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ing Bard's own Life**
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Bard News Briefs

Princeton Univ. Pres- ident to Give Com- mencement Speech

by **vincent valdmanis**

Shirley M. Tilghman, molecu-
lar biologist and Princeton Univer-
sity president, will give the address
at Bard's one hundred and forty-
second commencement.

Tilghman is a pioneer in the
effort to map the human genome
and is the first female president in
Princeton's 256-year history. She
will receive an Honorary Doctorate
in Science.

Other honorary degrees will
be awarded to architect Frank
Gehry, New York City Schools
Chancellor Harold Levy, historian
Natalie Zemon Davis, sociologist
Andrew Greeley, and historian
David Levering Lewis.

Two hundred and ninety
undergraduate degrees and 53
graduate degrees will be given to
the Class of 2002: 25 Masters of
Fine Arts, 10 Masters of Arts in the
History of the Decorative Arts, 14
*Masters of Arts in Curatorial Stud-
ies*, and four Masters of Science in
Environmental Studies.

ServiceMaster Work- ers and Students Meet to Open Dia- logue

by **maggie vonvogt**

Last Thursday, a group of
students and ServiceMaster work-
ers met to introduce themselves
and initiate a stronger dialogue
between campus employees and
students. The employees
explained their general duties,
union contract, and concerns
regarding the company Arrow-
mark's recent buying out of Ser-
viceMaster.

Fears have risen that the
employees' current contract may
suffer when negotiations with the
new company take place in the
beginning of 2003.

According to the workers, the
growing number of buildings on
campus has not been accompa-
nied by an increase of ServiceMas-
ter employees. This leaves work-
ers more work to do in the same
amount of time for the same pay-
ment.

Workers said their greatest
concern is that students are not
getting the best possible service.
Both students and workers agreed
that a space was needed in which
they could further discuss these
issues. The meeting served to
revive this discussion between
workers and students, which has
taken place in previous contract
negotiation, and both parties
seemed intent on maintaining it.

Senior UBS Mega-Art Blowout



by **ariel bardi**

The most recent UBS exhibition features a
large collection of works with varying mediums,
aims, and subjects. Photography helped com-
prise a large portion of the show, and thus will be
my primary focus for this review.

Sam Gezari's photographs were vibrantly
colorful and aesthetically engaging depictions of
rather sordid and strangely disconcerting subject
matter. In one, the camera is positioned within
a sizable hole in the ground. Above it, a man
whose obstructed head and shoulders force anony-
mity, holds a dirt filled shovel positioned in
midair to fling its remains into the missing portion
of the ground. The viewer flinches in anticipation
of the dirt being thrown.

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One Show. Two Reviews.

by **huffa frobes-cross**

This weekend a new round of senior projects
in the Fine Art department went on display at
UBS in Red Hook. The show will be up until the
end of the school year. As usual each project
is very different from the next, but this particular
group seemed to have a more introspective and
idiosyncratic approach to their work than the last
few UBS shows.

Kim Baglieri showed a number of large paint-
ings for the most part of people or fragments
of bodies. Each work was on a large canvas
but the image itself was drawn over many tiny
bits of canvas placed together and painted over.
Although each piece was done in paint the figures
look almost as if they were drawn in black

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Federal Court Hands Down Controversial Ruling in the Affirmative Action Debate

*The decision, which could effect private universities, is set to reach the
Supreme Court later this year; Bard's admissions process to go unchanged*

by **rafi rom**

Setting the stage for a long
needed affirmative action battle
in the Supreme Court, the United
States Court of Appeals for the
Sixth Circuit ruled in favor of grad-
uate admissions policies that use
race as a variable in promoting
diversity. The "law school has a
compelling interest in achieving a
diverse student body," wrote Jus-
tice Boyce F. Martin Jr. in the slim
5-4 majority opinion.

The decision directly conflicts
with a 1996 Fifth Circuit Court
ruling, which struck down admis-
sion standards practiced by the
University of Texas Law School that
were meant to increase the enroll-
ment of minority students in both
the interests of diversity and in
overcoming prior-racial injustices.

A major part of the disagree-
ment over affirmative action lies in
the obtuse outcome of the 1978
*Regents of the University of Califor-
nia v. Bakke* Supreme Court case,
which produced a multitude of con-
curring and dissenting opinions
that complicate the legal frame-
work of discussing when affirma-
tive action is permissible.

Supreme Court case opinions
generally are composed of the

majority opinion,
concurring opin-
ions—which agree
in part—and out-
right dissenting
opinions. Interpre-
tation of Supreme
Court rulings is
largely based on
the majority opin-
ions, although both
concurring and dis-
senting opinions
play a crucial part in
reform of law. This
Michigan case con-
centrated on proving its interpre-
tation of the Bakke case was the
"law of the land" in guiding affirma-
tive action decisions over the last
two decades.

The judges focus on Powell's
tie breaking concurrence, which
struck down quotas in admission
guidelines, but did allow for certain
types of race-based policies. Con-
stitutional law experts expect the
current Rehnquist court to hear the
Michigan case (or a similar one)
within the next year to clarify what
pundits have called Powell's "artful
dodge" and "tortured logic."

Although both of these cases
dealt with law schools, a ruling
on affirmative action from the



*Interim University of Mich-
igan President B. Joseph
White.*

Supreme Court
could affect the
practices of even
private undergrad-
ate schools. If all
race-based criteria
were struck down,
then private schools
that rely on govern-
ment funding would
have to reformulate
their admissions
policies.

Leon Botstein, how-
ever, feels there are
several distinctions
between the two cases. "The obli-
gation of a state law school is in
large part measured to produce
professionals for that state. A state
law school has to serve the popu-
lation in its own state. The diver-
sity is a necessary fulfillment of
its public function particularly in its
obligation to produce profession-
als.

"In terms of an undergrad-
ate institution like Bard [affirmative
active goals] are similar but not
identical. We have an obligation
to put in a special effort to provide
a diverse student [body]... We are
not the exclusive training ground

continued on page 2...

Reading Week Cut Down

*Are more changes to
the calendar to follow?*

by **emily schmall**

Next to the ill-famed menage,
Reading Week will soon be added
to the list of unique things that no
longer exist at Bard.

Next fall, the week will be
cropped to four days, from October
11-15. According to Dean Michele
Dominy, the week was no longer
serving its purpose, as most but
not all students left campus. How-
ever, intersession will stay intact
as a six-week time block preserved
to allow students to travel, work, or
intern, and allowing professors to
do serious research before return-
ing for the spring semester.

The major alteration is the
extinction of courses taught at Bard
during Intersession. This may
affect students who need or would
like to take a course during Janu-
ary, or who do not have alternative
housing options. Bard is a cold and
quiet place in January.

Carlton Rounds, coordinator
of the PIE program at Bard, finds
the January Intersession particu-
larly problematic for international
students who do not always have
places to go when school closes.

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Milosevic on trial, online, via HRP

Streaming video of the ICT's prosecution available at hague.bard.edu

by **emily schmall**

It is now possible to view history happening, at least for all those with the capabilities to access it online. The Bard Human Rights Project, in conjunction with the International Center for Transitional Justice in New York City, has created an Internet archive that streamlines live video of the trial of Slobodan Milosevic.

The trial commenced February 12 at the UN International Criminal Tribunal in The Hague in the Netherlands. Milosevic, who was the President of Serbia in 1989 and of Yugoslavia in 1997, is charged under three separate indictments, accused of using torture and genocide to achieve a monoethnic

Serbia. Milosevic is not the first head of state to be brought before an international trial, though this is still what Tom Keenan describes as "not a negligible moment in history."

Tom Keenan, a literature professor at Bard and director of the Human Rights Project, acted quickly when learning that such a modern projection of the trial was possible. Although he cannot predict how the trials will affect the victims of Milosevic's supposed crimes, Keenan believes the trials are worth broadcasting to enable more unbridled, well-informed judgments. "Not just to read it, not just to read about it, to see and to

hear it enables viewers to be their own judges," he said.

Digital media currently complements most major media, and Keenan does not see it replacing what he calls "old media," the newspaper and radio. It has the potential to provide a much more thorough overview of a news event, which can be both enlightening and stifling, says Keenan.

"It's the great paradox of new media—it can be both a great democratizing force and also a huge force for concentration and condensation of wealth and power."

A viewer can witness the daily proceedings of the Milosevic trials at <http://hague.bard.edu>.

Reevaluating Bard's Energy Sources

One student searches for alternative means, including hydropower

by **emily schmall**

Bard is known as an alternative school, many of its students refusing to conform to society's normal way of doing things.

Emmet Van Driesche, a first year student and worker for the Bard Environmental Research Project, or BERD, is working to find alternatives to the way the school receives its energy.

One of the two projects Van Driesche has researched this semester could conceivably replace the current fuel program which receives its power from the burning of petroleum gas. University of Massachusetts at Amherst has just recently switched to biodiesel, a replacement derived from vegetable oil, and Van Driesche hopes Bard will adopt a similar program.

Van Driesche was hired by BERD to explore the possibility of renewable energy for a new building being built between Avery and Blum. He believes biodiesel is the perfect solution.

"You're just changing what

you're burning," he explained. The difference between petroleum fuel and biodiesel is small but crucial. When petroleum diesel is burned, harmful chemical components are released into the atmosphere. Biodiesel releases recycled plant carbons, the same amount that were originally taken in, so that the net of carbon is at zero. The fuel is completely biodegradable, and can be formed from the discarded cooking oil used to make French fries at fast food restaurants.

Van Driesche hopes Bard electrician Gerard Nesel will be convinced of its efficiency, and present it to the board.

It not only saves energy, but saves workers from the discomfort of fuel emissions that create eye and nasal irritation.

Van Driesche has also researched how the various bodies of water that surround the campus can be utilized for the new building. He has found two areas where water can be dammed to create hydroelectricity.

One location is near the waste treatment plant, where an infrastructure is already in place, allowing it to be developed and expanded. The second location, the waterfall that borders the ecology field station, has an advantage in size. The longer the water drops, the more power that can be generated.

Hydropower at Bard seems to be the most logical source of renewable energy. It provides a consistency that other forms of power cannot contend.

"Everyone was telling me that if you can do it, hydropower is the most cost effective because the river never stops running," Van Driesche said. If a system were to be implemented, it would mirror one built by Montgomery Place at the turn of the century on the other side of the Hudson.

Van Driesche considers both of these projects to be completely feasible, and hopes that the administration will recognize them as opportunities to better the school's reputation.

"I think it's a great selling point," he said. Bard already has made reputable changes that are good for the planet. By using a system of geothermal energy, pipelines circulate deep into the Earth, picking up the temperature and lessening the energy needed to heat or cool buildings. The Village dorms were also built with energy efficiency in mind. The objective of BERD is to find alternatives that can make each new building better than its predecessor.

Though Van Driesche acknowledges that using biodiesel instead of regular diesel, or using hydropower instead of burning fossil fuels may be more costly financially, he believes these measures to conserve energy are ones Bard ought to take as it seeks to establish itself as an environmentally-friendly community.

"What price is clear air? What dollar value is clean water? For me, I put a heavy price on both those things. But this is far cheaper on my conscience, if not my wallet," Van Driesche said.

University Admissions Practices Complicated by Fed. Court's ruling

...continued from page 1

for a cadre of professionals."

Botstein added that Bard's affirmative action policy is unique in that it takes several steps for achieving an admissions process not inherently discriminatory that hides "behind a false system of merit." Examples include the immediate decision plan and Bard's scholarship available to those who graduate public school in the top ten of their high school class.

Mary Backlund, Director of Admissions at Bard, added that Bard does not really pay attention to measurements of merit that are "inherently discriminatory," like the SATs.

Bard's admission policy differs sharply from law schools, in that all applications are read several times and included on the board is a multicultural recruiter, Tara Granich.

Jennifer Jimenez, Director of the Office of Multicultural Affairs, pointed out that Bard is still 90 percent white and that "we can always do better."

The admissions policies respectively at the University of Texas and the University of Michigan also differed greatly. In Texas, there were special committees and different mathematical standards formed for Blacks and Hispanics meant to boost the

number of perspective minority students.

Michigan, adopting what is known as "the Harvard method," only uses race as a "plus" and not part of a mathematical formula in judging the overall student. Instead of establishing quantitative guidelines like Texas, Michigan only specified "a critical mass" of minority students was needed in order to fully develop an ideal educational environment.

The interim University of Michigan president B. Joseph White said, "The 'decision' is significant not only for higher education but for our country as a whole. We must prepare our students to learn and to lead in the world's most diverse democracy."

When the case reaches the Supreme Court, the justices will decide whether "diversity" truly withholds the level of scrutiny necessary for race-based policies. They will also have the opportunity to address a question wholly missing from the Michigan case: whether affirmative action is effective in addressing prior and present forms of racism.

The five-four ruling at the circuit level foreshadows the intense debate to come in what has been dubbed the "Bush v. Gore" court since last December's infamous ruling in the Florida election controversy.

And the Dead Horse of Inter-session Courses Gets Another Beating

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"If PIE students stay here, they would do nothing, so I don't encourage them to stay on campus."

Rounds encourages PIE students to make arrangements with friends at Bard for the break, though he finds "only 30% have any concept of where they will go."

The length of the break is controversial, and, says Dominy, if students are in favor of shortening

it, could be under consideration for change. Rounds does not predict the reinstatement of courses or more opportunities over January because of the potential rise in tuition costs. The ability of students to earn money over break is what allows some to return to Bard, says Rounds. If the school needed to be upheld over January, the intersession might adversely harm more people than it helped.

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J-1 Visa Renewed, Waivers Respected Despite Terrorism

Professionals with Temporary Visas Can Remain in US

by **Jacqueline Laduke**

The U.S. Department of Agriculture has recently announced that it will once again participate in the J-1 visa waiver program run by the Immigration and Naturalization Service. The USDA temporarily halted their participation in the program due to the events of September 11.

A J-1 visa is a type of a student visa given to international students who enter the U.S. on a study abroad program. Many medical school students who come to the U.S. do so on a J-1 visa. One of the stipulations of the J-1 visa is that, after leaving the U.S., many students are required to remain in their home countries for two years before being eligible to apply for most types of U.S. visas, including work and immigrant visas.

For those who do not want to wait and fulfill the two-year home residency requirement, there is a visa waiver program. Through this program, students can apply to have the requirement waived, making them eligible for work and

immigrant visas. Acceptable reasons for requesting a waiver are: exceptional hardship (for example, the student has ill family in the U.S.); a no objection statement (the student's home country does not object to the student possibly permanently leaving the country); persecution in the student's home country; a state health agency request; or a request from an interested government agency.

The most common way for a student to get a waiver is through a letter from an interested government agency. This is the case with the doctors and the USDA. The USDA provides recommendations for medical students to receive a waiver for the two-year home residency requirement based on the fact that doctors are needed in poor, rural communities. The trend has been for Americans graduating from medical school to seek jobs in more populated and affluent areas. Since 1994, about 3,000 recently graduated foreign medical students were given waivers in

order to work in these rural communities. The only requirement the USDA has is that the doctor work for the agency they were hired by for three years. During these three years, the doctors can go through the process of obtaining an immigrant visa. By the time the doctor fulfills the three year requirement, he or she will most likely be in possession of an immigrant visa, allowing him or her to stay in the U.S. Students who previously participated in this program came from all parts of the world, including the Philippines, Italy, India, Pakistan, and Colombia.

Following the events of Sep-

tember 11, the USDA decided that it did not want to be responsible for possibly allowing a terrorist to remain in the U.S. As of February 28, 2002, the USDA stopped giving recommendations as an interested Government Agency. Spokesmen from the USDA stated that they couldn't guarantee that the students they were recommending were not security risks. When reviewing the cases of students who were granted a waiver for the two-year home residency requirement, the USDA found that some students were not working as doctors where they said they would be. Some were not working as doc-



tors at all. Recently, the Justice Department found that three out of ninety applicants for the waivers were "security risks." No further details about why were given.

The USDA has changed its mind once again, and is now temporarily reconsidering applicants it previously turned away after September 11. The organization realized that doctors who spent 10 years in medical school probably are not terrorists and are needed by the communities they serve. Both parties benefit from this waiver process; the doctors get what they are longing for, permanent U.S. residence, and the communities also profit from the well-trained doctors.

However, the USDA's decision is temporary. During the next two months, a White House task force will try to come up with a better way to manage the visa waiver program and screen and monitor applicants, so that both the foreign doctors and the rural communities can continue to benefit from the program.

Bard Politics Program in NYC Hosts Panel on Transitional Countries

Students from Belarus, Hungary, Romania and Eritrea discuss the difficulties of transitions to democracy

by **Zoltán Fehér**

Bard students, participants of the Bard Globalization and International Affairs Program, professors, staff members and others gathered on the evening of April 19 in Bard's NYC housing for the cross-disciplinary, cross-cultural project called "Countries in Transition Student Initiative."

The idea of the project came up when Olga Kozak '01, administrative assistant for BGIA, and Zoltán Fehér, PIE student from Hungary, met in Bard Hall this February. They then started thinking about a new initiative in which Bard's American and foreign students as well as students in the NY Program could discuss issues of political, economic, social and cultural transition.

Kozak and Fehér opened the forum and dinner by explaining why transition as such was a phenomenon worth analyzing.

The second presentation focused on a region formerly occupied by Italy. Bard student Setti-Semhal Petros gave an account of the twentieth-century history of Eritrea – the region from where her family originates. Eritrea is located in North-Western Africa and has a long history of association with Ethiopia. After long decades of Italian occupation first only applying to Eritrea but later extended to Ethiopia in 1935, British rule and years of uncertainty followed. Separatist and "unionist" forces fought over the future of the two regions until the United Nations made Eritrea a quasi-independent part of federal Ethiopia. The country's emperor, Haile Selassie, however, annexed Eritrea in the early 1960s. After three decades of war of independence Eritrea made its transition in

1993.

Kozak, a U.S. citizen born in Belarus, spoke about how her native country's politics, economy, media and much of its culture was strongly influenced by the Moscow leadership and by Russia itself. Although it achieved independence after the collapse of the Soviet Union in 1991, Belarus never made a full transition to democracy and soon came under the oppressive, authoritarian regime of current President Alexander Lukashenko. After a short period of media democratization, Belorussian printed and electronic press has been under state censorship since 1994. The atrocities against media and the violations of free expression that took place in Belarus after 1994 have often been characteristic of other former Soviet republics.

The changes taking place in the Soviet Union from the late 1980s triggered the transformation of the Central and Eastern European countries belonging to the then Soviet bloc -- began the presentation Velvet and Blood: Revolution and Transition in Central and Eastern Europe delivered by Zoltán Fehér, a Political Science graduate from the University of Budapest. The transitions of these countries, although all dramatic and revolutionary in nature and depth, can be classified into two major groups according to the violent/peaceful way of the change of regime and the relatively easy/difficult process of transition. The non-violent, smoother transformation, also referred to as the velvet revolution, was largely characteristic of Poland, the Czech Republic, Hungary, East Germany, Slovenia and



for the most part Slovakia. These velvety changes were followed by a faster process of Westernization, the introduction of neo-liberal economic policies often applying shock therapy, a high level of foreign investments, an easier integration into Western international organizations, better enforcement of human rights, and a lower level of ethnic tensions and conflicts. (Of course, many of these elements, like Westernization, have had their both positive and negative sides and consequences.) A more difficult, often violent type of transition has been the case in Romania, Bulgaria, Serbia, Bosnia-Herzegovina, Macedonia, Albania and in many respects Croatia. In all of these states except Bulgaria, serious conflicts and bloodshed accompanied the process of transition. As a consequence, the constitutional, legal, economic and social changes have also encountered many obstacles and have gone slower than in Central Europe. Human rights have often been violated and ethnic tensions led to dis-

crimination and some form of violence, be it civil war, ethnic cleansing, or even genocide. Despite the great differences between countries and regions, however, the inevitable fate of Central and Eastern Europe seems to be the ultimate development of a system of democracy and market economy.

Last but not least, György Tóth, PIE student from Hungary, analyzed how the image and meaning of Europe changed over the course of modern Hungarian history. His presentation titled Church, Mother, Civilization: Faces of Europe in Hungarian Culture began by a brief introduction to how Europe had always been central in Hungarian history and national consciousness in some form or another. From the early days of raids to its neighbors through the adoption of Christianity and the defending of Europe against its Eastern enemies, to the Austro-Hungarian Monarchy, Soviet Communism and finally the recent transition towards a "European" system -- Hungary has always identified

itself in relation to Europe, sometimes as its (voluntary or not-voluntary) adversary but most often as an integral part and defender of the old continent. George, who is a senior American Studies major at the University of Budapest, went into detail in describing how this process of cultural change developed in the last two centuries, exemplifying the different points with his own translations of poems and song lyrics from the periods in question. While revolutionary poet Sándor Petőfi saw the Hungarians as the last fighters for liberty in Europe in 1849, Attila József in 1937 considered the European spirit of tolerance and democracy as a superior human value in contrast with the spirit of authoritarianism and Fascism which were gaining popularity. In 1956, Hungarian revolutionaries were asking the "peoples of Europe" to "listen to the tolling of Hungarian bells warning against disaster." As song lyrics from the 1980s revealed, Central Europe was seen as a place in-between during "soft Communism" (Central European Hobo Blues), whereas in later years Europe as a unit was envisioned to be a mother-lover figure who should be loved and respected by its children, the European nations (Europa). These latter examples showed how the idea of Europe had become a central and positive part of the national consciousness during the recent transition from dictatorship to democracy.

For further information about the project, visit our international relations website at <http://inside.bard.edu/blrc/projects/AmericanAge/index.html>.

French Media Sensationalizes the Issues

by **estelle mondine**

Although Le Pen's high score in the first round of the French elections was a surprise (none of the previous polls had foreshadowed this result-18.2%) the eventual election of Chirac wasn't. The new team (Chirac appointed Raffarin as Prime minister) now has to face the legislative elections on June 2nd, to prevent a victory of the Front National (Le Pen's party), i.e. to prevent them from winning many seats in the Assembly. That's what they're trying to do by taking a series of measures concerning security (the creation of a council for security depending directly on the president, the centralization of the police force in the Parisian subway).

Security has in fact been the dominating topic during the whole campaign. I don't know whether violence has really increased in France in the last years, but I can say that the media coverage of it

has, thus creating a feeling of insecurity even in people living outside the cities. Many things have been blamed for the shameful results of the first round, such as the problems of cohabitation, the fact that the suburbs (usually the northern suburbs of the big cities where most if the immigrants have to live in projects housing) are slowly getting out of control (there have been assaults even on firemen), and the problems caused by the setting of the European Union (especially for farmers). These factors have certainly played their role, but I believe that the French medias are also to be blamed. In order to get a bigger audience they have dealt more and more with sensational issues, thus advertising assaults, violence in school, prostitution, and rape, among others, as well as drawing



attention to things which have always existed and moving people into believing that they live in an insecure country. Indeed in the days after the first round, the media has tried to assess their role and impact on the outcome.

In light of these events I think the quality of television shows, and news programs in particular since they are the main means of information for a lot people, should be closely watched.

SLC Takes on Student Space on Campus

by **pia carusone**

One of the objectives of the SLC this semester was to begin a long process of reclaiming and distributing student space. We have worked very hard on this issue and have made progress towards a more fair method of distribution. Our goal is to reduce waste, distribute private space to working clubs and also support shared space.

The space that is under negotiation is all of the Tewksbury basement, the other half of the old gym basement (which is used for Service Master and registrar storage space), the basements of both Manor and Robbins, Albee Annex and other arbitrary space on campus that is either currently being used by students or holds the possibility of such use.

First we held a "walk about" with Jim Brudvig, Erin Cannan, Allen Josey and Fred Barnes and visually surveyed the space. The SLC then made recommendations for improvement, both long term and short term. Few moves and refurbishing have been made but we expect the effects of our

efforts to be noticed at the opening of the Fall 2002 term.

Many actions are planned to take place over the summer. One of the already realized objectives of this "student space" survey was to point out wasted space on an already small campus. If, for reasons out of our control, our recommendations are not honored, we at least brought to the attention of the administration random offices that are not being used (usually not student offices).

The next step in this ongoing process is to contact club heads and find out how many clubs want space. A letter will be sent out to all club heads in the coming weeks.

Finally, a recommendation to the administration will be formally presented and will lay out a process by which a club should go about getting space. This process may also turn into an amendment of the student constitution.

For more information contact the Student Life Committee at slc@bard.edu.



"I'll Continue to Chase My Own Windmills"

Reflecting on life after Bard

moments of my semester. Emma Goldman, the great American anarchist and feminist, has been a huge inspiration to me ever since I read her autobiography, "Living My Life" in 11th grade. That year I wrote my "Junior Paper" comparing her life and struggle to that of Noam Chomsky, the world-renowned linguist and activist. Goldman's passion for life and her cause of a new society built on cooperation and solidarity had a profound effect on me. Her ideas were so radically progressive in early 20th Century America and Europe that it is safe to say that she was ahead of our time.

So of course, rather than doing the assigned reading for my class the next day I spent the next 2 hours on the second floor of the library reading this project on Emma Goldman's revolutionary life. I was glowing as this Bard alumna's project reinvigorated the intangible sensation that Goldman's words had first evoked in me 5 years ago. In fact, I was so enthusiastic about this project that I decided that I must get in touch with its author. I contacted the Bard Alumni Office and they had her get in touch with me. The follow day she e-mailed me: "I received your email from the Bard alumni office and was delighted to hear that you are interested in my senior project. Please feel free to contact me by email or by phone at..." The signature at the bottom of the e-mail read: "This message, which contains information from a law firm, may be confidential and privileged..." Hmmm...Whatever. I proceeded to write her back a passionate description of my connection with Emma Goldman and how thrilled I was to discover her project. I inquired about what she was doing now that she had been away from Bard for nearly 12 years and assured her that I did not expect her to be a revolutionary herself but that I was simply curious. I told her to write back when she had a chance. To this day she has not replied.

A couple days after I e-mailed her I decided to research the law firm she works for in New York City. It turned out to be one the largest corporate law firms in the country with additional offices in Chicago and Washington D.C. According to their website they work on assisting corporate mergers, protecting intellectual property rights, and representing biotechnology firms. Yes, pure evil. This particular Bard alumna is a leading attorney in the New York office.

continued on page 5...

by **matt dineen**

"The problem that confronts us today, and which the nearest future is to solve, is how to be in oneness with others, to feel deeply with all human beings and still retain one's own characteristic qualities."

-Emma Goldman

Do you ever find yourself in the bowels of Stevenson Library perusing old senior projects when you have too much class work to do? Well, okay, maybe not, but that's where I was one late afternoon. I know, I'm weird, but let me explain...

It was the week before Spring Break and I was preparing for an evening of reading some dense social theory. As I was searching for a spot to read for a while, I was drawn toward the senior project archive on the first floor. I couldn't find any projects by friends that had graduated in the past couple years as it hasn't been updated in a while. So I began flipping through random projects. Some were from the 1950's, some the late 1990's. Some were fascinating to me while others were intolerable. I decided to look at a few projects that all had the same last name of a friend of mine here. The first was a short mathematics project published four decades ago and I don't even remember the second one but it was only a couple years old. I casually picked up the last one, not expecting much. With that said it is difficult for me to accurately express my shock, amazement and absolute delight when I read the title of this project that was submitted to the Department of Social Studies in 1990. I read the title over and over again to make sure I was not hallucinating: "Chasing Windmills: The Anarchist Vision of Emma Goldman"(!!!).

Perhaps this does not invoke anything for you. I'm sorry. For me, it was one of the most exciting

Corrections from last issue

The *Free Press* would like to apologize for the misplacement of a photo along side Huffa Frobes-Cross' review of Carla Aspenberg's senior art show. The photo was not of Carla's show. The *Free Press* would also like to apologize for misspelling Matt Dineen's name on page 1. The opinions article, "Confusion over Police Confrontation in Memphis" was co-authored by Adrienne Mathiowetz, David Dash and Emily Schmall.

The Bard Free Press

freepress@bard.edu
Campus Mail Box 792

<http://freepress.bard.edu>
845-758-7079

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Contributors: Matt Dineen, Tyler Stevens, Tim Abbondelo, Maggie VonVogt, Zolan Feher, Jacqueline LaDuke, Estelle Mondine, Pia Carusone, Kent Johnson

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*Music BRIEFS



in the mix this week: casey spooner, blind lemon jefferson, black rebel motorcycle club, and c-rayz walz



Trans Am TA Thrill Jockey

According to the Arts and Leisure section of the Times a couple weeks back, "The 80s are the thing now." Not one but two articles, one of them the front-page lead, focused on the no longer underground new wave/electro revival—spotlighting Adult, Fischerspooner, and Peaches—calling it the hottest thing in hipster culture and perhaps even the next big thing to burst on to MTV and top 40 airwaves (a recent multimillion dollar signing deal for Fischerspooner to some British major certainly won't hurt the chances). Putting aside eye-rolling about how it sure didn't take the Times to demonstrate that 'nu-wave' was seriously played out (at least on the hipster register) well before people started calling it 'nu-wave', the article is a good indication that synth pop records have been selling, and selling well.

After TA, Trans Am might be fighting off A&Rs with copies of the Times articles taped to their clothing, as its sound falls so directly in line with the 80s party thing. And if "Cold War" is equal parts Gary Numan, New Order, and a cleaner sounding C64 SIDD chip, "Molecules" sounds a lot like the emo dweebsturned-Depeche Mode emulators otherwise known as The Faint. Which is to say, it's all done with some degree of self-consciousness.

A girl at a bar, for some reason comparing Trans Am to the art gallery electro-punks ARE Weapons, told me not too long ago that the former were "old news." I remember thinking: apples and oranges. Trans Am have been interested for the course of their career in making new wave-inspired music—synth driven, pared down dance tracks—but they have safely escaped the perils of hipsterism's viciously short attention span, flying under the radar and staying in a slightly safer territory populated by hardcore kids and Don Caballero fans. With a combination of prog, punk, and math rock influences (to name only a few of their more identifiable reference points), Trans Am have been too varied, which is also to say too dorky, to enjoy the status of an of-the-moment nyc club commodity.

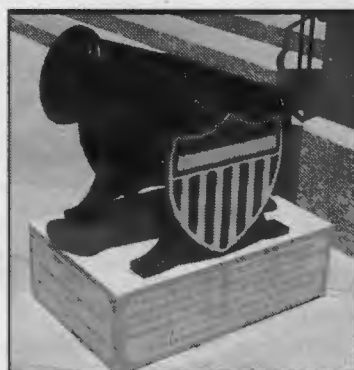
Of course, by definition, a band as varied in its references as Trans Am can change. But a possible transformation into one of the thousand indistinguishable synth pop acts that have been crawling around nyc since last year's Electroclash festival is nowhere near complete. On TA, their self-described 'party album', they go from characteristic quasi-minimalism to straight up maximalism, with guitar solos ("Cold War"), weird kwaito-like chanting ("Basta"), and amped-up sleaze ballads ("You Will be There") hopping into the bag. Because even though the percentage of the album devoted to straight up new wave is higher than usual, Trans Am, smarter

than most, have to excuse and qualify this.
Jonah Weiner



Q and Not U On Play Patterns Dischord

Q and Not U, Dischord's beacon of hope in recent years, save one graying Fugazi, are back for the attack with two tracks that take on a different approach than the band's previous efforts. After a brief hiatus last fall, when the band and their bass player parted ways, *On Play Patterns* offers a glimpse into the future of the resulting three piece. The single's A side, 10,000 Animal Calls, replaces the band's token angular guitar duals with a droned guitar hook and downtrodden tempo. The shrill sass screams have given way to vocal harmonies stressed by delicate, yet precise work on the fret board. This amounts to an inciting rock number that's rhythm is infused by the addition of a tambourine and programmed handclaps. The B-side, Soft Pyramids, starts with the band spelling it out for you over warm guitar octaves and notably no bass. The track is almost entirely driven by a raucous go-go fused disco beat that carries out over much of the track with a sparse guitar accompaniment and a winning harmonica outro. An effort certainly worth a few listens before disapproving of a less energetic Q and Not U, this 7" should be left as a bookmark in your Fall Course Catalogue. Before any disappointment sets in, here's some food for thought: in the same recording session for *On Play Patterns* the band recorded Neil Young's "Don't Let It Bring You Down" for an upcoming compilation. This is a sure sign that this is a wounded, but not defeated Q and Not U adjusting and experimenting with a new line up. In the end, little rests on this release for a band that will continue to release masterful music long after most of us will care about buying punk rock singles. In the meantime, you'll just have to listen a little harder for a subtler dose of sass for that ass. *Tim Abbondelo*



Bard Spotlight: Life During Wartime S/T self released

Life During Wartime draw their influences from throughout the DIY hardcore

scene, fusing its pretty elements with those more charged and brutal. Their songs are complex and intricately structured, beginning with mellow ballads, and eventually bursting into bass-heavy, groove-oriented breakdowns intense enough to have successfully turned the Red Room from a quaint indie niche into a scathing bathhouse of ripped ceiling tiles and sweaty hardcore boys (and a few stray mods as well). The dual guitarists are remarkably metal-influenced, at times more similar to bands like Iron Maiden and Cradle of Filth than to Minor Threat; Tim's rhythmic modulations provide a necessary thickening to Mark's tricky, minor key licks. Their metal roots become even more apparent when listening to Bill, one of the few hardcore bassists with enough training and skill to play without a pic, hammering flawlessly at his six string bass. On several songs, Bill also swaps his bass for a cello, further diversifying their sound and layering its emotional intensity. Chris's equally defined drumming is the band's staple, packing tempo shifts and sporadic blast-beats that keep the guitar and bass-work up to speed. L.D.R. combine such dramatic musical shifts with Ged's biting, gut-driven, screaming-on-the-floor vocals, reminiscent of basement anarcho bands like Civil Disobedience, Los Crudos, and DropDead. The vocals occasionally shift to spoken pieces, generally over their more melodic, cello-driven interludes which allow you to take a breath before being once again pummeled to the floor. *Life During Wartime* will strip you of your post punk pretensions and send you back to "the pit" Bard ripped you from. *Jon Feinstein*



Pretty Girls Make Graves Good Health Lookout! Records

A repackaged and revamped punk rock sound to blast those speakers and to charge the air, to pummel the noise into your soul and make the loudness feel great and gritty. *Pretty Girls Make Graves* fashions hard hitting punk with a pop edge and authentic take-no-shit feel. Vocalist Andrea Zollo belts out the lyrics with a screamy heavy-creamed fullness and Danny Fudescos's (ex-Murder City Devils) basslines are heavy and advancing—capturing that moment when the bass actually fuels the adrenaline glands. Also present are viciously cut and cranked dueling guitars of the tangled-angular variety, even drums with the cymbal-splash syn-copated styles and snare slammed 4/4 super beats.

There's the starter track, "Speakers Push the Air" which immediately sets up a synth intro dynamic against a chimey guitar intro that rings in with a sense of eminent something, as though a great rush is on the way. After that it's all memorable choruses and the back and forth switching of male to female vocals. It's a truly rounded tune to

start an album with-- for as they say, "nothing else matters / when you turn it up loud." And indeed, turning these songs up only makes you want more. The second track, "If you hate your friends than you're not alone" is an epic caffeine fueled rocker of 4/4 fury and bouncing basslines. The anthemic "Sad Girls Por Vida" then hurls out Andrea's rockin' full voice with melodic lines that ride the edge between painful and great. The song builds up and breaks down with double-bass drum pumps and then returns with frantic surges of Zollo led rock tunage.

So hell, you better run out and get those marble-black swirled 45's before they sell out! Or, just settle for "Good Health" and know that you've got somethin' feisty and right in your hands; it's right in that it rocks.

Tosh Chiang

Windmills, con'd

...continued from page 4

You can probably imagine what my initial reaction was to this new development. I denounced her as a hypocritical sellout who has lost her soul, and there was a part of me that wanted to let her know this. But after some reflection I decided to simply let my spirited e-mail stand by itself. Perhaps my hopeful words of inspiration would cause her to question where her life has ended up. Maybe not. I just think it might have been more effective than writing her back a hostile message. Also, I realized that just because she chose to write her senior project on Emma Goldman's "anarchist vision" she probably did not identify herself as an anarchist. In her preface she suggested that if Goldman were alive in 1990 that she would be inspired by, and perhaps involved in, the collapse of the Soviet Union and the struggle for a woman's right to choose. These are also both issues that mainstream liberals embraced at the time. Said mainstream liberals are commonly found at major law firms such as the one where this Bard alumna is now employed. This realization made it clear that it would have been inappropriate for me to follow through with my initial reaction.

This experience has caused me to think about so many issues. Where will my ideals be ten years after I leave Bard? Will I compromise my radical critique of the current social order to work within (or even for) the system? It is so important for all of us to figure out what we are doing with our post-Bard lives. We need to ask ourselves if achieving material success is really appealing or if choosing to live simple is the "key to happiness." I am going to try to stay conscious of all of these things to avoid a mid-life crisis when I am a Bard alumnus myself. Until then I will continue to chase my own windmills.

The End of An Era: Formosa Plays Their Last Red Room Show

by **tosh chiang**

Sure, there was the UBS opening and the ISO formal, but a good crowd made their way over to the Red Room for a night of pop, rock and madness—all this for Formosa's last performance as Bard students (well, only Jessica will be leaving). A keystone of the bustling and whimsical post-rock-harder-than-you —and-your-mom scene at Bard, Formosa has been churning out the crafted tunes with enough gusto to fill just about any god damn space age or even renaissance-type container. For like water, their songs can fit into any container, can evaporate, can

go from freezing to sublime to just plain viscous and waterfairy-like full-foamed rock force.

Jessica Farwell and Ed "the tall guy" sing soft-spoken lullaby-like vocals with a blankety softness of guitar ringings and swirls in the air. Meanwhile, Ezer, who just kicks ass on drums, builds up the swirls with delicate hi-hat piters and sweet snare patters. Furthermore, as soon as you think that everything is just swirly and nice and like that feeling of first relaxing in bed to nod off, the band rocks out with sound clashes and splashes of guitar singed fire, all sizzling about

the anchoring and driven yet so amazingly slammed in time drums that bust out like firecrackers in a flaring jiffy. "Victory For Fools" is one of the best damn catchiest and jumpiest bits that a bard Band has ever created. And as for tightness, this band is like a machine—always in tune, and always on key.

And so, Friday night saw Formosa in the Red Room one last time. Mike Marini opened with a set of nice pop tunes, followed by the Ace of Base of Days (not sure about this name being right)--which featured 2/3 of



Formosa. After that it was all about the ex-jean jackets—who rocked their hearts out in anticipation of Formosa...Formosa of course went on last. The Red Room won't quite

rock the same without 'em but we're all sure that they'll be rocken'out at a club near you soon; can we say, rock stars?

Huffa Frobes-Cross' Take on Last Week's UBS Senior Show

...continued from page 1

ink or charcoal. The people are rendered with great attention to the details of their features and at times also the three dimensional space of their bodies, this mimetic accuracy is broken up by both the fragmentation of the image across the bits of canvas and the occasional burst of color which may or may not conform to the outlines of the figure. The use of color is also quite interesting the background of the canvases is all off white and the moments of color look almost like accidental smudges on sketchpad. The result is that these works seem as if they are meticulously rendered enlarge-



ments of quick sketches. Regardless of whether or not they are in fact large paintings of small sketchpads sheets the contrast of the rigorous with the almost out of control, and the transition from intelligible image to abstract space creates a complex relationship within these works.

Rob Flottesmesch's main piece consists of a trunk of a tree cut off on both ends whose bark has been replaced with metal washers nailed to the wood. Each washer lays partly over the one beneath it like scales on a snake. The form of the tree trunk is recontextualized as it lends its slow curves to its covering of steel, as a result the sculpture's undulations recall computer rendered blobs as much as the shapes of a large plant. The putting together of natural objects and man-made may often invite trite criticisms but ___ makes a surprisingly subtle work from it. The metal and the tree are not in a combative relationship but instead join together in a way that makes one think of bionic body parts or cybernetic enhancements. The sculpture seems much more futuristic than holistic as it suggests a com-

plex relationship between nature and machine in which neither is entirely separable from the other.

A set of abstract paintings composed in large part by thin layered washes of paint comprises Dhruv Tripathi show. One painting which is done directly on the wall may provide a key to this work. The

piece is about ten feet tall and at its top are a few small irregular geometric shapes paint drips down from these shapes all the way to the floor where it leaves a large multicolored stain. Here the work is very much about the movement of paint over a surface and the evidence it leaves. Tripathi takes advantage of this technique in all of his paintings. Also throughout the work the contrast between sharply outlined figures done in solid lines and a chaotic wash of color is used creating a feeling of a temporary organization to the free movement of these loose abstractions.

Molly Schulman covered two facing walls with square paintings and filled the intervening space with styrofoam robots. The first thing which struck me walking around her part of the vast UBS space was the extent to which she managed to make the space her own. With enormously tall white walls and wide concrete floors this space has a tendency to dominate any work which is set in it. Schulman manages to fill this cavern-

ous space and interact with it. At least in some part this is due to the color of her pieces, the sculptures are all made of pink styrofoam and all of the paintings are done on a background of deep red. The particular shades of red and pink here bring to mind simultaneously lipstick and doctor's

offices. The paintings themselves have for the most part little sketches or words done in

any work which is set in it. Schulman manages to fill this cavernous space and interact with it.

yellow. The simple juxtaposition of a monotone background and a single foreground color used to create some image or message, adds to the feeling that these works are quick notes arranged in a grid on the wall. It is almost as if they are various descriptions, or instructions for the sculptures underneath them. These robotic sculptures seem to be acting out characters they each have their own small markers of their personalities as if they were a group of cartoon characters. One has American flags all over it, one has a tiny chair sitting on top of a tower of styrofoam, some seem bulky and slow and others fragile or awkward. The show in the end is like a look into a very private and not entirely comprehensible world populated with the almost living creations of its one actually living resident.

Out the back door of UBS there is a trail which leads out

into a meadow, at the head of the trail is a wooden walkway which winds around a few trees. Here Phil Jones setup the majority of his show. It begins with a sign which points away from UBS and reads "Art- 2 Miles" whether this is actually refers to something two miles down the trail I don't know. Past this rather mysterious sign one passes by an amalgam of strange junk that almost looks like the kind of thing you'd see in a backyard that has been turned into something between a storage area and a trash heap, but upon closer inspection points of intentionality poke through. Heading further down the path one goes under a large white tarp beyond

With enormously tall white walls and wide concrete floors this space has a tendency to dominate

This suggests that the progression through the cave constitutes some kind of thought out narrative progression. As one gets farther into the installation the light from outside is blocked out and all that remains is the light from a few bare bulbs throughout the piece. The walls close in and one has to squeeze through the small spaces. Throughout the cave are little web like things hanging from the walls suggesting that this space is inhabited by some strange living thing. Finally, one winds around through various tunnels and emerges out the other side. The suggestion of narrative is carried out in the transition from the comfort of the open space outside to a disconcerting constriction of space and light and then to a kind of coziness deep inside that makes leaving a little difficult.

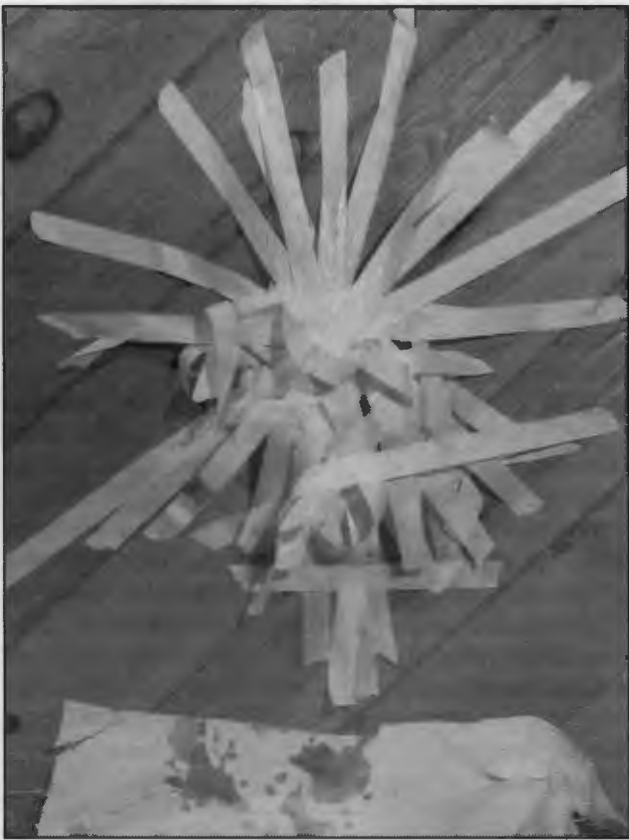
Front page photo by Luke Blalock. Inside photo's by Jon Feinstein.



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What in God's Name!? Huffa Frobes-Cross' photos, documenting the bizarre. *jonah weiner*



Already Been Chewed is the name of Huffa Frobes-Cross's senior project in photography, showing from now until the end of the semester in the main hallway of the campus center. The photographs, for the most part small-sized digital color prints, depict weird objects with a combination of frankness and curiosity. Quasi-sculptural works, the specific ori-

gins and constituent parts of which vary in indeterminacy, are presented close-up, usually in a spirit of presentation—one of offering up—more than one of discovery. There is a sense of knowingness withheld from us, but we are not sure whether it should be attributed to the artist or to the objects themselves.

In the centerpiece of the

show, a massive two-panel print, we are shown the corner of a room, wood paneling in the lower half of the field and a blank white wall above. The corner has been taken so closely that a small electrical wire appears to have the proportions of a PVC tube. The corner is dusty, and the withered body of a spider seems suspended in mid-air, propped up by gray spires and balls of dust and hair. This, the biggest piece in the show, is interestingly one of the few 'found scenes' Frobes-Cross has photographed. Its weirdness arrives not as an immanent property of the scene depicted but as a result of the scale of the photograph, a zoom in on a spot usually ignored, and in which—in a strange inversion—a spider is itself ironically ensnared in a web of neglect, amorphous detritus.

This sense of exposing or exploring metaphorical spaces of 'neglect' is an animating tension throughout the show. Many of Frobes-Cross's images have something of the feeling of a low-budget horror movie, tapping into fears of something-growing-under-the-bed:

an object taking its monstrous shape outside of the light and thus outside of comprehension is suddenly presented to us, head-on, in full color. (I'm thinking of the blood in the shower stall of *Psycho*. It was only chocolate syrup, but an oblique bond between food and the macabre was cemented forever). In Frobes-Cross's show, this means, by turns, a deep red tomato, sliced into several times and partially peeled, with a dark powder applied to its wounds; a bundled-up piece of wax paper dripping something black (soy sauce? rotten meat? ink? motor oil?) onto the surface below it; or a chewed-up and spit out mass of flesh-colored gum arranged over an arched structure like a wettened and sticky steering wheel cover.

The title of the show refers to the playground trick of getting another kid to eat ABC gum (gum that's already been chewed). Even when the objects Frobes-Cross presents to us are not food-based, they bear the mark of an incomplete digestive process: things have been chewed, half-metamorphosed, and at this moment their

portrait has been taken. Frobes-Cross puts a new spin on the old artistic (and certainly photographic) ideal of representing 'Things Themselves'—he presents to us formal objects, molded and crafted works that are incapable of being themselves (because what are they, really?) while simultaneously incapable of being what they really are, their components and origins, at best, transformed and at worst, indistinguishable. This indistinguishability is staged nicely, on another formal level, in the huge centerpiece, in which the under-sized digital image file (the new-millennium equivalent of the half-tone photograph) breaks down into a mess of pixels. In the smaller prints there is no such formal escape from confronting the objects head-on. The size defies the decomposition of the digital image while the subjects of the photographs resist the composition and coherent articulation we would like to apply to them.

Ariel Bardi on the Photography Exhibits at UBS

...continued from page 1

In another, a policeman is photographed sauntering towards the camera, which has been placed at an odd angle adjacent to the squad car's hubcap. Once again, the head and shoulders are removed from the frame, adding to the uniformed man's already apparent lack of identity. A few photographs down, a man is shown submerged in bright blue water, his pale hand protruding above the surface. The emphasis on the hand as an almost fragmented part of the body appears again in a shot of a hand lying limp along a patch of grass. A white powder, perhaps snow, litters the surface of the skin, and the blades of grass alternate in and out of focus.

Perhaps what is most striking about this collection is not the alluring strangeness of content or the vibrancy and variety of color, but the innovation of camera angles. Through unexpected positioning of the camera, we are given access to sights we would normally overlook: the blurred portrait of a person watching a plane ascend the sky, a hand retrieving dropped keys from under a car, and a payphone completely deserted aside from the glare of a face's reflection on the metal.

In another room, a separate collection of Gezari's photographs seems to each respectively portray the Seven Deadly Sins. For gluttony, a man stares at a table of an immense quantity of donuts and ice cream. His eyes and ears are coated in food, and the door of his refrigerator hangs open in the background. To illustrate vanity, a woman is shown staring into a cracked mirror and applying red lipstick outside the perimeter of her already made-up lips. For wrath,

a man reprimands his golden retriever, gesturing wildly towards the floor as it sits forlornly in the corner of the room. To depict sloth, a man sleeps in a bathtub, one arm draped alongside the porcelain, two televisions glaring on either side of him, the mini-fridge open and Doritos undulating from its bag onto the floor. For greed, a businessman hangs himself along a desolate train track, clutching a suitcase overflowing with money. For lust, a blonde woman sits anxiously with her knees tightly shut on the edge of a bed, a man's hand beckoning her from the corner of the photograph. For the final sin of envy, a young boy intently studies an elaborate painting of a foxhunt, presumably coveting the artist's skills. The photographs, through all of their varied subject matter and thematic implications, are unique and captivating.

A contrast to Gezari's bright images, Carter Tanton's black-and-white photographs focus on stark portraits of seemingly random individuals. There is a perturbed looking middle-aged woman with heavily lined eyes, two young and cocky businessmen wearing ties of varying lengths, an old man with half shut eyes and glasses sliding down the bridge of his nose, an angry looking man on a busy street with furrowed brows and long, unkempt hair, an overweight teenager with a hemp necklace, a tie dye shirt, and a maddeningly large smile, and an early adolescent boy at a gas station wearing a furtive expression, as if he has just shoplifted a pack of cigarettes. The photographs are reminiscent of the work of

Diane Arbus in that they artistically document the randomness and near absurdity of individuals. Although the people presented all look entirely different, their respective inclusion in the series works to dissolve differences in their appearances and even universalizes their identities and expressions. The absence of color further effaces the distinction between the

A contrast to Gezari's bright images, Carter

Tanton's black-and-white photographs focus on stark portraits of seemingly random individuals.

subjects and allows for increased concentration on light, contrast, and form.

'Cavity', a large installation piece by Shoshana Winer, transforms a small room into a cave constructed from crumpled pieces of brown paper. Outside the room, the wall features large close-up photographs of what appears to be beeswax. Inside, the carefully designed paper walls and flooring replicate how one might envision the interior of a cavern, with grooves, strange turns, and dim lighting.

While the two photography exhibits focused on either color or black-and-white prints, one collection of paintings combines both of these by playing with the use of color against a colorless backdrop. The works feature large-scale charcoal figure sketches against beige backgrounds with the subtle inclu-



sion of red. In one, a middle-aged woman is seated on an armchair, her head slightly cocked to one side to reveal small red square earrings. These, along

with the red in her fingernails, are the only hints of color among the black and beige. The other paintings strayed from full figure sketches and instead depicted only small silhouettes of birds. The backgrounds in these paintings appeared to be composed of various sheets of paper stained green and yellow, presenting a fragmented and slightly discombobulated feel. Along one wall, the image of the bird is repeated in a translucent gray along the actual surface of the wall, climbing above the protruding paintings as if it transcended its containment.

Though obviously extremely distinct and varied, all of the works seem to convey a similar element of abstraction of content and form. Instead of complete images of reality, the artists offer partial and slightly veiled portraits of their own interpretations.

Mekas, con'd

...continued from page 8

tion.
Would you say Harmony Korine is a filmmaker whose work you admire?

Yes, very much. Actually I'm making a film. He wanted me to make a film about himself so I have been following him and filming for the last few months. And I will be collecting material for one year and then putting it together.
Have you given up film for video?

Well, yes and no. When I settle in some place for a longer period then I begin to concentrate on little details and I use the Bolex. But when I travel, move around, then I use video most of the time. Depends on the content. I mean if I film somebody's life... I use the Bolex completely differently from the way I use video. I use video kind of like a tape recorder. I never stop. I run for hours. I do not condense reality with video I just follow it. I submerge in it, while with my Bolex I condense it, I compress it.

Then how much difference do you see between film and video?

There is as much difference as there is between oil painting and watercolor painting, or ink and pencils. In each case it's used for a different purpose. We have in motion pictures now as wide a variety of tools as a painter has. You can use computers, or you can use cameras or you can... even within film you have 8mm, you have 16mm, you have 35mm, you have 70mm, and in each case the image looks different. It's used for a different purpose. Different content. The technology is totally undetachable from the content. Content, form, and technology go together. If you change the technology, you change the content.



spiderman

by tyler stevens

Rampant computer generated patriotism and the sizzling, coked-up charm of young Hollywood collide in Sam Raimi's Spiderman, and the results are unbelievable! Rippling Toby Maguire plays Peter Parker, svelte ace science student by day, taut web-slinger by night. Kirsten Dunst is Mary Jane, his frequently damp love interest. Willem Defoe chews up the scenery as the nefarious Green Goblin, a villain of such epic proportions that he needs no other motivation than pure old fashioned insanity to wreak havoc upon the weary citizens of New York City.

For a huge-budgeted summer blockbuster, Spiderman is alarmingly uncompromised. Raimi, director of the *Evil Dead* pictures is no stranger to the meddling of sinister studio execs. One need only watch *Crimewave*, *The Quick and the Dead*, or *Darkman* to witness the last-minute butchery his Three-Stooges inspired madcappery usually suffers. But not so in Spiderman. Raimi delivers with grossly stereotyped comic book characters, a devastating series of dissolves and superimpositions, and a plot so outrageously simple that it's virtually non-existent. And it works!

What's refreshing about Spiderman is that it proves, once and for all, that a director with limited cult movie appeal can consistently churn out a series of big-budget turkeys and still get a cool 150 million to fling hot young people around the screen in spandex (look what happened to Peter Jackson).

Maguire and Dunst are inspired casting. Dripping post-adolescent sexuality, they manage to deliver their rudimentary dialogue with surprising sincerity. Defoe goes for broke, giving the best performance in a Hollywood film since Marlon Brando in *Island of Dr. Moreau*. And last, but not least, the people of New York City soldier ahead, supporting Spidey's wall-clinging hijinks. Everyone leaves with a good taste in their mouths.

So watch out for the next two Spidey-installments, as we chart Tobey Maguire's descent into glazed cockiness, and Kirsten Dunst's arrival on the Karen Carpenter scene. Spiderman will have you swinging around American flags and shouting "R.I.P. Bin Laden!"



A Damp Dunst prepares for a much gossiped about kiss with the man who can do whatever a spider can.

Moving Ahead: An Interview with Filmmaker Jonas Mekas

by dan lichtblau

Since immigrating to America in the aftermath of World War II, filmmaker Jonas Mekas has influenced culture and society simply by recording it. As a founder of the American underground cinema and film critic for the *Village Voice*, Mekas has been both god and prophet of the avant-garde.

The following is an excerpt of an interview conducted on the morning of May 4th, the day after Mekas screened his latest film "As I Was Moving Ahead I Occasionally Saw Brief Glimpses of Beauty" at Bard College.

In your newest film, you use titles that give the film a circular feel. Normally that would imply a kind of chronological progression, but the footage didn't seem to be organized according to time.

The titles in my film do not indicate any progression, but they simply describe what's coming. They keep repeating because life goes on and some of the same things keep happening. They're circular, which means there's no beginning or end. It can go and go and go. It's not something that happens once but keeps happening. Life goes on. Life goes on so that there is no progression to some culmination. It's like a horizontal line with no big special events.

And what about the title "This is a Political Film"?

That title is my polemics with some filmmakers such as Godard, and I could name a few others that are like Jean-Luc Godard who have been always involved in the official politics, that is, mostly Marxist, Trotskyite... Marxist politics, conventional politics of which I totally disapprove. Those political movements have made the 20th century into one of the most horrible centuries. They are political fashions almost, and I totally disapprove of those movements, those politics, and those filmmakers. And I propose my own politics, which is to



permit life to change itself gradually without use of any political powers. People like John Cage or Buckminster Fuller, those people who are changing the style of living. And they have contributed more to changing society and thinking and styles of living during the last 50 years than any political party. And that includes movements like the Beat Generation. Opening life, democratizing life, and breaking the structures within the society, while all those political movements do just the opposite. They constrict, they narrow, and they build fences.

You and Godard were both film critics, and his being a film critic obviously influenced his films. Have—

No. His films were influenced by cinema, by what he saw, and by his wanting to make his own kind of cinema. He liked what he saw but his content was different from those that he admired. Yeah, he liked Rossellini and Renoir, but his film is very different because his temperament is very different. What I really don't like in the work of Godard is that he has become more and more pretentious and phony. He says a lot of big words, and then you begin to analyze what he is saying and you find that it's totally stupid. There is a preten-

sion. It is not honest. It is not sincere. It is for the effect. Even his politics are not sincere.

Would you say that your career as a film critic was—

My job at the *Village Voice* was to bring attention those films that I considered were important that nobody talked about or wrote about. I was the only one who wrote about the avant-garde and independent while everyone else was concentrating on conventional cinema. I wrote only about films that I liked, not films that I do not like, because, why spend time on films that people should not see?

I don't know if you've seen the posters up around Bard advertising your coming, but they quote you as talking about your work as 'the ultimate dogma film'—

Yes, and in a sense I say that jokingly because all of the dogma films, with the exception of Harmony Korine, most of those filmmakers begin making what they call dogma films in order to reduce cinema to the bare, bare bones, because of their lack of funding. But, as soon as they get funding, they go and make another Hollywood movie. Well, Korine, as far as I know, he's still remaining and he's resisting the commercial tempta-

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Taking on the Moderation Film Show

by frank torino

Andrew Gori opened the Film Moderation Show on Friday night with his film "Marquee and Marmoset". Although there was no recognizable premise, the film was successful in its depiction of beautiful, morose Bard students smoking, undressing, and making out. Plagued by many overexposed and underexposed sequences, Gori still managed to produce a few memorable images. A strange chemistry burned hot hot hot between stars Richard Saudek and Zumi Rosow. Zumi in particular has a face that is made for the screen and a voice perfect for sultry narrations.

Unfortunately, most of the other films (shown over the course of two evenings) were hardly as entertaining, and halfway through the first night many viewers wished that the monotonous slew of half-ass art films would suddenly be

replaced by a decent car chase or sex scene. "Buy American", though well shot, was little more than eight minutes of a boy cleaning himself and getting dressed. "Converse" was a notable epic—a five-minute portrait of an alarm clock.

It wasn't until Sanford McCoy's "Welcome to the Monkeyhouse" (an adaptation of a Kurt Vonnegut story) flashed on the screen, somewhere during the second night, that viewers finally started paying attention. Although it was rife with compositional and editing flaws, the film was an ambitious feat. It was decently cast with a refreshing non-Bard actor in the lead role of "William the Poet", and featured the most chilling performance of all the films by Professor William Weaver.

Other students attempted to shoot video narratives but none

were quite as successful as "Monkeyhouse". "Inhale the Poison Gas" was filmed entirely in one shot, but it ended up looking like a couple of high school kids trying to do an episode of "The State". Jonathan Trombley's "The Campout" told the tale of a boy who, strangely enough, goes camping, jerks off to Playboy, gets scared, and returns home in the morning. To his credit, though, Trombley showed an obvious knowledge of editing, and proved himself capable of basic cinematic language.

Many students chose to do documentaries. The most notable one was Annie Maribona's film "Tweezers". Although it was witty and entertaining, it had many viewers labeling it as a mere feminist cry against eyebrow plucking. It would have been more provocative if she had contrasted the views of her main subjects (several Bard girls philosophizing on the implica-

tions of hairiness) with the views of other women.

Connor Gaudet's "My Name Is", however, was an unabashed exploitation of a geeky elementary school teacher. The film was extremely condescending—a total mockery of its subject of loneliness and alienation. If Gaudet had shown the least bit of empathy then the film might have gained some depth.

Other student documentaries include "Yabancı", a meditation on the word, 'stranger', and "Heritage", Michael Lerman's self-reflexive, pseudo-documentary on his efforts to deconstruct the conventions of narrative cinema. His commentary on other filmmakers was genuinely interesting, and in this he showed considerable talent, but his focus on himself turned out to be a joke that only know-it-all film students would get.

The highlight of the screen-

ing was the last two films: Alex Cannon's "Start Reminiscing" and Jesse Allen's "Poop". Cannon's film was, by far, this year's best show of wit and technical brilliance, and his reflection on the nature of memory was sincerely profound. Jesse Allen closed the show with the most hilarious moderation film in years—a little odyssey about an office clerk who becomes obsessed with the benefits of bathrooms. Allen shows a considerable amount of writing and directing talent, and his star, fellow filmmaker Andrew Gori, was superb.

All in all, it was an entertaining screening, but one wishes the film faculty would emphasize basic technical skills and storytelling instead of highbrow conceptual art. The results are usually boring, and ugly.