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Bard College

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BARD FREE PRESS

ANNANDALE ON HUDSON, NY

MAY 2009

VOLUME 10 ISSUE 7

FR

REALITY / NOT REALITY / PARLIAMENT OF REALITY

bard free press

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TABLE OF CONTENTS

3.letter to the editors / notice
4 new dawn of africa
5 sld billboard
6/7 olafur eliasson
8 demystifying student gov / 24 hr theater
9 misc news blurbs
10 sex op eds ugh
11 music reviews
12 comics non-comics



letter to the editors

To the editor(s) of the Free Press,

As the author of the article on the New School occupations in the past issue of the Free Press, I was disappointed by the choice of title. It read: "VIOLENT OCCUPATION AT THE NEW SCHOOL." The use of the word "violent" does not accurately express the content of the article. The title of this article highlights violence as the main focus of the piece, and implies that the student occupiers were perpetrating violence. Violence did occur during the occupation, but it was the police, not the occupiers, who were engaged in such actions. It should be apparent to anybody who read the article that its intent was to frame the occupation as part of a current student movement for democracy, not sensationalize the violence that occurred. Had I thought to title it myself, I would have replaced the word "violent" with "student." Next time, please consider more carefully how you present an article. Beyond that, however, I really enjoyed this past issue of the Free Press and am looking forward to the next.

Keep up the great work!

Sincerely,
Dan Raskin

Dan,

I couldn't agree with you more. The title misrepresented your article and simplified the outsider perspective of what actually occurred on April 10th. On behalf of the FREE PRESS staff, we apologize for wrongly titling your piece and, of course, encourage all writers to include titles with their work.

Emily Diamond



bye

DAN & TRAVIS THANKS FOR SAVIN THE FREE PRESS
WE'LL MISS CHILLIN WITH YOU IN OUR SKETCHY OFFICE





A NEW DAWN OF AFRICA AT BARD THE FREE PRESS TALKS WITH BINYAVANGA WAINAINA & JOHN RYLE

interview by christian manzi

Many Africa-related events took place at Bard this semester. There have been student run seminars on Darfur and on rape as a weapon of war in The Democratic Republic of Congo. Most recently in a panel called "Africa: Civil Society at the Edge," half a dozen Bard professors discussed current events in the African countries they know best. I decided to speak to two of them: Binyavanga Wainaina and John Ryle.

Binyavanga is a Kenyan of middle height with dreadlocks starting to grow. Always with his rucksack and a very good sense of humor, it is difficult to recognize his profession. He is currently the Director of the Achebe Center for African Literature and Languages at Bard College.

John is a Legrand Ramsey Professor of Anthropology at Bard College and chair of the Rift Valley Institute. Tall with gray hair, John's elegance appears just as you see him walking.

Can you briefly tell us what the Achebe Center Does?
Binyavanga Wainaina: The idea to have a Chinua Achebe center for African Literature and Languages was from Jessy Shipley, a professor who was here a few years ago, in collaboration with Professor Chinua himself and various people on campus. Shipley was the first Director of the cen-

ter. The main idea was to use Achebe's great reputation on the continent to start to think about what could happen for a new generation of writers in Africa. My prime responsibility as a Director is to plan an institution that serves the writing community of Africa and try to figure out how it will best serve them, and on one front trying to deal externally with the continent. One of the things I want to do is to create a Low Residency creative writing program for talented African writers from all over the Diaspora, they can do it in one year, and do it online. We also want to publish books and have a very strong digital presence in many ways and many forms including videos. We want to have a mixture because I guess text has now become complicated. We want to do it in a way it brings the message down to earth without compromising creativity and intelligence. We don't want to be an institution which sits in its office and make proposals, but one that does things. This year mostly what we will be doing is asking questions. We will be talking to people around campus go to L.A. for instance and hear what they think the center can be and from there it will be easy to get an idea and feelings of what kind of programs we can run which will best serve things. We also intend to be a service to this College in a direct way by affecting the quality of teaching of African Literature, by helping building the African department. It is good that we have a large African community here; you have the Achebe Center, Professor Achebe him-

self, you have things like the Human Rights programs, but it becomes very dangerous when you don't have a curriculum that has a very strong focus on teaching people what Africa is because what happens is that I will come and talk about Darfur and everybody will leave saying "oh my goodness, my goodness, Africa is genocide" and someone else will come and talk about Congo and the subject will be rape in Congo. The problem here is how can students be talking about Congo while they can't tell you where its capital city is? So, these institutes that are there can not effectively function without a strong Africana program.

Last time there was a seminar on the African Civil society. What was it about?

B.W: Well I think the idea came from John Ryle, because partially due to the global economic crash, certain things like the so surprising kind of collapse or fail electoral system in Kenya, elections in South Africa, lots of political changes in Morocco, it seemed like there is some kind of seasonal shifts happening and it felt like a good time to talk about the civil society in the light of what is going on in the world and everything else, what it is, how much it's been challenged. In my view, there must be a certain pressure on the civil society not only to define itself but to broaden itself, its constituency, to declare its interests a bit more and all that. So, the panel came out a group of discussion that John set up, myself, Youssef Yacoubi, Augustine Hungwe, Professor Achebe, and Njabulo Ndebele, who was the moderator.

How is the civil society in Kenya doing, especially after the Government of National Unity?

B.W: Well the latest news today is about women stopping having sex with their husbands until governance changes, and I don't know what we can do with that information! I guess there are all usual subjects like Human Rights activists and as far as representation is concerned, it is very wide. You have all sorts of NGOs, concerned groupings of citizens of one way or another who are pushing for government change. There is a feeling that everybody is doing their job but no one is coming out with a clear standing. For instance I just noticed that since 1992, two big scandals were recently published and nobody came out and said, "Did you hear?" So, we are suffering from a kind of just crisis of faith in a possibility. I don't even think I should say the government [verb?] changing because if the government did change, it has no real impact. I think I am interested in where the conversation should start. People need to turn and look at themselves, identify what they stand for, what they need, and what is the Kenya that they imagine and want. From there we can start talking about issues around that frame. I strongly feel that so many of these things are broken apart. People just come and say: "If you attack corruption and then you put the hand inside and remove it and straw it on the ground like a horror movie then Kenya will rise!" We have done so many of those things but some other conversations have to happen. I am concerned, and this is where I feel that it is right where the Achebe center can start to make it clearer again that the people who work over the mid shelf, the intellect, and the imagination are such important to these things. It could be said that nobody since Ngugi [Kenyan writer in exile in the US] has really talked about serious things like just who will replace Kenyatta [1st President of Kenya], who will replace Raila [Prime Minister], how will you keep the constitution, add a spanner, a plug, etc. People may agree or disagree but he was going to the heart of what Kenya is, how is it constituted and all this was a generation of people who were doing things vigorously for asking serious questions, creating imaginative work by asking those questions. I am not quite sure whether things should be done in the same way; but do I need start putting the same agency where we look at who we are and where we place into things, so I will say that I am very wary of the technocratic system. We have seen an excellent electoral commission with Masters Degrees and PhDs, they did ICT, they did technology, they did all that and then they said okay we are not doing that anymore! What do you do about that? You don't make policy for that! So, that is the Kenyan situation from the way I see it.

What is the Rift Valley Institute (RVI) and what does it do in general and at Bard in particular?

John Ryle: The RVI is a UK based non-profit research and educational organization. We work in Eastern Africa. That is

Kenya, Tanzania and Uganda, Sudan and the Horn countries (Ethiopia, Eritrea and Somalia). The idea is to connect the wealth of knowledge available at the local level to global information systems and make aid and development more intelligent. Its US office is here at Bard and we employ four students to do various things. They help in upgrading our internet resources, organizing conferences and running the office. We have invited prominent scholars to speak on current issues like Darfur.

"...How can students be talking about Congo while they can't tell you where its capital city is?"

Any words on the African civil society seminar?
 J.R: Actually the idea came from Youssef Yacoubi and we seized it. What is clear is that we are getting an increasing number of African intellectuals and Africanists at Bard. Also some outstanding students from Africa. So, it was good to come together and crystallize the African interests across disciplines here. As Binyavanga mentioned, we have of course Chinua Achebe here, who is the patron of Africa-related activities in the College, and we have Binyavanga here and this is a very important development because now we have got the Chinua Achebe Institute operating across all disciplines, particularly creative writing. This is very exciting cultural moment in many African countries even though there are continuous political crises in many of them. This is what the civil society seminar was about that, it was about many the crises in which many Africans countries have been fallen due to bad government and prevailing global economic and political conditions. The civil society seminar was an experiment to see what happened when we put together all these people: Youssef, Njabulo Ndebele, who is an extremely distinguished South African academic and a novelist, Augustine Hungwe from Zimbabwe, Amy Ansell, who has been researching in Zimbabwe quite recently. It was a chance for Africana to feel its strength.

"I think I am interested in where the conversation should start."

I understand you are a specialist of the Sudan. What is the situation of the civil society there right now?
 J.R: It is kind of bad because as you know, there is a double crisis in Sudan. One is the war in Darfur and the other is the slow decay of the peace agreement that ended the other war between South and North. There has recently been a crack-down on indigenous NGOs in Sudan - both humanitarian ones and human rights ones. That is to say in northern Sudan. The South is different. In the north these organizations have had their assets confiscated; quite a few activists have been arrested; some of them left the country. In Southern Sudan, which is quasi-autonomous because of the peace agreement, I think the civil society is trying to develop itself and prepare itself for a hopefully era of a more representative government.

What is the role of RVI in peace building process in Sudan?
 J.R: Well RVI deals with research and training. We are not directly involved in the peace process. However, we have done quite a lot of research documenting local peace making in Sudan and we recently did a report on the history of elections in Sudan - all the ways they can be subverted or fixed. This is important. The elections due next year in Sudan may be the most important in the history of the country. We also do a lot of training in educational institutions in Sudan and elsewhere in the region. These bring together Sudanese intellectuals, some postgraduate students, foreign diplomats and development workers, and give them some intensive training in the realities and history of Sudan. This is very important because these people are making decisions sometimes without very well understanding the Sudan complicated and rich history.

Are the upcoming elections likely to be free and fair?
 J.R: Inch'Allah [If God wishes] as they say in Sudan. It is relative, isn't it? It is going to be difficult and there are many dangers. The logistics of organizing elections in a country as big as Sudan are very difficult. Political power is a great prize. And there are many temptations.

MYSTERIOUS BILLBOARD OUTSIDE CAMPUS CENTER EXPLAINED

SLD SUPPORTS UNION RIGHTS OF BARD EMPLOYEES WITH BILLBOARD

by nate gandrud and katie reed

Over the past few weeks, a billboard on the lawn between the Campus Center and Kline Commons has slowly taken shape. The original image displayed a few nondescript people but as the days passed, the figures multiplied until the billboard was completely covered. Many students thought that the sign was the work of an art student and wondered what the deeper significance of the project was until it was revealed on Monday, April 27 by members of the Student Labor Dialogue (SLD). Every person on the billboard represents an employee who works at Bard but who is not yet protected by a union. According to the SLD, the goal of the billboard is to raise student awareness of the fact that a significant number of Bard employees are not unionized and the only unionized groups on campus are Buildings and Grounds, Chartwells and Aramark. Freshman, Andrew "Frank" Levy said that the billboard "was very effective because it was something that you just encountered every day as part of your walk and you could watch it take shape. I didn't realize that there were so many employees who weren't unionized and it got me thinking about campus labor issues."

The sign is a show of support for the Employee Free Choice Act (EFCA), which has been introduced into congress and may be passed into law as soon as August. Currently when workers try and form a union, there is a three month period after union authorization cards are signed during which the employer can union bust and use scare tactics to try and intimidate workers out of unionizing. With the passage of this bill, this time period would be eliminated and it would be easier for workers who want a union to get one. In addition the bill would strengthen penalties for employers who violate labor laws. President Obama claimed that he would sign the bill if it came before him, recognizing what a crucial bill this is for the future of working people in this country. With the cur-

rent economic situation and rampant layoffs occurring nationwide, it is more imperative than ever to have layoff protections, which a union can help negotiate for employees. While the new president has already taken action on a number of his campaign promises, the SLD felt that it was important to publicly support the passage of the EFCA and educate students about its significance and how it could directly impact workers at Bard College. Jim Brudvig, Vice President for Administration declined to make an official statement about the bill as the college does not generally take a stance on federal legislation. He did however comment that any attempt by employees to acquire a collective bargaining agreement would be treated with due process.

Some students that were interviewed for this article were a little confused about the actions of the SLD. Last year the club spearheaded an initiative to create a Living Wage for Bard employees but the economic downturn caused the SLD to alter the campaign in light layoffs and pay cuts. Even though the club is presently engaged in this public awareness campaign it maintains its position that every employee at the school deserves a living wage. "This is really just a change in tactics," says club member Nathan Gandrud. He also commented, "A living wage is only effective if it is backed up by the strength of a union. Shuttle drivers, secretaries, librarians, and a host other workers at Bard are nonunion and while some of them do have a living wage others do not. Furthermore, some employees that do have a living wage have other concerns that a union can help them resolve." The billboard began by displaying only a few workers but eventually grew to show not only the large number of nonunion employees but also the strength that they will be able to have through unionization.





STUDENTS VANDALIZE "PARLIAMENT OF REALITY," ONE INJURED ADMINISTRATORS AND SECURITY ENCOURAGE THOSE INVOLVED TO COME FORWARD

by alex eriksen

Early Sunday morning on April 26th, a group of up to eight unidentified students vandalized the Parliament of Reality outdoor installation, opposite the Fisher Performing Arts Center on North Campus. The project, designed by Danish-Icelandic artist Olafur Eliasson, is still set to open this month on the 16th, despite what may total five thousand dollars in damages inflicted by the vandals. The site, still under construction, was vandalized with tools left by construction workers. The installation consists of a bridge which leads to an island surrounded by water. The bridge is covered with an intricately designed stainless steel tunnel and the island has an arrangement of large stones on it. Using a sledgehammer and crowbar, the group damaged the rocks and tunnel. While attempting to pry up one of the 700-pound rocks, one of the group, a male student, had one of his hands crushed beneath it. He was in danger of losing all of his fingers, but after emergency surgery he is expected to keep them but suffer from chronic pain in his hand for life. The student was a music major specializing in guitar. The College has declined to release his name.

A Bard EMS worker passing by heard the young man's screams, rushed to the scene and once there, called for assistance. An some of the group stayed with the injured man, the rest apparently fled. Security had been watching the site on regular patrols but was overwhelmed by a SMOG party which swelled to nearly 300 students in attendance. Since the incident, additional measures have been to ensure the site's security such as added patrols, lighting the site at night, and rehiring a retired guard part time to stand watch. Head of Security, Ken Cooper, believes all individuals involved were current Bard students. Tools used by the construction workers will now be locked up at the end of the work day.

President Leon Botstein sent a campus wide email on April 30th to address the incident. "There is no excuse or justification for vandalism of any kind, particularly of a work of art. Vandalism abuses the freedom of movement that we all enjoy," wrote Botstein. He went on to write that the College is calling for those remaining students to come forward and

confess their involvement. If they choose not to, the school will pursue a legal investigation. "If nobody comes forward within a reasonable time frame, then probably we'll have to turn to a professional investigative process of some kind, we cannot afford to just look the other way" Botstein told the FREE PRESS in an interview on the 2nd of May. Both Botstein and Cooper stressed that this is not an incident which will only be pursued for a limited time. The College plans to investigate to the fullest extent of the law if those involved do not step forward. "They'll be uncovered, that's not what I'm worried about" said Cooper "what I am worried about is missing the opportunity to recover, and the first step is for them to come and talk to us."

Both Cooper and Botstein made it clear that despite strong rhetoric and their strong feelings over this incident, they do not wish to expel or make an example of those students who were involved. "I think that otherwise we're going to miss an opportunity to make progress with a few people about coming to terms with their own behavior" said Botstein. "It's more important to find out why they did it than to punish them. I'm not a moralist; the college is not a moralist. We are all prone to error." Cooper mirrored this statement, "What's the point of just throwing them out? It's not fair." Botstein expressed strongly that expulsion is a last resort, saved for the worst criminal acts, and that those involved have no need to fear being thrown out of school. When asked what he thought would be fitting disciplinary action, he replied "my response would be maybe they should help finish the installation or have them talk to the artist." The judgement of what action the students will face will be up to the Student Judiciary Board, Dean of Students Erin Cannan, and President Botstein. Cooper said he did not believe he would be involved in the decision, but if asked to, he said he would seek a supportive resolution. "I want to bring those Bardians back into the fold, they're not Bardians right now, I don't know what to call them, because of what they did, so they're already expelled from the school in that sense," said Cooper.

The nature of this crime has sent shockwaves throughout

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photos by ezra glenn

THE REALITY OF THE "PARLIAMENT OF REALITY" OLAFUR ELIASSON AND HIS ART

age, and a motive is vigorously being sought out. Scandals are believed to have been drunk or under the influence of drugs. Administrators and officials speculate the attack was not premeditated, but brought on by poor judgment. However, both Botstein and Cooper ruled out the possibility of the Parliament being a protest against changes to the campus landscape. "My suspicion is that years and years ago we encountered our surprise resentment about new things being done on campus. It could also be it was just convenient; the closest thing they could find. It's hard for me to say," said Botstein.

The injured student, who remains on medical leave, was welcomed back to Bard in the fall. "It'd be interesting to find out why he did it, what his intentions were, but that question has taken on a life of its own," said Botstein. The tension between the administration and those who were on the same side as that injured student has not begun and no discussion of what may have been discussed have been released. As this is part of an ongoing investigation, very few details are being made public.

Whether this event will prompt a change in the College's attitude toward alcohol, if those students are found to have been drunk, Botstein said no. "The school is especially powerless in terms of alcohol," said Botstein "one of the things the institution is something the institution is not doing, whatever the policy we institute." 90% of all disciplinary actions the school handles are alcohol related. Botstein feels that undo expectations are put onto colleges and universities to regulate drinking. He told the FREE PRESS that he believes the legal drinking age being 21 instead of 18 takes the responsibility from parents and local communities and puts them onto educators. "I think it's a mistake," said Botstein, "if the drinking age were 18, it would be open and therefore deal-able with; it's the covert drinking which leads to trouble. I just dislike prohibitions, and bans are bad ways to teach people how to avoid the problem; the prohibitions are designed to limit."

WHO IS OLAFUR ELIASSON

- Born in Denmark in 1967 to Icelandic parents
- Eliasson currently has pieces in the collections of: Solomon R. Guggenheim Museum, New York; Museum of Contemporary Art, Los Angeles; Deste Foundation, Athens; and Tate Modern, London
- He is potentially most well known for his "The Weather Project" at the Tate Modern Oct 03 - March 04; a large mirror on the ceiling of the Turbine Hall exhibition space, with a series of large mono-frequency lights at the far end of the hall & also mist emanating from humidifiers in the hall to form clouds
- "Parliament of Reality" is Eliasson's first permanent installation in the U.S.
- He is the artist behind the Public Art Fund's "New York City Waterfalls" last summer
- As of this summer, Studio Olafur Eliasson was employing 30 architects, engineers, craftsmen, and assistants
- Much of Eliasson's work explores architecture & the built environment

WHAT IS HE THINKING

According to the CCS website, Olafur Eliasson imagines the installation as "a place where students, teachers, and visitors can gather to relax, discuss ideas, or have an argument. The Parliament of Reality emphasizes that negotiation should be at the core of any educational scheme. It is only by questioning what one is taught that real knowledge is produced and a critical attitude can be sustained." It is also designed draw attention to both our man-made & natural surroundings. The project is inspired by the Icelandic Parliament (Althing), the oldest national democratic institution in the world which was founded around 930 AD. The center of the Althing was the Lögberg, or "Law Rock," a stone outcrop from which the lögsögumaður, or "Law-speaker," could address the crowd and direct events.

HOW IS THIS BEING FUNDED

This \$1.4 million project was initiated, commissioned, and organized by CCS Bard, and fully funded & developed

through the LUMA Foundation, whose mission is "the promotion and implementation of international and interdisciplinary projects that explore the relationship between art and culture, promote and enforce human rights, and protect the environment, as well as projects that promote interdisciplinary education and research."

WHEN IS THIS OPENING

Friday, May 15 = A conference on Music & Torture at the site. The conference will be in the campus center if it rains. It is co-sponsored by the Human Rights Project at Bard and promises to investigate what links music to torture.

Saturday, May 16 = Day of presentations and debate, and also the official inauguration of the site. Big deal day.

Olafur Eliasson himself will lead an international group of scholars and artists in a series of presentations and performances devoted to our use of space, architecture, art, and design or the power of negotiation and dialogue to shape our culture & time [we're not sure, there were two different & conflicting press releases].

Participants include:

- Peter Galison, Joseph Pellegrino University Professor, Harvard University
- Lars Lerup, Dean and William Ward Watkin Professor of Architecture, Rice University;
- Molly Nesbit, Professor of Art, Vassar College
- Felicity Scott, Assistant Professor of Architecture, Columbia University
- Peter Sloterdijk, Rektor, Staatliche Hochschule für Gestaltung Karlsruhe
- Andrea Zittel, artist

Following the symposia and presentations on the island, Leon Botstein will formally inaugurate "The parliament of reality" at 5:30 p.m. Olafur, the founder of the LUMA Foundation, & Tom Eccles, the executive director of CCS will take part in the inauguration.

All events are free and open to the public. Additional funding for the inaugural events has been provided by the Barbro Osher Pro Suecia Osher Foundation.

DEMYSTIFYING STUDENT GOVERNMENT HOW IT ALL WORKS IN 500 WORDS

by chris given

In the last year, Student Government has increased in size and in complexity. At the same time, interest in Student Government's activities has decreased. The combination of these two factors has led to a higher barrier to entry and fewer students are willing to undertake the efforts needed to understand its intricacies and allow their voice to be heard.

So I'm going to simplify it. Here are the basics, in five hundred words.

"Both groups often act under the false syllogism 'We must do something, this is something, therefore we must do this.'"

It all starts with the Student Forum. The Forum is, according to the constitution, "a directly democratic legislative function of the Student Association." It's the prime mover of Student Government, directing the actions of the committees. Any student can take part and make motions.

In the past, the Forum had a greater role. For example, before the advent of Planning Committee, it was the Forum that decided how to allocate money among the clubs. It also took action based on consensus, wherever possible. Then the college grew, and this became unwieldy. Planning Committee was created to do the initial legwork, with the Forum approving the final budget after making any alterations it deemed necessary. Operating based on consensus was tossed out the window altogether.

Over time, the Forum became less active in its role. For one, attendance at Forums plummeted, and increasingly, the Forum just approved whatever it was the committees wanted to do. Fortunately, nobody on the committees had malicious intent, but the idea of Student Government as being directed by ordinary students was forgotten.

Last year, a group of students came up with an idea of creating an alternate means of directing Student Government action, and they created a new body called the Student Senate. The Senate is basically a mini-Forum. The idea is to get eleven interested and enthusiastic individuals and have them serve the same functions as the Forum, directing the action of the committees. This works, provided the Senate stays in touch with what the student body at large wants. The idea is far from perfect, however. Blame for this is shared all around, both by the Senate and by the committees. Communication between the two is sporadic and haphazard, and they too seldom coordinate to solve problems. Both groups often act under the false syllogism "We must do something, this is something, therefore we must do this." And though both groups claim to be acting on behalf of students, each does far too little to involve the student body in the process.

We need to create a more effective division of responsibility between these three groups, the Forum, the Senate, and the committees. We need both the Senate and the committees to reach out to students through surveys, open meetings, and a more interactive website.

Finally, we need to rejuvenate the Forum, as the Senate should not be seen as a replacement for direct democracy. The constitution places you at the center of student government, and though we've occasionally lost sight of that fact, it remains true. I may be Secretary, but you run Student Government, as long as you turn out, speak up, and get involved.

24 HR THEATER FESTIVAL THEME OLAFUR ELIASSON

photos courtesy of tim lewis



the CEO of GM, who just revealed himself to be olafur eliasson, confronts bjork, who is secretly bearing his child



amanda warman, mandy vissering, and other evildoers punch kitties



this play was confusing but we think alex wright is a pizza guy who is also involved in human trafficking and soon after this moment, christian lehmann reveals himself to be an fbi agent and strips off his shirt



there were mimes & they were great. we didn't recognize any of them and think maybe that they were not bard students?



BERD UPDATES GREEN TIPS FOR THE END OF THE YEAR

- Bard has a new Electric Bike Sharing program! These two bikes require little pedaling and are now available at security with your Bard ID. They are a great alternative to using your car!
- During move-out, make sure to take advantage of the blue reuse bins for anything you don't want but that someone else could use. Everything you give will stay out of landfills and stock Free Use for the upcoming year.
- Bard recently participated in RecycleMania, a 10 week recycling competition with over 200 schools across the nation. Bard came in FIRST in food recycling, with 26.64 pounds for each student. Other results include: 36/204 in cardboard and 39/210 in bottles and cans recycling. Our overall recycling rate was 25%. The winner was California State University-San Marcos, with a 78% recycling rate.



CATS NEED HOMES R U NICE?

"I am moving to the west coast this summer and need to find homes for three older cats. They are sweet, playful and in good health. As a responsible pet owner, I will pay \$250 per year in upkeep for each cat plus reasonable vet bills for the life of the cat. They are available individually or together, any time between now and the 1st of August."

Contact Diane for more information or if you have any advice on cat placement
201-679-7061 or cello@coloradoquartet.com



FRUITY SUMMER BEVERAGES WE GOOGLED IT SO YOU DON'T HAVE TO

Smoothies:

- experiment with different flavors of these three ingredient groups: fruit, yogurt, juice, ice
- the smoothie will be thicker if the fruit is frozen
- we are going to suggest trying champagne in your smoothie. we have not tried this, but think it would be like a delicious mimosa filled with more nutrients.



THINGS TO DO THIS WEEKEND IF YOU ARE NOT DEAD

- senior film & video installations are up / going up / coming down. there are skinny red posters up in a lot of locations which are somewhat hard to read but you should try to read them cause they say when the installations are. also there are screenings.
- photo shows. there is one on thursday and one on saturday.
- spring dance friday - sunday at the PAC. call to reserve tickets.
- olafur eliasson duh read our color center spread for deetz
- surrealist training circus friday (or saturday if it rains) on the field between ludlow & kline, time cannot be disclosed even though we tried really hard to figure it out but you should be there by 9 we think
- sophomore / junior film screenings, thursday at 8 outside of avery. this information is from facebook so we are not sure about how correct it is. these people will reportedly show work: Louis Silverstein, Melissa Wynne, Kevin Schreck, Billy Rennekamp, Billy Sarno, James Blake, Avery Fox, Jonathan Rosen, Clark Frankel, Nick Peet, Roland Schwartz, Max Weinman, Jess Medenbach, Skyler Dahan, Kate Nemeth, Chloe Della Costa, Robyn Brian Perry, Nelson James, Rachel Williams.

OP-EDS ABOUT SEX

THE FREE PRESS RECEIVED AN EMAIL WITH THE PROMISE OF "THREE OP-ED PIECES ABOUT THE STATE OF DATING, SEX AND MEN AT BARD."

The authors stated, "We would love to have these pieces published, however we wish to remain anonymous and we have a few questions concerning the content of the pieces. No names whatsoever are mentioned in the pieces, however the language used is on the crude side. Shall we send what we have and let you decide if it is publishable? I know it is late, spring fling distracted us a bit."

1.

This year is finally wrapping up... papers are being turned in, the weather is finally getting nice, my stomach lining may actually be completely gone due to kline food, but more than all these things, the end of the year marks a time for reflection. A time to take off the veil you've been wearing all year—take a break from the PBR, the cigarettes and the fur coats, and reflect. It's a time to really look back on the year and think how did it all go? Did I think deeply enough about "what it means to be a human in the year 2008"? Did I full heartedly pursue my academic goals? And for me, the big question, the looming dark cloud off in the horizon, the white elephant in the room, did I get FUCKED? Well for starters, I should probably say that yes, I did get a fair share of sex. And sure some of it was good, some of it okay and some of just plain awful (like awful, is-this-a-joke-you've-got-to-be-kidding-I'd-rather-take-a-bottle-of-crystal-gate-to-the-face-awful)...but that aside, I've got some preaching to do. I've spent far far far too many kline meals running my mouth about the state of getting fucked at Bard College. Don't pretend you don't know what I am talking about. Because all of us are horny, and I can speak for myself, I'm so fucking horny, TOO fucking horny. And that's the problem about all you liberal arts, creative writing majors...you're supposed to be all about free-love, all about free-thinking and "doing what we want"...but then why aren't we doing IT? I'm tired of having to make the first move, of being called promiscuous or aggressive when I just want some attention down there. I'm tired of flirting only with Kline workers, of thanking a passing car full of men for leering at me, for making out with my girl friends. It's not fair... trust me, I consider myself a feminist, and if I want it, I'm going to try and get it. But can't the guys put in a little work? It feels like I'm invisible sometimes, and when I do make a connection one night at a party the next day I'll pass the guy on the path and he'll look down. What's a girl to do? Pull down my pants and sing at the top of my lungs "control myself" by LL Cool J.. (well, for starters, being caught listening to that song by some people at this school may actually get me burned by a lighter)... but for real, what am I to do? The girls are getting frustrated and time is a' runnin out. Step the game up guys before I start start losin' control and one day you'll wake up in a cold sweat with me singing in your ear: "it's hard for me to control myself and to hold myself back from jumpin' on ya like I wanna, like I wanna, wanna"...

2.

After countless Saturday nights of staring contests, mundane chats about the weather, and sometimes no action at all, it's a wonder my vagina hasn't packed up its bags and transferred to another school. I know this is not just my problem, I have seen plenty of sexually frustrated women on campus. So what's going on here? It starts with the men. I've never met a more complicated group of guys than the ones at this college. Sometimes I can't tell if they're apathetic, shy, gay, or just plain uninterested. It's usually pretty clear if a guy isn't into you, but here at Bard the men are fucking weird, and send more mixed signals than Comcast cable. This particular type of guy makes up 80% of the male population here, and 90% of my lonely weekends.

I should probably mention that I am not even talking about dating a guy; I'm merely talking about sex. At the rate things are going, a mere kiss on the cheek would suffice. Don't get me wrong, a date would be great, but if the men at Bard can't even speak to me, I doubt they'll be inviting me out to Osaka anytime soon. As the year comes to an end, the lack of action in my life since coming here has me seriously questioning some things. Do guys not like sex? Aren't they as horny as I am? Is the idea of a girl who might only want sex too intimidating? A turn off? Don't they want to get laid? I just don't get it.

Of course, the men are not entirely to blame. I hear a lot of talk about how it's hard for guys when girls run in packs, or a girl comes off as standoffish, or when a girl does not put herself out there. But I think this year I did a mixture of both putting myself out there, and being shy and stuck in my scary girl group (is it really that intimidating?). The results were basically the same each time. That's not to say I never got any, I did, but I'm not really sure how. Guys rarely approach girls, and I can't understand it. If a girl is alone at a party, maybe you should go up to her and start a conversation. It is a party; after all, where you are most likely both drunk (and if you're in Tivoli sober, you're obviously doing a lot of things wrong in life), so if things go awry you can just pretend you never spoke to her in the first place. In turn, I'll try to approach you. But you guys run in groups too. What's a girl to do? I hope we can both get it together soon, because I can't let all of these unused condoms make a mockery of me any longer.

But guys, if we do hook up (what a terrible phrase, by the way), don't put on your "who the fuck is this bitch smiling at me" face the next day. If you can put your dick in me, I think you can manage a wave. Maybe I'd like to, I don't know...fuck you again? Getting laid more than once is fun, you know. But if you're not into it, that's cool too. I'm a big girl, I can handle it. Maybe I'm the one who wanted it to be a one-time thing. Whatever the case, cut the bullshit. It's fucking weak, and we're not in high school anymore...right?

3.

Now here is a real issue plaguing the straight female population of Bard College. Far too often do I have conversations with my girlfriends about the disappointment of not getting laid. This is college isn't it? I mean aren't we supposed to be having wild parties on the weekend, letting loose, getting piss ass drunk, and getting fucked out of our brains by hot, well not always, men at college? Right. Isn't that every straight woman's fantasy when they enter college. I remember thinking during the first few weeks of college; here is my opportunity to have sex ALL the time by guys who know what they're doing. Holy shit was I wrong. I wouldn't say I'm deprived of sex, but when I do get laid 75% of the time turns into a bad story that your middle school health teacher always told you to watch out for. Well my dumb ass middle school teacher never told me that a condom AND a tampon could get stuck in your vagina during sex multiple times. Thanks Mary, thanks. What she should have told me was if I decided to end up at a liberal arts school with open and like minded people who are cultured, intelligent, appreciate life and education that I should just forget about a crazy sex life and rather that I should be wary of the "experimental", impotent, NOT well endowed, and socially inept men that fill Bard College. Actually, at this point I'm not even asking for a crazy sexcapade. I'm just asking to get my babbie wet. It's that simple and there's not that much to it. I really wonder what goes on in men's heads on this campus. Time and time again have I encountered men, in Kline, giving me the look like "hey im kinda digging you" or "I wanna fuck you from morning till night" and those looks give me some hope, but as soon as they take their eyes off of you and walk away it's as though I forget I'm at Bard with a 25% acceptance rate. It's done. Over with. Fin. Finito. The End. Good-bye to my vagina. Or even when they aren't mentally handicapped and you think this is going somewhere... Ladies I've got news for you. You better believe they've got a girlfriend waiting for them at home or it turns out that they are "experimental" (whatever the hell that means) and just want to see what it's like to "fool around" with another guy. Oh hell no. That doesn't fly in my book. I don't know where these fools are from, but that's not how I do things. Don't try and holla at me, spit your game with swag in your step, but then go and fuck my gay guy friend or the guy I drunkenly made out with at smog last Saturday night. No. No. No. I want to have sex with a MAN, not a wuss who won't approach me. I want pure, raw sex from which I can count on getting my babbie wet. Ladies can you feel me?

Alright, so that was a bit of a provocative rant, but let's get down to business. In no way do my experiences completely reflect and account for all the male population at Bard. However, I sincerely wonder what is about the men at Bard or perhaps the men of this generation that seem unable to approach women. Are the women here intimidating? And if we are, how intimidating are we considering the fact that this is a small school and probably see the same faces on a day-to-day basis. What happened to the days when the boys chased the girls? Are we, as a society, too afraid to possibly revert back to the ways of dating before the feminist revolution? Yes, the feminist revolution was a spectacular triumph for women everywhere, but in this new age of feminism, isn't it more about the awareness and the ability that women have to stand up for ourselves and demand equality, rather than having set gender roles that are so black and white? This problem of the men not approaching the women at Bard seems to encapsulate this idea. Perhaps, the men are too afraid to venture near us in a sexual and emotional manner because we have come so far and established ourselves as equals and that WE should make the attempt since we fought for it. Or maybe they are so scared that all of us are radical feminists that we call them misogynistic and chauvinistic if they attempt to chase us like the old days. Men, I'll tell you something... go ahead play a little game of cat and mouse with us, it's okay we don't bite and we won't talk your ear off about the advancement of the feminist revolution if you try and flirt with me. I might actually enjoy your attempts at spitting game, even if your hands are trembling when you speak to me. This is 2009, let's not have such set gender roles, let's embrace the progress we've all made and keep a happy medium between boys chasing girls and girls chasing boys.

MUSIC REVIEWS

BLACK METAL EDITION

by dan raskin

Ares Kingdom – Return to Dust *Nuclear War Now! Productions (2008)*

Return to Dust burns white hot. Out of the unholy ashes of black/death metal legends Order from Chaos rose two equally phenomenal bands: Angelcorpse and Ares Kingdom. The vulgar death metal insanity of Angelcorpse benefited from bassist/vocalist Pete Helmkamp, whose uncompromising prejudice and mania made Order from Chaos the beast that it was. But Ares Kingdom received guitarist Chuck Keller. Fierce, majestic, uncompromising, and bleeding with passion, Ares Kingdom have everything that makes a metal band great. Riffs are blistering, pure, rolling with triumph and majesty. Steve Harris would be proud. Vocals? Forget it. Nowhere near the deep-throated death grunts that turn so many people off, but Keller's wolf like growls never let go of their intensity. The lyrics are beautiful and literary, but there is no pretension, no fantasy, dragon-slaying, arena rock sissy shit. But these are still battle hymns: explorations of heroism, tragedy, accomplishment, destruction and loss. If you have EVER felt the call of heavy metal, in any form, you need this record. Return to Dust simply slays, bloodstained swords raised in triumph, in wild eyed relish of armageddon.

Ride for Revenge – Wisdom of the Few *Bestial Burst (2009)*

Armed: formidably with riffs, reverb and contempt. Wis-

dom of the Few's meat-headed and sure-handed attack is bound to make an impact. Opener "Ghostship" is an anomaly of this record; playful and haunting, it could be an outtake from Lugubrum's bizarre and beautiful Albino de Congo, except for the crackle and explosions of harsh feedback in the background, foreshadowing a purely blistering experience. The album alternates between intensely focused, ritualistic explorations of contempt and oppression. The weapons: throaty, barked vocals outfitted at times with Tom G. Warrior-style echo, backling overblown bass, and the uncompromising, minimalist pounding of the drum kit. Think Bone Awt, but replace their frenzied madness with an extra dose of hate. What makes this record truly slay, however, is Ride for Revenge's embrace of harsh industrial noise. Tracks like "Return to Original Sin" and "The Key of Knowledge" could conceivably be performed by Throbbing Gristle. Yet they maintain an identical quality to their more traditional counterparts: Focus of energy, invocation of depravity and death. The closer, "Justification/The Circle Closed" is an extraordinary noise track by these two non-noise musicians. It begins reminiscent of noise vets Borbetomagus, and slowly develops a metallic, pulsing drone that carries this album to its end. Wisdom of the Few manages to be both diverse in sound but consistent in focus. Once the title track's monstrous riff crashes into existence. There are no real surprises. Pure, mid-tempo low-end obliteration is all that remains.

Hive Mind and Damion Romero – Return to Steam *Chondrite Sound (2008)*

Restricted movement, humid, sweating. The four sides of this sprawling release are heavy with moisture. Side A: Drones moan and wail. A melody so slow it is almost meaningless. It's so hot in here. Electronic respiration. Side B: Hive Mind's signature synth drones. No motion. Whatsoever. Romero is hardly present, except to occasionally let us know he's still there. Gentle. Side C: Low-impact electronics flutter, spurring moisture, boredom. Side D: Controlled release.

Caves – Moitan *self released (2008)*

Haunting, nocturnal despair. Claustrophobic grating ambience. Suffocating black metal at times, although there is no rage, no spite. Just doom. At times reminiscent of Hototogisu's blanket of guitar noise. Introduction: 'Infinight.' This one does not seem to move. A steady wall of gentle dissonance remains constant but below the surface a flurry of twinkling motions. Halfway through, the song changes courses, falling downwards from constant uneasiness into something unknown. And then we reach the bottom. Then the disturbed tension from the surface returns but this time, suggestive of a disconcertingly peaceful end. There is no return.

MUSIC REVIEWS

SUMMER JAMZ EDITION

by emily dlamond

The Real People - The Joys of Losing Weight *Unreleased*

Zach Condon is infinitely more talented than I am and it has been killing me for a while. He is 23 and is the front man of Beirut. I am 20 and I don't think I will have inspired a generation with any of my talents in the next three years of my life but I cannot be sure. I have always felt bad about this. But then I learned something which made me even sadder. Condon made a bunch of genius recordings under the name The Real People. And: he was 15 years old. NO! Every song is untitled and many march to a much happier beat than either of Beirut's releases. I would say some songs are even close relatives to the electronapop genre that I just made up. In other words it doesn't have any Balkan folkster influence commonly associated with Beirut. The 21 track unreleased album, *The Joys of Losing Weight*, is a cinch to find online using your google skills. As I sit here in the science building writing about Condon's brilliance a tiny black spider scuttles around to tracks 16, 17, and 18. I am absurdly afraid of spiders but somehow I am not hating this one. Bonus: the album cures arachnophobia. I will name my little spider Sir Zachary, Lord of Procrastination.

Stand out tracks: #3, #13, #15

DOOM - Born Like This *Lex Records, 2009*

Who is the cooler villain? DOOM or Heath Ledger as The Joker? Maybe if a scientist with nothing else going on someday could splice Dr. Seuss' genes with The Joker's then you could have a rhyming super villain similar to DOOM but they would have different outlooks on life and separate agendas most likely so I think they would just be

friends and not really a team. Are you confused? Me too. MF DOOM streamlined his name (he just sawed off the MF so he could aerodynamically skyrocket to success faster!) to simply: DOOM. He also has about a bajungle (definition: more than a million) other projects and although Madvillain... or maybe Danger Doom??? is probably his best collaboration his solo work is certainly worth discussing. Let's do that now. Even though most of the songs on *Born Like This* end in the letter z this album is still dopedopedope and you won't be bored with a complete beginning to end listen because there are so many splices of sound clips and samples you might actually feel overwhelmed. But his voice is so soooooothing! The album was produced by DOOM, J Dilla, Madlib and Jake One and it features Raekwon and Ghostface to name a few. This album is more stressful than Zack Condon's and I kind of want to kill that spider now. But honestly, what rhymes with chillin? VILLAIN! *Born Like This* isn't as good as *MM, Food?* but then again, Couri Bass D only performs on the latter (Potholderz is a work of art). If this album were an article of clothing it would probably be a pair of coveralls because it's all you need for a lovely day. You don't even need shoes or a shirt. Thom Yorke teamed up with DOOM for a remix of the second track "Gazillion Ear." The two frolicked in fields of super-genius, played a few rounds of rock-paper-scissors and the remix was born. I think Thom Yorke must have used his one-time fire move and beat DOOM because it doesn't have that DOOM essence in it like a good remix should and everyone knows that DOOM would beat Thom Yorke in rock-paper-scissors normally because his hands are made of metal.

Stand out tracks: "Lightworks," "Angel," "That's that," "Super-villainz"

Harlem - Free Drugs (-) *Female Fantasy, 2008*

Play as loud as possible without busting your speakers and with beer(s) in hand(s) and make sure you haven't showered in at least 4 days. I love this band and *Free Drugs* has become the musical backbone of my spring semester. It is simply FUN. My consistently sour mood is lifted for all 30.4 minutes. The Austin, TX trio rolled around in mud and recorded the greatest LP with the least meaningful, yet simultaneously most thought-provoking lyrics possible. Get it? Probably not if you haven't heard it yet man! I am inspired to do so many things when listening to Harlem. These include but are by no means limited to: dumpster diving, punching someone then apologizing profusely, loving everyone. "South of France" makes me giddy. I am having a hard time getting through this review because I cannot stop this little dance/wiggle movement in my chair. Harlem drives me to I can't not move listening to *Free Drugs* but I have the attention span of a dumb gerbil so I will fidget happily until it is over. I suggest you listen to this. It will make your finals fly by—but that not at all a guarantee because you might hate it.

Stand out tracks: "South of France," "Psychedelic Tits," "I'm On Drugs," "Red Herring"

Emily Diamond presents a
VISUAL MOVIE REVIEW
OF DISNEY'S "EARTH"
 ★★★★★ 3.5/5

THE CUTE:



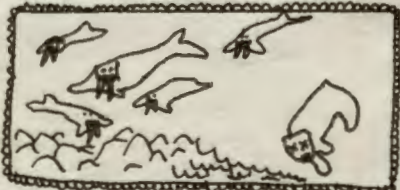
AFTER A TREACHEROUS MIGRATION THE MOTHER + CALF HUMPAACK WHALES REACH THEIR FINAL DESTINATION AND GORGE THEMSELVES ON COPIOUS PLANKTON.

THE OH NO!



BABY GAZELLE LOSES ITS FOOTING AND IS FILMED IN A SLOW-MO TRAIN WRECK AS IT FACE PLANTS AND THE FOOTAGE SUGGESTS THAT THE GAZELLE IS THEN DEVoured BY THE CHEETAH. STRESSFUL.

TEARS...



POLAR BEAR SWIMS MILES TO FIND FOOD AND FINDS A COLONY OF JERK WALRUSES. HE TRIES TO MAM A PUP AND FAILS. HE STARVES AND DIES AS THE WALRUSES WATCH.



A PARADE OF ANIMALS WITH FUZZY TAILS
 by Emily "takingdrawing1nextsemester" Derion DeMartino

The Last of the Hipsters
 by jonathan raye

SEX WORD SEARCH

find some words they are inappropriate just like our op-eds

Y M K F S Q F U H A N D C U F F S J Q L
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THE ANGEL OF DEATH
 by jonathan raye

