of X number of students in this department and Y number of students in that department, but rather are fueled by a very human reasoning that, according to Leon, "is not just about the classes you take but who you break bread with." The college hopes to foster an environment of intellectual diversity, where hallway dorm conversations span from Baudelaire to bioethics, and from Hegel to helixes.

The new push to make the sciences at Bard more visible is part of an ongoing process that began in 1979 with the inception of the Distinguished Scientist Lecture Series. Vice President of Student Affairs Mary Backlund considers it a chronic problem of liberal arts and science institutions that the "science" part is often less pronounced, and that is certainly true of Bard. Associate Professor of Biology Mike Tibbetts pointed out that even many of those in the region are unaware that Bard has a Division of Natural Sciences and Mathematics.

In 1988, Bard made another step to remedy this problem by

beginning to offer the Distinguished Scientist Scholarships. Each year, 10 full-tuition scholarships are offered to applicants who make a commitment to majoring in the sciences.

Other ideas for raising awareness about programs in the Division are being discussed or tried; some of these are Open Houses or workshops associated with the Distinguished Scientist Series lectures for local students and residents; a Science Writing and Thinking workshop for nationwide teachers; and an expanding partnership with Rockefeller University in New York.

Tibbetts has further suggestions. For instance, offering talks on topical subjects for high schools, just as graduate schools do for undergraduate institutions. Such activities are less associated with admissions than simple public marketing in Tibbetts' view. "In some ways it feels a little awkward, in other ways, why not? To attract bright students, it's what you've got to do."

Tibbetts said, "I don't believe for a second that [schools more successful at attracting students in the sciences] are any better at educating science students. They just have a good reputation." He added that one of the areas where Bard science is consistently "beaten" by other schools, in recruiting students, is in facilities. He says, "We have what we need to do

continued on page 8...

Changes in Admissions, continued

...continued from page 1

The Open Houses consist of tours of the campus and labs, science seminars specially designed for these events, a presentation on the Immediate Science Research Opportunity Program (ISROP), a premed talk, meals with students in the sciences, and IDP interviews for those prospectives who choose to have them.

One important aspect of the change is that any student interested in the sciences may attend the Open House, without having to commit to IDP. As usual, students who are opting for IDP must submit their applications one week in advance of the Open House they are attending. Those that do not choose IDP, but like what they see at the Open House, can receive an application decision one week after submitting their applications. This accelerates the process while not forcing students to participate in IDP (which is often quite stressful for all involved) in order to attend the Open House. About half of those who attended the first Open House on November 16th chose to do IDP.

This is a change that the college now has the luxury to make. IDP began in a time when the college had too few applications. Now, due to the growing popularity of the school, Bard is in a position where it has more applications for each spot than it ever has. Leon noted that while this

boom in admissions office has not served to raise the standard of the best students, it has increased the "consistency" or "density." This larger population of stronger students has allowed the college to "do better what it has always been committed to do—foster intellectual seriousness, and disciplined curiosity." And with the growing density of Bard's applicant pool, IDP, which was initially intended as an incentive to applying, is becoming less necessary.

The "interested in math and science" component of attending the Open Houses is determined solely by the students. Backlund said, "They don't have to major in math and science, they just have to recognize it exists on the planet." The students who attended the November 16th Open House varied widely in their math and science interests. Some were committed to majoring in the sciences, others simply wanted to take classes during college that followed interests in science established during high school, and others wanted to take science classes but major in a non-science.

The alteration of IDP comes with a new brochure put together in collaboration with members of the Division of Natural Sciences and Mathematics, particularly Division Chair Matthew Deady. Backlund called the brochure, "smart, ambitious, and a

true reflection of what goes on here. It's our best effort yet."

The primary change in the admissions process not related to science recruitment is a shift in when interviews are granted. Due to the volume of applicants and the limited size of the admissions staff, interviews are no longer being granted to pre-applicants. Instead, information sessions are now available to students who visit to Bard. Interviews are open to applicants upon request, but the Office of Admissions continues not to require them because a large number of those applying to the College are not from the area.

Applicant volume has risen in the past years, indicating a public acknowledgement of Bard's growing national reputation. Since last year, Early Action candidates have doubled and Backlund expects a total of three to four thousand applications to arrive by this fall's deadline. However, Bard is not looking to increase its overall enrollment. "We are at the practical application," Botstein said.

The acceptance rate will drop, according to Backlund, to around 46%, in an effort to sustain class size. Commenting on whether the push for more math and science geared students will affect the small class size and programs currently in place, Backlund said, "I hope that's a problem we have to solve."

AASO Breaks it Down

Statement of Purpose:

Our objective is to provide support, education, resources and entertainment to the Bard Asian American community and the general student body. The Asian American Student Association (AASO) aims to expose the Bard community to not only the diverse cultural innovations of Asians, Asian Americans, and Pacific Islanders, but also the complex historical and political issues representing our varied experiences/conflicts. We also have a great time doing all of this.

Events this semester:

*SLANT-Kaleidoscope Show- for those of you that missed it, SLANT, resident of the LaMaMa experimental theater company, provided an evening of monologues, vignettes, and stories from their full length productions ("The Second Coming", "Squeal Like a Pig", "Big Dicks, Asian Men") that told a musical history (blues, spoken word rap, country, and a little bit of rock and roll) of Asian American history. From the

painful silence around Japanese Internment to our love/hate relationship with Connie Chong, SLANT delivered an earnest and bittersweet portrayal of the varied experiences of Asian Americans throughout American history. Check out their website at: www.slantperformancegroup.com

The Asian American Student Association (AASO) aims to expose the Bard community to not only the diverse cultural innovations of Asians, Asian Americans, and Pacific Islanders, but also the complex historical and political issues representing our varied experiences/conflicts.

-A video copy of the performance will be available soon through the *AASO Open Reserves Collection.

Do stop by the third floor Open Reserves Room in the Stevenson Library and peruse the sampling of literature on Asian American Politics, Poetry, Fiction, etc.

*Wong Kar-Wai film series

(Fallen Angels, Chungking Express, Happy Together, Ashes of Time)- we paid our dues to the master of pastiche and difficult love.

*Documentary Film Screenings

(Citizen Hong Kong, First Person Plural)- these films both dealt with notions of authenticity and ethnic identity. Sound familiar?

Copies will also be made available through AASO Open Reserves.

NEXT MEETING: Thursday, Nov. 29 7:30 PM -RED ROOM, Campus Center

Come and join us!

E-mail us at: aaso@bard.edu

Migrant Labor Group, Alive and Kicking!

Kate Grim-Feinberg

The Bard College Migrant Labor Project (MLP) works to improve the conditions of migrant laborers and their families in New York State, particularly the Hudson Valley, through community and campus education, direct service, research, and advocacy work.

There are about 40,000 migrant farm workers in New York State, where a large portion of the country's apples, cabbage, corn, onions, and dairy products are produced. When New York State instituted labor laws to protect workers in the 1930's, farm workers were excluded from the category of "employee." They currently have no right to collective bargaining; no disability insurance, overtime pay, or day of rest;

fewer restrictions on child labor; and fewer health and safety regulations than other workers.

The MLP is currently working with the Rural and Migrant Ministry on organizing for Farmworker Advocacy Day, which will take place in April. We are contacting constituents of state senators on the Labor

Committee to rally behind farm workers across the state in support of their rights.

The MLP also organizes English as a Second Language instruction, and campus and community educational events. We meet every Friday at 2:00pm in the Student Action Center in the basement of the Old Gym. Anyone interested is welcome to come. If you would like to be on the MLP email list, send an email to BardMLP-subscribe@yahoo.com.

First Year Seminar: One Student's Perspective

How the current war can make the classics all the more applicable

Christine Neumann

First Year Seminar started out pretty nonchalantly. The classroom expectations were low and extra help was always available. I needed to grasp the topic of "war and peace" in order to do well. I definitely was not excited about reading large texts like *The Peloponnesian War* or *War and Peace*, and therefore didn't put forth much effort.

After the events of September 11, 2001, however, FYS didn't seem that dull. The works we read suddenly became relevant. I remember talking to some classmates before our first class after the terrorist attacks. Everyone, including myself, wanted to discuss the events in relation to our themes and texts.

As Thucydides says in Book 1 of *The Peloponnesian War*, "Those ... who want to see things clearly as they were and, given human nature, will one day be again" will study these ancient accounts for timeless advice and council—"When people go to war, they do first what should be done last by going into action. Then, when they have setbacks, they grope for

talks" (1.78).

Other texts, such as Euripides' *Trojan Women* offered readers an account of the other side of war—the plight and pain of war victims. This play astounded audiences in ancient Greece and made many people rethink the idea of massacring entire cities.

In my opinion, 20th century citizens could benefit from a review of this play. Tolstoy's long great novel also expresses opinions and ideas that correlate to our present situation. His theory of history states that

there are no "great men," but that history is a cyclic pattern of mistakes, and that war will occur, and be fought by the masses, without any one person's direct influence.

First year students are given a unique opportunity to begin exploring the important topics of war and peace during a time when they are most relevant to our society. Personally, I have become more engaged in my First Year Seminar class now that I can see the virtue and value of studying these topics. I'm actually enjoying *War and Peace*.

Students in First-Year Seminar attach special meaning to the theme "war and peace" due to events of 9/11.

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The Free Press reserves the right to edit all submissions for spelling, grammar, and coherence. It protects the student journalists' First Amendment rights and accepts the responsibility which accompanies that freedom. Content decisions are made by the student editors and the staff. The Free Press will not print any material that is libelous in nature. Anonymous submissions are only printed if the writer consults with the section editor or editor-in-chief about the article.

The next issue of the Free Press is scheduled to be out on Wednesday, December 5th. All submissions are due on Friday, November 30th.

All articles in the Opinions section reflect the opinions of the author, not necessarily those of the Free Press staff. Responses to Opinions articles are welcome, and can be sent to freepress@bard.edu

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Ludlow Talks: A Bullshit Campus Walks

Shuttle service should be reevaluated

J.R. Valenzuela

In the last issue of the Free Press, it was made clear that Bard is in fact a "walking campus." One is supposed to take the shuttle as much as possible, and even those with cars would ideally park at one of the main lots and then take the shuttle to get to their final destination. I don't think I would be alone in calling this notion a bit unrealistic, if not unreasonable.

Parking at Bard College is continually inadequate, in that what parking lots there are just simply aren't large enough. Parking rules and regulations that are enforced through either written warnings or tickets are often not posted at the location, leaving many to guess what is a legal space and what is not. In fairness, as everybody can attest to, some members of the Bard community simply cannot park. They go diagonal, sideways, on grass, triple parked with hazard lights on and other drivers are inconvenienced. Security has a clear responsibility to monitor the parking situation and try to make sure that traffic flows smoothly and safely.

But this is all academic, right? We are a pedestrian campus, so why not walk or take the shuttle? Assuming that the clock you happen to go by is reasonably close to the one in the dashboard of the shuttle, you might just make it. Otherwise, you can wait (anywhere from 5 minutes to two hours if there's a lunch break) or start walking. If you're trapped in Red Hook or

Tivoli, you can try and visit an off-campus friend, maybe talk to some high school kids, or smoke cigarettes at the shuttle stop and seethe. And it's only going to get worse during the winter months.

I think that it is fair to assume that students, faculty, and staff who use the shuttle, or could potentially do so, would be much better served by more frequent shuttle service. Where exactly does the difficulty lie in having a dedicated campus shuttle and a separate Red Hook and Tivoli service? As it stands right now, huge sections of the campus, notably Olin and the new dorms off of Campus Road are not served by the shuttle. It's a matter of convenience certainly, but also one of safety. Long walks from a shuttle stop to a dormitory are inviting danger. A van could handle trips that cover the entire school, possibly even while driven by a student employee. Bard's professional drivers would handle off-campus runs, and with an increase in the number of trips per day, their hours and pay would not be negatively affected.

There have been qualitative changes in the form of extended hours to Tivoli on the weekend and the commission of two sheltered stops at Kline. But with no service at several peak hours and punctual performance suffering at times, the current system cannot and will not provide the kind of service that a "walking campus" needs.

On the Internet Slowdown

What should students expect?

Jordan Berkowitz

As many of you know, Bard is experiencing an amazing amount of Internet usage. Due to the dramatic and sustained increase in the demand for Internet bandwidth, the administration has been forced to limit the speed at which any single Resnet jack can operate. A group of students, working closely with the administration, is working to identify and address the concerns of the student population and also those of the administration, so we can increase the network limits while still maintaining a high quality of service on campus.

Bandwidth is the amount of data that can be passed over a line in a given amount of time. It is common to rate bandwidth in bits-per-second. To put this in some perspective, a full page of English text is approximately 16,000 bits. A standard modem, like a 56k v.90 modem, can move about 15,000 bits-per-second. Thus the transfer of one page of text would take a little over a second. For further reference, 1 Mb, or megabyte, is about 1 million bytes. Right now, Bard has 3 T1 lines running into the school, which provide 4.5 Mb of bandwidth. For a school of our size, this is not an insignificant amount of bandwidth, but there are extenuating circumstances, which are causing bandwidth shortages and thus affecting service on campus.

Many students on campus are users of services like Kazaa, Gnutella, or other file-sharing software. If there is an enemy to be identified, this is our foe. At any given time during the day, Kazaa, one of these file sharing programs, is using somewhere from one third to one half of the school's entire bandwidth. With this much of the resource being used up by file

transfer, there is little bandwidth left for browsing the web, running all of the servers on campus, email, ftp, etc. Students have expressed concern about the speed of the Resnet, while at the same time contributing to its' lack of speed. Thus, in order to increase network speed, the first thing students can do is to stop using file-sharing programs that allow people outside of the college to connect to your computer and download files. To prevent such a large proportion of the school's overall bandwidth from being used solely for file-sharing, a specific piece of the bandwidth has been allocated for this type of usage. Bard's network automatically identifies file-sharing and directs usage through this section. The one footnote to this statement is that regardless of the number of users, the size of this allocation will always remain the same.

As many of your have heard, there has been a "cap" placed on the Resnet jacks on campus. The common misconception is that this limit was arbitrarily chosen and that it represents an administrative move to police Internet usage. The fact of the matter is that there were students who could never connect to the Internet. The cap is not a cap at all, but merely a division so that every student gets an equal slice of the pie. By simply taking the overall amount of bandwidth and dividing it by the number of users on campus, the cap was established at 12Kb/second. There is room for this to change. Right now the usage on campus prevents the raising of this cap. If in the next few weeks it is apparent that the student population is using the network less intensively, the cap can be raised. The only purpose of this restriction is to ensure that, if you are a user of the Resnet, you

can get onto the Internet.

With all of this said, there are a few points of advice to be given to students with computers on the Resnet.

1. Turn off the sharing option in programs like Kazaa, or don't put any files in your "shared" directory. By limiting incoming traffic, we can reduce the amount of bandwidth used by file-sharing programs.

2. Turn off your computer when you are not using it, or disconnect the network cable when you are not on the web. Even if you are not actively using your computer, if it is on and plugged into the Ethernet, it is using a part of the resource.

3. Be mindful that this resource is for the entire community, and thus must be maintained so that all can make use of it.

There will continue to further updates and bulletins. The school has already signed a new contract with a company in Kingston, which will provide the school with twice the bandwidth that we currently have. Unfortunately, this will not happen until next semester. There is also a group of students looking into the possibility of setting up a file-sharing server for Bard students only. This would also allow us to have campus-wide chat, instant messages, and potentially an online directory. This project is currently under development and will hopefully be up and running soon.

We are all unsatisfied with the current situation and steps have been taken to make the service better. By working with the administration and students together, it is hoped that we can greatly improve the service on campus and begin to customize Bard's Internet service to better provide for the community as a whole.

The Strange Terms of the Bush-Putin Meetings

The effects September 11th and the "War on Terrorism" are having on the post-Cold War Era

Daria Solovieva

Russians have a saying: "there would be no fortune if misfortune didn't help". Nobody knows if the nature of the fourth meeting between Bush and Putin would have been as amicable without September 11th, or if there would have been such a meeting at all.

Yet here we have it: the former KGB agent traveled with his wife to Texas, and President Bush drove them in a white pick-up truck to his ranch where he bathed the Russian leader in Texan hospitality. From the very beginning this visit was overflowing with historic moments. Never before in the history of Russian-American relations has a Russian leader been received so warmly, with posters, dinner, and dances. Never before has he engaged himself in an open dialogue with American public on the radio. And



All Smiles: Bush and Putin ham it up.

never before has reaching this audience been so vitally important to the Russian side.

Putin likes to boast that he was the first leader to reach out to President Bush on September 11th, and one of the first to guarantee support. He saw at once in the changed situation a chance

to make up for his image during elections in Russia, during which he had been suspected responsible for the bombings of several houses in Moscow. (Putin emerged as a political figure right after the bombings and "united" the nation behind him. While his ratings were high elections were hurried so as

to secure his victory.) He saw at once a chance to make Russia a more Western nation, and he saw a real chance of Russia joining NATO, a long-term Russian aspiration and hope. He saw a chance to justify Chechnya in the eyes of the West. And of course he was the first one to call Bush.

This sudden awakening of interest in each other is very logical and well-justified. Both Uncle Sam and Mother Russia

want to have a healthy, cooperating relationship in order to "destroy, uproot, and liquidate" terrorism (National Review online, "Dancing with the Bear" The US-Russian friendship). For this, both sides are ready to compromise on issues that, while no

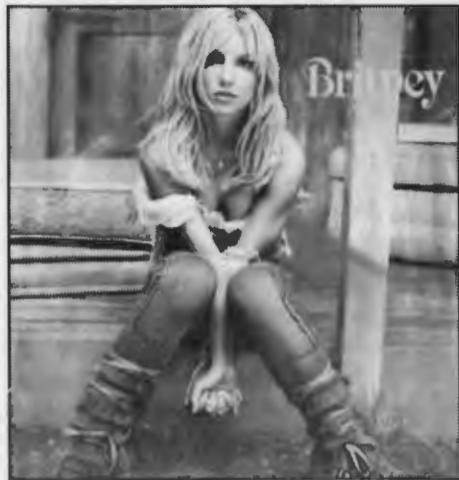
less important, are secondary after September 11th: Russians have no choice now but to allow the missile defense, and new terms for nuclear-arms control will be negotiated.

Uncle Sam on the other hand is smiling, but nervous to get personal with Mother Russia, this complex, weak, yet important creature. Unsure of what's to come and what role they are to play Uncle Sam and

Mother Russia stand holding hands in the doorway between their post-Cold War relationship and the New Era defined by the war against terrorism; they look into the misty future, uncertain, but uncertain together.

music briefs.

music briefs.



Britney Spears
Britney
BMG/Jive

Britney is finally beginning to break through the bubble-gum web she was trapped behind on her first two albums. With "...Baby one more time" Britney showed us that she had what it takes to grace the covers of Bop. And with "Oops...I did it again," she did it again. But her new self-titled album, *Britney*, takes Britney on a search for her self. She shows us that she is more than a Lolitaesque lollipop-licking juvenile who knows how to tempt; she begins a journey with this album, telling us that at 19 going on 20 she's, "not a girl, not yet a woman."

Britney has finally let down her pig-tails and torn off her teasingly sweet catholic schoolgirl kilt, trading it for cleavage-inducing Norma Kamali bras and low-riding Frankie B jeans. But there is still something sticky sweet about her — the Kamali bras come attached with ethereal fairy-like sleeves and the thongs that peek out from beneath her Frankie B's are almost always pastel. Even the CD cover is painted in candy-like cyans, magentas and yellows. In the recently released single, "i'm a slave 4 u," she tells us, "I really wanna do what you want me to." Britney still wants to please, not offend. This good girl has gone bad, but not completely so.

Britney's new persona arrives at a time when growing up is something we're all having to do a bit of. America isn't so innocent anymore and neither is Britney. It seems as though Britney has tossed off the Mouseketeer ears and thrown away the Star Search microphone for good. With beats by the Neptunes and lyrics by Prince, Britney asserts her newly overt sexuality in the songs "i'm a slave 4 u" and "boys." As she works out her own masochistic machinations in "slave" she sings, "I'm a slave for you/I can not hold it. I can not control it/ I'm a slave for you/I won't deny it. I'm not trying to hide it." She continues in "boys," "What would it take for you to just leave with me?/Not tryin' to sound conceited but me and you were meant to be." What would it take for me to just leave with you? Not much, honey. Not much.

In one of my favorite tracks, "overprotected," Britney asserts, "I'm so fed up with people tellin' me to be someone else but me. She begs for freedom from criticism and control. Her ousting of celebrity and its benefits in "overprotected" is reminiscent of Eminem's tortured track, "The Way I Am" from *The Marshall Mathers LP*. But Britney, who co-authored five other tracks, didn't write "overprotected." Is this new Britney persona just a construct of the design team that surrounds Britney or a

device of her own chimera? Britney isn't like a virgin, she is one. Right, Justin? Whatever the case, the contradictions, the filled ambiguity, the not knowing, fascinates us. Britney isn't leaving our icon-obsessed consciousness anytime soon. She's too interesting. Is she even real?

As Britney tosses off more and more layers, perhaps we will really see what is beneath all of the sculpting and primping and bleaching that surrounds Britney or rather, the image of Britney. I'd like to see her without her iridescent platinum hair, without kohl streaked around her eyes, without gloss on her lips and blush on her cheeks — I'd like to see her not glittered and glammed up — perhaps then we'll really see what Britney looks like naked. Perhaps then she will be able to show us with more truth that she's not just a girl everyone wants to dress up, but a woman who has chosen her identity.

by Markus Kirschner



Catch A Fly
s/t
Lifted and Gifted Records

A fucking Rock and Roll juggernaut: deep jarring bass lines and filthy guitar riffs smash that cutesy smirk off yer' face and fling you to the stage with your fists in the air—then you remember that you're alone, in your room listening to *Catch A Fly's* self-titled release. A Red Room favorite, *Catch A Fly* (better known here as *Atrape la Mouche*) manages to mix a rock 'n' roll cocktail of the Pixies, Pavement and good ol' original gusto to create a sound that goes beyond your average "indie" rum and coke. Daniel Wohls's basslines are heavy, full and sweet like a solid slice of bakery fresh poundcake. And Raphi Gottesman's drums are on key and slammin'. Lastly Carter Tanton fronts the band with a wall of guitar sounds ranging from melodic chords to oh-so-dissonant-yet-so-right riffs; he even sings too.

Now with the exception of track 4 ("Animals! Hang loose and get the maximum"), since it's an instrumental, I'd say that most of these songs have a college radio-ready sound to 'em. Songs like "poor jen" and "claims to be" have a mix of upbeat aggressive tempos, slickly-styled slacker guitar riffs, well-honed song structures and memorable singing; *Catch A Fly* plays music that is complex and catchy and yet is always accompanied with a down-right memorable chorus i.e. "atrape la mouche."

So kids, see 'em live on campus sometime or just get the damn CD. Either way, *Catch A Fly* will rock you up solid in your stuffy room, or in that smoke-filled bastion of Bard rock known as the Red Room.

by Tosh Chiang



The Brian Jonestown Massacre
Bravery Repetition and Noise
Bomp Records

San Francisco rock and roll icon Anton Newcombe has returned with another set of retro right sounds to keep you in a pre-80's world. Apparently stolen from TVT records and salvaged through contract disputes, this album has finally made it to the stores through Bomp Records. There's just one problem: *Bravery Repetition and Noise*, for the most part, takes you nowhere. It's a recycling of lo-fi, retro pop with acoustic guitars and good singing. Unlike BJM's previous efforts, which were retro yet delightful in their fresh recreation of those golden sounds, this latest album simply lacks energy; it floats you off to sleep while you wait for something not just nice, but actually good, to come along.

"Telegram" is by far the best track and could hold its weight in any compilation or mix tape; the song has a delicate melody line and a great sad-yet-happy-times feel to it. For this is exactly what Newcombe excels at: bleeding-heart, male-perspective songs about relationships. On *Strung Out in Heaven*, which conceptually paralleled the stages of a relationship, Newcombe had works which truly hurt-so-good. He had a knack for squeezing those lonely emotions out of you and making them feel more real; the songs would turn and swell with a shimmering beauty that seemed to reflect some kind of truth in the world, 'er about relationships or whatever—that album caught me at a real vulnerable time. Nevertheless, it's these qualities that *Bravery Repetition and Noise* lacks. The songs didn't strike a chord in me but only made me reach for my old BJM albums. "Sailor" and "Let me stand next to your flower" were also notable songs but nothing great. Finally, the 3 different takes on "If I Love You?", in which the same song is done in different styles, is kinda cool—just a bit.

And so, I wouldn't fret too much if you forget about having ever read this article. Yet should it inspire you to purchase *Strung Out in Heaven*, which captures the band at its best (I'd say they were better than *Beachwood Sparks*), then it might have been worth reviewing. Hell, what do I care, I got a free promo copy. by Tosh Chiang



N.E.R.D.
In Search Of...
Virgin Records

Chad Hugo and Pharrell Williams, who record as the Neptunes, are close to the hottest thing in mainstream hip-hop and pop production right now: they've done tracks for Busta Rhymes, Mystikal, ODB, N Sync, Puff Daddy, Britney Spears and a long list of others. Their beats are everywhere, most often characterized by a combination of laptop-synth and slowed-down jiggy dance and hip-hop. N.E.R.D., the Neptunes' solo project, continues the exploration of this sound, effecting a (markedly updated) reclamation of the synthesizer and drum machine base that marked early hip-hop and got deferred during the long supremacy of sample-based production. What separates them from other superstar producers of the current mainstream scene, though, is the hipsterism they write into the jiggy image: press photos of N.E.R.D. show the two rocking faded denim jackets, mesh trucker caps, gold watches, Rush t-shirts, and Gucci frames.

In the move away from the sample-as-center of the song, N.E.R.D. begs comparison with producer Timbaland. Featured prominently on Missy Elliot and Aaliyah releases, Timbaland's detailed and staggered beats started getting airplay around 1997 and went on to drastically change the face of mainstream hip-hop production, obliterating the norm of early- to mid-nineties minimalism (epitomized by RZA) and instituting one of faster, more dance-oriented flamboyance (hence RZA's resurrection as Bobby Digital). N.E.R.D. brings a hardness to this sound, most exemplified by their pervasive use of synth riffs that seem to cite, most specifically, metal.

Basically, the beats can be hot but stick to a not-much varied formula. And so listening to one track after another is an experience not so much of motion, but rather of accumulation, a vertical stacking of catchy beats not differentiable enough to sustain any long period of listening. To an extent this seems appropriate, as mainstream hip-hop is an industry truly built around singles more than albums: it is not so surprising that a producing team that has earned its reputation from singles, from tracks which are usually heard as pleasurable interruptions in the context of a radio playlist otherwise bogged down in mush, doesn't translate with total success into a full-length, isolated performance. by Jonah Weiner

The Man Who Wasn't There Reviewed

Tyler Stevens

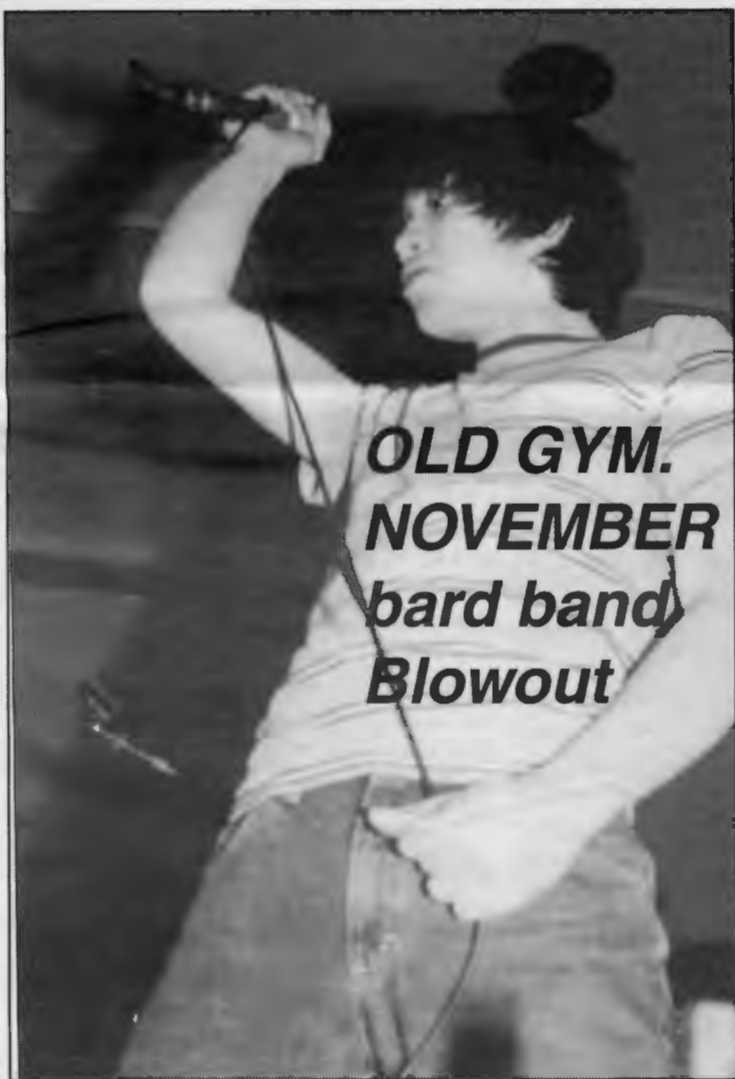
Billy Bob Thornton as a local barber brings under acting to a new anti-zenith in The Coen Brothers' latest feature. Shot in film noir style (meaning glorious black and white), *The Man Who Wasn't There* concerns a scheming barber, his blackmail attempt, and murder, suicide, trial, and execution that ensues. The story in nicely summed up by Tony Shaloub, as a fast talking lawyer, who plans to defend his client, based on the principal of "the more you look, the less you know...by looking at it, you change it". This all fits in snugly with general Coen Brothers tomfoolery: an Everyman of some kind encounters various zany characters while on some sort of unexplained downward spiral. He doesn't say much, and this seems appropriate.

Plot details aside, the film succeeds at being what it should be: a Coen Brothers film. It fea-

tures actors who are usually in this sort of thing, or only in this sort of thing, or who always should have been in this sort of thing. They give quirky performances: Thornton mumbles and smokes and wanders around, Frances McDormand is obnoxious and charming, James Gandolfini plays a role written just for him, or perhaps John Goodman or someone similar. Tony Shaloub excels at playing Tony Shaloub. Scarlet Johanssen is neither the typical Coen Bros fast-talking whore or the typical Coen Bros funny housewife...she plays a slow-talking whore soon to become someone's funny housewife. All this

Scarlet Johanssen is neither the typical Coen Bros fast-talking whore or the typical Coen Bros funny housewife...she plays a slow-talking whore soon to become someone's funny housewife.

is set against a familiarly nostalgic, often humorous, occasionally grotesque backdrop of some selfishly ambiguous historical period. It seems as if the Coen Brothers have dug themselves such a little niche in the middle American Independent film scene that they are now no longer making films that reference other texts, but films about their own earlier films. But everyone at the theater seemed to enjoy themselves. *The Man Who Wasn't There* is satisfyingly intellectual, but not stupefying or unentertaining. One does have to wonder, though, if this sort of thing would be so popular had *Northern Exposure* had not been cancelled.



**OLD GYM.
NOVEMBER
bard band
Blowout**



Pictured clockwise from left are: DJ Jon Feinstein (post-hardcore meltdown with synth accents), No Sweat (fitness inspired beats and hip hop), Alphabet Soup of Thugs (punk parody), Ginger Ninjas, (two-person guitar rock) Popsicle Riot (Grrl pop!), and Jackson Barry Stole My Trumpet (driving and dissonant melodicism). Dirty Hearts, the pixelated darlings of fliers you may have seen on campus, played as well (we don't have any photos), and their performance is rendered here in Haiku form, by music writer Tosh Chiang.

The Dirty Hearts:
*Synth-pop pulsing rock.
A solid show through and through.
The Boss? a faint glimpse*

Local favorites Attrappe la Mouche's new album is reviewed on page 6, Smartest People at Bard, Formosa, Cain, and Mother Ming should be swinging into a show any day now, and when they do, don't miss it.

photos by Jon Feinstein.



Alberto Giacometti at the MoMA

Emily Schmall

His tribe of thinly construed men and women was what made young Alberto Giacometti famous in the late 1920s, but his ability to create the physically impossible into something visible is what draws endless lines of visitors to the Museum of Modern Art in New York City today.

The show, running from October 11th until January 8th, is well worth the price of admission to the museum and the long wait in line. For inside, the question that belongs to the unanswerable sphere is answered: Can you bend time and space?

Giacometti's utilization of surrealist technique expresses a resounding yes. As I progressed through the stages of Giacometti's life, each set apart in rooms dedicated to the various periods of which he worked, I felt myself becoming part of his transcending world where answers such as this are taken for granted.

And MoMA wanted me to feel that way. Each piece was placed to force a dynamic between the object and the audience, so that, depending on where I stood, the art could appear as dream or nightmare. Giacometti could invoke the abstract sensation of dreams in his many curved shaped contours, while staying reminiscent to the nightmare-like quality of Stanley Kubrick's *A Clockwork Orange*.

The tension is visible everywhere: large, obtrusive shapes are drawn back by thin strings, shapes bend and waver, and the thin, skeletal bodies are eerily human. His work with bronze was without precedence, as he delicately draped the heavy metal over carefully molded plaster.

In each of Giacometti's bodies, the head is half submerged in darkness, highlighting the bone-thin structures of the nose, jaw, and chin. There is a fragile physicality uncharacteristic of bronze, giving the sculptures an outward skin that is more akin to human than to art.

His transitions from portraits to abstraction to surrealism back to life studies display the progression of an artist discovering the truth in his own work. "Art interests me greatly but truth interests me infinitely more," Giacometti said. Nearly thirty years after beginning to gain recognition (1947), Giacometti abandoned the surreal sculpture that was the product of the years he lived in Paris, and returning to his home in Stampa, in the Swiss alps, returned to paintings in realism.

A series of paintings are on display, his mother and wife the dominant models, drawn in dissolute grays and dark shades that make the subject appear ghost-like among the shadows.

Similarly to Giacometti's sculpture, the subjects in the paint-



ing, though appearing to exist somewhere between life and death, have a striking realistic presence.

Due to his almost exclusive dedication to the presentation of the female body, one wonders his relation to the opposite sex. Contradiction is revealed again, as the figures seem both goddess-like and gregarious, arms delicately outstretched in a welcoming embrace.

A special treat for an admirer of Giacometti is the piece entitled "Figure in a Garden," a fairly large sculpture that has never been shown publicly before this exhibition. Also on display are the cotemporary works of several of Giacometti's contemporaries: Joan Miró, Max Ernst, and Louise Bourgeois.

Math and Science Dept. Changes, con'd

...continued from page 3
the work," but that the facilities are not as impressive as those at many other liberal arts and science colleges. Prospective students see this and they likely consider it a sign of a lack of commitment to the sciences at Bard.

He went on to say, "Right now we're too small; our size is hurting us." What Tibbetts is referring to are classes that are too small to easily facilitate discussion on the current topical literature or are too small to create a body of students that can casually converse on issues covered in class outside of class. Tibbetts believes it is those group experiences outside the classroom that are where the most learning happens.

The Division has been expanding in anticipation of more students, and although this will necessarily change the dynamics of the department somewhat, Tibbetts sees it as unlikely that any reasonable increase will hurt the student-faculty interactions. "It's naïve to assume any change is all good," he said. On the one hand, more students means more going on and more faculty means more excitement about what's being done in a department, but these

things also mean less interdepartmental interactions. Right now, close contact is a great strength of the Division, because it is small enough to keep up on what is going on in the science buildings.

Tibbetts does worry, however, about a reverse snowball effect if the Division's size does not increase. The Biology Department, for example, has been graduating three to five students per year in the past graduating classes. This is down from about ten students previously, but the numbers are so small it is difficult to tell whether the decrease is an actual trend or simply a blip.

"I honestly believe we could get down to a level where we just cannot sustain a major," said Tibbetts. Fewer students means fewer opportunities and less diversity, which only creates more of a reason for students not to study science at Bard.

He is not worried for the moment, though. It is too early to tell if the initiatives for the sciences are working yet, but "there are enough people around with interesting and exciting ideas that I'm optimistic," Tibbetts said. "I just don't want to go in with my eyes closed."

Interview with Prof. John Pilson, continued

images?" and she said, she was someone I had known from the past, and she said "No, I, uh...I can't tell you..." and I was like "What are you talking about?" I knew something was up.

There was always a kind of mournful feeling for me up there, because I worked down there for eight years, and unless you work down there, they really are an abstraction. I really believe that especially in the city, even within the city I think that there are people on the Upper West Side who've spent more time in Paris than they have at the World Trade Center. For me it was a very, very real place, not just because of the residency but because I worked just next door in the World Financial Center for years. And it was always what I felt as a kind of irradiation about the place.

With this particular picture of the fog, I get emotional just looking at it, because it's just so...it's the idea that this is something that doesn't exist. What I think is effective about the picture is that it memorializes the building without showing it, which is in a way I feel, in terms of memorializing it, a real modern 21st century phenomenon in that it memorializes itself. It's so photographed, every time you see it in a movie, every time you see it in a book, you know, it's not there. It's own existence...it's own absence is it's own memorial.

This is not a picture of the building but a view from it, a kind

of vantage point that no longer exists, and it's the fog. Just this kind of row of towers in the bottom third of the frame and then there's this expanse of this encroaching white fog that's coming at you. For me it was really an image of a 21st century city, of a city that's experiencing a kind of disappearance and a redundancy.

Forbes-Cross: And you're seeing this disappearance from the most visible and most enormously undisappearing thing.

Pilson: I mean I always had this image that this would be our Coliseum, that people would come a thousand years in the future and look up at these things and say "What the hell were they thinking?"

Frobes-Cross: It seems like people are already saying that, so many architects have been interviewed and are saying no one is ever going to do this again.

Pilson: It was a product of a different time, a different way of thinking.

J. R. Valenzuela: That seems to be another dimension, that these buildings for many were the epitome of faceless, inhuman modern architecture, and then to see people at windows, photos of people jumping, the lives inside that are suggested.



Pilson: My attempt was to make a view of the city as one that is a point of view, of something experienced as opposed to the kind of sweeping postcard view that most people make from those pictures. That's why it's really important for me that there's that little slice of window on the right, I mean, I was just trying to make a humble picture of a very unhumble scene. It's just a phenomenon, all the visceral phenomenons of subway and the crush to the noise and smells to elevator and then the thinning out of smells and sounds and that rise. I mean especially up there, you can't even hear cars honking, and this was the thing about work, just these transitions in the modern city. I think anyone who spends or has spent massive amounts of time in the corporate space feels that the corporate space is a global space. Once you're up there you are closer to Japan than you are to Broadway. You're transported to a linked, architecturally and digitally linked world of a shared experience.

rience. And the attack was on that. I mean just to sum it up, my experiences led me to a very intimate, quiet, contemplative experience down there, which is unusual, but it was always that way for me. Even when I was on the job. One of the points I wanted to make from my experiences was my concern over the militarization of these spaces and the idea that there's some kind of culpability. Somewhere under the rhetoric, like Bush saying "We are all soldiers", that somehow, the simple act of participation in capitalism, just getting up and going to work, somehow a lot of the American rhetoric in a way legitimizes the target. In the rhetoric, every level, from the janitor to the word processor to the CEO were somehow part of the mechanism attacked. You know, people from all different perspectives could argue that to be true, but I find that to be, from my experience, dangerous. Someone asked "How was it for you working in this bank being totally disenfranchised from the whole thing?" and I told them that I have met everyone

from CEO's to Junior Associates, whatever, I don't know who is enfranchised. Everyone's alienated from the damn thing, at every level.

Frobes-Cross: Well, there's no center to it, there's no locating yourself.

Pilson: And the reality of it is that it was the simplest, stupidest thing in the whole world. A big visible building that everyone knew the world around and someone drove a plane into it. It's writ large but it's as simple and brutal as blowing up a bus. It just happened to be done in this incredibly dramatic way. To me the interesting things about the office is that it is supposed to be the opposite of everything. It's the opposite of the Bohemian life, it's the opposite of the life of the artist, it's the straight world, and I just find that very provocative. I think it was Jessie Tarbucks Fields, she was this early Bohemian photographer in turn-of-the-century Greenwich Village, and she said people should stop worrying about making art—just photograph the world around, the world of right now. That's always been an interesting subject to me, what is "right now"? Where is the nexus of all that is 1999, 2000, 2001. How can you talk about the contemporary world beyond fashion or whatever, and to me the digitized office space was always about that minute and not the one before.