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AUDREY HUTCHINSON DROPS OUT TO START A VAGINA REVOLUTION



photo by pansy schulman



BY PANSY SCHULMAN

Audrey Hutchinson has joined the phenomenon pioneered by Gates, Zuckerberg, and Jobs. She's left the security of college for the tentative world of tech startups. Twenty-year-old Hutchinson would now be a junior at Bard, but she left school this semester in order to spearhead Sweet Peach Probiotics.

Despite its demure name, the company offers an innovative solution to very real needs in women's health. This bio startup proposes to use genetic sequencing to analyze samples of women's DNA and create a personalized regimen of probiotic supplements that optimizes vaginal health. The hope is to spare women the pain of urogenital infections and expense of medical treatment. Hutchinson is the CEO and founder of Sweet Peach.

Recently, Sweet Peach was catapulted into the public eye as the target of considerable Internet backlash. Two misguided "startup dudes" presented the company at a major tech conference in California. The takeaway of their presentation? We want to make your vagina smell like peach.

This ludicrous distortion of Sweet Peach's mission resulted in widespread internet outrage. Publications such as Inc, Tech Times, Huffington Post, and Gawker railed against the idea of men dictating the genetic makeup of women's bodies under the guise of female empowerment. Not only was the company's mission utterly misrepresented, but also the woman who started the company was not even mentioned in the presentation.

But now this controversy has blown over. The outraged journalists and internet activists have put down their pitchforks and retracted their condemnations of Sweet Peach. Hutchinson, who lives in Red Hook, has made her message clear: she wants your vagina to be healthy, and that does not include its smelling like peaches.

What differentiates Hutchinson from the tech giants before her is the ideology behind her endeavor. "For me [Sweet Peach] is more of a women's health initiative more than it's a company. I want women to have access to this information and... to have access to alternative solutions," said Hutchinson.

Her decision to leave Bard to pursue her vision was both difficult and imperative. There was no way for her to fully commit to Sweet Peach in addition to managing Bard's considerable workload. "A college education is so important, and taking time off from school is a huge decision," said Hutchinson, "But the entire [chemistry] department agreed that if I was to do it I had to really, really go for it."

Hutchinson came to Bard on the Distinguished Science Scholarship, which offers a full-ride to those gifted in natural sciences. Bard is not known for being strong in sciences, but has recently been trying to shift this image; the new science building, a wealth of talented professors and extensive resources lay testament to this.

Hutchinson found that the school's integrated educational environment developed her initiative, by not just studying science for its own sake. "What happens is you get a nice mix of this creative atmosphere in the scientific realm," she said, "For me the most important way to study science is creatively, through innovation."

This innovative spirit led Hutchinson to start studying vaginal microbiomes last May, drawn to this subject by her own struggles with UTIs in conjunction with "being really bored and really unemployed."

She had certainly not planned for Sweet Peach to be thrust into the limelight of the tech world in such a controversial manner. "It was so not ready to be public. It's such a sensitive topic and it's a really important topic and I wanted it to be prepared before I introduced it to the public," Hutchinson said.

When I brought it up she pointed out that, if anything, the incident revealed the sexism still inherent in the scientific community, rather than any negative effect it might have on her company, "I knew being a woman in the S.T.E.M. world was a daunting thing, I never thought it would happen to me," she said. However, she laughed off the incident and its ludicrousity, "If anything it makes some look like assholes."

One would think that leaving the infamous Bard bubble would be an isolating experience, but Hutchinson, a self-described social hermit, has found that Sweet Peach has brought her closer to women on campus.

"I talk to Bard students and we may have never spoken otherwise but by the end of the conversation they'll disclose to me their own personal experiences... I'm still at Bard and meeting Bard people, but in a different way."

Hutchinson lives with her friends, all Bard students, where she is able to see Bard life from outside the bubble. While her housemates are frantically preparing for finals in philosophy and art history, Hutchinson is equally frantically arguing on the phone with investors and lawyers, "We're both under immense amounts of pressure but it's so different. It's weird to fit my experience into being a Bard student and having Bard friends."

THEFT OUTSIDE WOODS STUDIO VICTIM FINDS THEIR STUFF ON EBAY

BY ADELINA COLAKU

Two people outside of the Bard community stole approximately \$6,000 worth of camera equipment from an unlocked Bard student's car on July 23, 2014. Due to the efforts of the student who had possession of the cameras, Bard Security, and Red Hook police, the equipment was salvaged from a Poughkeepsie pawn shop.

"At Woods Studio, there was a car and that car was left open. It was owned by a Bard photography student who had in her car \$6,000 worth of cameras and equipment that is antique and irreplaceable. Because she did not lock her car, some creeps--an uncle, and his niece who was pregnant - went into the car, took what was in it, and stole all of this equipment," said Security Advisor Ken Cooper.

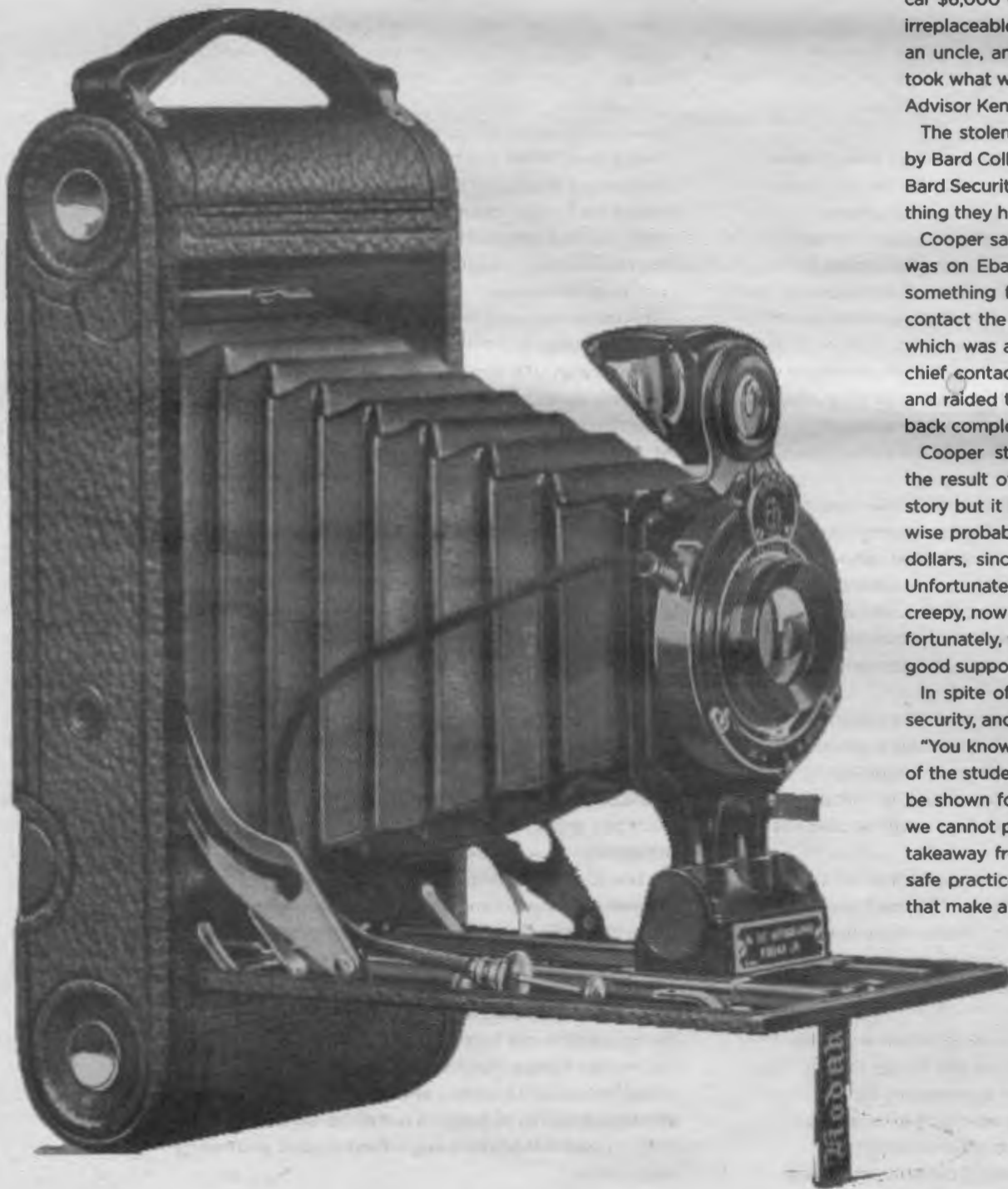
The stolen equipment consisted of cameras that were owned by Bard College and placed in the Woods Studio for student use. Bard Security later found that the uncle and niece had sold everything they had stolen to a pawn shop.

Cooper said, "The student checked Ebay, and [the equipment] was on Ebay. And I said, 'buy it!'... Her uncle was able to buy something from the Ebay site, some other thing, and actually contact the Ebay seller, and find out who the Ebay seller was, which was a pawn shop in Poughkeepsie. The Red Hook police chief contacted the Poughkeepsie police and went down there and raided the Pawn shop. He succeeded in getting the camera back completely, with the exception of one lens."

Cooper states that the success in retrieving the items was the result of teamwork, not just one hero. He said, "It's a short story but it involved a lot of different things. The student otherwise probably would have been responsible for a few thousand dollars, since she was in charge of the cameras at the time... Unfortunately, we can't stop someone and say, 'Oh, you look creepy, now up against the wall,' so we have to keep vigilant. And fortunately, while we can't catch everyone, we are surrounded by good support services in the advent of a situation like this one."

In spite of this theft, Bard continuously strives to improve its security, and further the safety of the community.

"You know we always try and do our best to secure the safety of the students in our school, whether it be by mandating IDs to be shown for the use of the shuttle system or other things, but we cannot prevent all misdemeanors from occurring. I guess the takeaway from this situation is that we should all maintain the safe practice of things like locking our cars. It's the little things that make a difference," Cooper said.



WHY THE SHUTTLE MIGHT LEAVE YOU BEHIND

BY NAOMI LACHANCE

The Bard Department of Transportation gets frequent headaches from the shuttle. The service, which provides transportation to students to and from Red Hook, campus, and Tivoli free of charge, has miles to go before it reaches perfection. Think beyond identification cards or drunken students or angry townies. Think of something worse: logistics.

"We can't transport 2,000 students a day," said Director of Transportation Jeff Smith.

Bard's 32-passenger shuttle, purchased in 2011, has an unusual challenge. With 110,000 miles on it, the diesel electric vehicle breaks down frequently. There are only two mechanics, one in Albany and one in New Jersey, who know how to service it.

"It's a hybrid diesel with extra emissions control so air comes out the tail pipe cleaner than it goes in," said Sustainability Manager Laurie Husted. The vehicle, part diesel and part hybrid, was purchased through a sustainability grant.

"What we learned from that experience," Smith said, "is we're a small college and we took on a big responsibility with a vehicle that was unproven, and unluckily what we found out is that a diesel hybrid vehicle is like having two separate vehicles in one, so it doesn't do diesel well and it doesn't do hybrid well."

While the main shuttle is being fixed, two 14-passenger shuttles take over. But whether the shuttle can take 32 or 28 students, sometimes there are more students waiting for the shuttle than the shuttle can take. This shortcoming leaves drivers with a difficult decision: either they can take on more students than there are seats (technically illegal), or they can leave students behind (definitely inconvenient, potentially dangerous).

Smith said that the shuttle service is exclusively for students who live off campus and need to get to class. That, he said, is the main concern. He suggests that others take the Dutchess County Loop Bus, SafeRide, a taxi, or find their own transportation. On weekends, Bard contracts Tonche Transit to help carry students, but sometimes even that is not enough.

"We make as many trips as we can in the time allotted," Smith said. "Drivers try not to leave anyone stranded. But at the same time, students have to realize that they are responsible for themselves."

photo by alivia croft

BY TESSA VON WALDERDORFF

BARD'S RESTRICTED SECTION IS NOT SO RESTRICTED LIBRARY GRANTS ACCESS TO DONATED RARE BOOKS



photo by olivia crumm

Rumors about the recent gift bestowed upon the Stevenson Library by a mysterious donor have been spreading and growing since the beginning of the semester. The stories were all intriguing, yet no two accounts were alike. I was curious to see what these treasures entailed, and if these rumors were true, so I contacted Helene Tieger, our college archivist, to provide the true story.

The rumors had one thing right - we were most definitely endowed with a collection of treasures. Alan Sussman, a graduate from the University of Chicago and visiting associate professor of philosophy at Bard College, has just recently donated close to 1300 rare books to the Stevenson library - a combination of his personal collection, which he has been pursuing over the last 30 years, and four-year acquisitions.

This novel donation has received little attention so far, partly because the process of preserving and cataloging each individual book is not complete. It is a long and careful operation.

"We have had a donation from the Kellogg family to build the Kellogg section in the library, a donation from Hoffman to build the Hoffman section, but we have never had a donation like this," exclaimed Tieger as she carefully opened the first volume of a three-volume folio set of 19th century Arab art. We turned from one page to the next, admiring the intages of sculpture, carpeted patterns, and detailed architecture.

This new collection will live on the second floor of the library in the large wooden cases beneath the skylight. The shelving is done by size, arranged from the largest dimension - the folio - to the smallest - the mini.

Room 404, on the fourth floor of the library, is in the process of becoming a designated room for students to look at any rare book of their choosing. Bard is extremely unique for making its collection about access rather than preservation. It is not typical for a student to have access to the actual material and browse freely.

At least one event for the Bard Community will take place in the fall of 2015 where Sussman will speak about his purpose and donation.

"I think this generation cares about the history of place," Tieger said to me when I told her about the excitement stirring through campus. The students' curiosity has encouraged

professors to react and address their interests. Because of a zeitgeist that embraces the materiality of print, courses like Robert Culp's "The Power of Print" have recently been formulated. With an unlimited access to information, and a constant desire to know more, make more, have more, and see more in as little time possible, a mass emotional response has struck the young and the impulse to pause and situate oneself in tangible space and time has suddenly arisen.

A new energy has materialized with the positive feedback from our student and teacher body - as though the ventilation system has been replaced to allow for lighter and livelier circulation. Tieger and Jane Hryshko, an archive volunteer, have begun to revisit Bard's preexisting rare books collection, located on the third floor, which has so far only been accessible with their permission and accompaniment. "We want to make them available," Tieger explained, but in order to do so, they must attend to, preserve, and catalogue each book.

This process will require not only huge amounts of time, but also a significant amount of money. "It's worth it to us," Tieger said. Tieger and Hryshko are uncovering centuries of history that no one knows Bard has - revitalizing books that would otherwise turn to dust. "These objects have no meaning until we give them meaning," Tieger said, explaining the Adopt a Book website, where any individual can contribute by providing for a professional conservator to treat the selected book. Since Bard does not yet have the means to preserve the entire collection, students who are work-study eligible have been creating soil-resistant cream color boards that help to preserve the rare books.

"There is so much history and culture in this library," Tieger said as we walked along the narrow wooden floors scanning Bard's special collection. "We are storing real treasures and it can become something truly remarkable if people helped." She pulled a book out at random. It had a beautiful red binding with the title "Œuvres de Rousseau" written in gold lettering. The owners' names, John and Margaret Bard, were written in ink on the front endpaper, followed by the phrase, "In memory of our son Willie."



photo by olivia crumm

CLUBS GOTTA SPEND

BY ACACIA NUNES

Two months after the Fiscal Committee's budget meeting to allocate funds to Bard College clubs, 65 organizations have yet to use a single penny. These club heads should pull out the checkbook soon, though, because they only have a few more weeks to spend their budget. While it is a frequent occurrence for clubs to prolong their expenditures, "if a club does not use their budget it reflects poorly on their club in the next semester budget allocation," said senior Gabriela Philo, chair of the Fiscal Committee. However, for those struggling to make use of funds, Philo added, "it reflects well on a club if they decide to either transfer their funds to another club or return it to the Emergency Fund."

Spring 2014 posed a disparity between available money in the convocation fund, the pool of money collected from student fees, and what clubs were requesting as a budget. Thus began an initiative to increase convocation funds. The result was a \$20 addition to club fees, making the new fee per student \$105. The response from those involved was positive. Members of Student Government reasoned that the money would redefine club opportunities and ultimately lead to "bigger events, more events, and an overall more active campus life," said senior Jonian Rafti, treasurer of the student body.

Yet 65 of the clubs that were expected to join in the promotion of this socially active campus still have not made any financial efforts to do so. Contrasting these groups are the 20 or so clubs that have used all of their funding. The next step for these groups was to apply for emergency funds. The deadline for emergency funds was November 26. Philo explained the necessary steps for applying for emergency funds: in an email to the fiscal committee a club head must state "how much funding they

need, what the funds are for, and any other details they'd like to share," said Philo. Once the committee receives the request, they have 72 hours to deliberate before a decision is made based on majority vote. "Any club can apply for as much funding as exists in the emergency fund," said Philo.

There were four possible outcomes once the request email had been sent. The first is that the Fiscal Committee asks for more information from a club to continue discussing their decision. The second outcome is a complete fulfillment of the request, in contrast to the partial distribution - the third option. The final possibility is the denial of a request with an explanation of why the committee voted to withhold funds.

This semester, 41 clubs that applied for emergency funds were granted \$14,500 out of \$15,000 that were available. The most common reasons clubs requested for additional funding was because they did not go through the budget defense process and were given the default penny budget or they wanted to host additional events before the end of the semester. The clubs that were approved the largest emergency funds were Medical Students at Bard, a new student initiative that needed funding for CPR training, and the Fashion Committee, which was allocated a penny budget at the beginning of the semester and normally is granted a larger budget.

For non-charter clubs, funds that are not spent are pooled back into the convocation fund to be redistributed next semester. According to Rafti, this semester will have one of the lowest rollovers. Clubs are using their funds overwhelmingly, said Rafti, demonstrating the effectiveness of the increased convocation fund.





BY OLIVIA CRUMM



FEATURED ARTIST: LUCIEN DANTE

Lucien Dante is a studio arts major approaching his first semester of senior year. He grew up in Chicago and attended Bard Early College at Simon's Rock. Lucien is a multi-media artist best known for his music and sculptures. He developed a large fan base while living in Berlin and has performed in various European cities over the past few years. Lucien recently recorded an album in L.A. with his record label that will be released this month.

Where are you from?
Chicago, Illinois.

You've spent a lot of time in Germany though, right?

Yeah, when I was at Waldorf School in Chicago I did a foreign exchange to a small town in Germany. I was there for five months, and I learned German and started to write music. Last year, I took a semester off and I went to Berlin for two months and I met some art promoters there who heard my music and flew me back in February to perform at this LGBTQ film festival.

So you've got a pretty big following in Germany, right?

I have passionate followers in small niche gatherings around the world, I would say.

Are there a lot of parallels between your music and your sculpture?

I've been making felted faces lately called Amad-Dama masks and I've been noticing the continuity of the colors kind of embodies the way I sing. I do a lot of vocal runs and all of the colors loop in this way that flow with the way I sing. Also the subject matter is really similar, most of my songs are spiritually based even if they're using kind of mundane human stories to explore this spirituality, and my art is totally doing the same thing.

What are your Amad-Dama masks?

They're actually faces - a face is more genuine than a mask. Basically they are dry felted faces that kind of just came to me. For me the process of making them involves a lot of praying and self reflection, just being in a quiet place that doesn't disturb me, where I can allow myself to be accessed by whatever higher energies need to access me. It's very healing and therapeutic. To me they represent aesthetic transcendence which is something I'm exploring. I'm not sure if I made it up or

if it's real, but basically I'm trying to find an art form that connects the beauty of the art, the origin of the art, and the meaning of the art in a very close way.

How does your process affect the meaning of the piece?

The origin and the meaning of them are very tied together because the way they are made is through felting, which is a very old tradition of wool work. It's a natural thing that occurs on the animal, and the meaning is a little bit less accessible. It's more of a teaching for myself, but the way the fibers cling on to each other represents morality in a way because it's all of these individuals clinging together to make a whole. Someone said morality is community, and that's what it is. The way the fibers form together is a community. Every part of the Amad-Dama face somehow illuminates a part of my life that I should be exploring and I hope that when people look at them all the colors and forms that the colors create evoke some sort of story within the person viewing it.

Where did the name come from?

With all of my artwork I just look at it and the name just comes to me. The name Amad-Dama just came into my head. I have to take time with all of my artwork and then I receive a name. Some of the other names are visual not verbal, so I know how they should look but I don't know how to say them.

What artists inspire your work?

I think I'm less interested in looking at art than making it. Right now I think my art is an externalization of myself. The reason why it's special is because it's part of me and other art isn't part of me, so it isn't as special. I think in the future I'll become more of an avid looker of other art.

What are you working on now?

Right now I'm making a big Amad-Dama face - it's about four feet tall. I'm hoping to sell it and buy more wool and make six-foot-tall ones. I'm also working on my album which I recorded this summer in L.A. with a small label that I'm signed with. Hopefully we'll be releasing [it] in December.



BY ERIN O'LEARY

"Plan View: Four Cities," curated by first-year Finn West, opened at the Arts Society of Kingston (ASK) on November 1. The show was composed of works by 26 Bard students. Nine works have been sold to date. The proceeds, in addition to gifts made by outside donors, will go toward the Fund for Visual Learning (FVL), an initiative that aims to increase accessibility to the Studio Arts program. All money raised for the FVL will go toward subsidizing course materials, increasing staff coverage for the cybergraphics lab, and providing exposure to other artists through field trips and guest lectures. In a period of only a few months, the group is already well on its way to meeting its annual \$30,000 goal.

West met senior Lauren Barnes, one of the student leaders of FVL, by chance while they both worked as monitors in the wood shop. When a planned show at ASK dropped at the last minute, Ellen Driscoll, director of the Studio Arts program, and Barnes saw the opportunity for a FVL fundraising event. At the beginning of the semester, West and Barnes spoke briefly about curation, and she reached out to him soon after, asking him to work on the show. Barnes wanted the opportunity to go to someone with serious interest in curating after graduation.

West attended a high school for the arts, and had made and put up work before, "but it was always more to display what we had done and never to create this separate entity," he said. "[I was hoping] to really experience the other side

of making art, which is gathering artists together and exhibiting art to people, which is the only way that art can change anything; if it's put out and it's seen," he said.

Usually, a curator picks works that fit a predetermined theme, but in this case, West had to come up with some sort of unifying concept without ever seeing any of the work. Some students tried to respond to the prompt, but others submitted previous work due to time constraints.

"I kind of had to accept that I really didn't dictate what the work was going to be, so I really couldn't dictate an overarching concept," West said in retrospect. He did not actually get to see the work until the day of installation, in which he and a few other students had only about 10 hours to put up the show.

West's initial vision for the show was to hang the work in such a way that each of the individual pieces became a symbol or landmark, making the wall like a bird's-eye view map of an imagined urban landscape. This was how he hoped to create an interaction between works that he expected to be varied.

"If you were looking at some kind of tourist map, almost, with icons for different places on the map, and that would be as if the whole wall was that, except all you're seeing are the icons. You're not seeing the roads or anything, you're just seeing the places," he said. "You are kind of alienated from these four places, and you're

a little bit lost, and you have to quickly project ideas that you might think different things mean," he explained.

The gallery told Barnes and Driscoll that on a normal opening night, it sells around one or two pieces. On the opening of this show, a total of eight pieces were sold. Now, nine have sold, and Driscoll expects to sell at least a couple more.

Barnes believes that so much work has been purchased because the show is a fundraiser. "Normally the work that they're selling is 'commercial work,' like still lifes to match your sofa," she said. "I think there was something unique about what we were doing, the excitement that we were trying to generate attracted people."

Barnes and West both agreed that the most difficult part of the show was that the venue was off-campus. On the night of the gallery opening, a shuttle was organized to take students from Bard to Kingston to allow them to attend the show. In the weeks following the opening, student volunteers worked after hours at the gallery so that it could stay open past its normal closing time.

The gallery took 40 percent of the funds raised, although Driscoll said that there is talk that the board may make a donation from this sum to the fund. The students can give the remaining 60 percent to the fund, or split it between themselves and the fund.

At the night of the opening,



art by kira buckel

STUDIO ARTS SEES MAJOR GENEROSITY

AND A COOL SHOW IN KINGSTON

Driscoll announced a \$30,000 donation from George Condo, artist and Bard parent, which alone totals the goal of FVL for the entire year.

This gift, however, was made over two years and as a 10:1 challenge, where the students raise \$1,500 a year to his \$15,000. Additionally, two anonymous donations, at \$500 each, have come in since the opening.

The donation has been posed as a 10:1 challenge in an effort to maintain the enterprising spirit that has surrounded the fund thus far. Driscoll added: “[The Office of Alumni Affairs doesn’t] want the ‘Laurens,’ the ‘Finns,’ the ‘Henry Williamses,’ to go ‘oh, we don’t have to do anything now,’ because one of the most dynamic things about what’s been happening is the fact that undergraduates are learning the art of community building, the art of philanthropic organizing – and this is something that’s really been missing at Bard.” (Williams, senior, has also put substantial work into FVL and the show.)

She cited the recent New Yorker article, “Leon Botstein and the Future of Bard College,” which claimed that Bard doesn’t produce the type of people that will later give money to Bard.

The next step for the group is to create a student board in order to give more a formal structure to the program. So far, those positions will likely include a social media coordinator, fundraising coordinator, financial coordinator, and someone who sits with the decision committee. The last position is particularly important to Barnes, “in terms of building a transparency with the process of application between the students and the faculty. I never want there to be some sort of weird administrative-student dissonance,” she said.

The group has talked tentatively about the possibility of a faculty-alumni show in the spring, but no real planning has begun. Driscoll wants to see where they are at the end of the semester before beginning work on new events.

For now, they have already started taking applications, which will be reviewed every two weeks on a rolling basis. Driscoll, Barnes, West, and the other students and faculty working on the fund express a similar excitement for the community that is already forming as a result of FVL.

West expects the fund to raise the level and scope of work being made, as well as prompt students to think about what will happen to their work after it is complete.

“I do think that curating shows and students bringing student work together does have a place in constructing an arts community here that responds to each others’ work in a more direct way beyond assignments,” he said. West said that it can be difficult to “convince people that you’re going to put their work up well as a student,” but feels that students working together to display their work creates community – and might also create new types of work – as students enter into a greater dialogue with one another.

Before the opening of the show at ASK and the \$30,000 donation from Condo, the group was optimistic but also uncertain about when and how they might meet their goal. Driscoll hopes that Condo’s donation will lend a certain legitimacy to the fund, but all seem to agree that the huge student effort is what will ultimately make the fund sustainable.

“Learning the art of sort of helping ourselves before we ask others to help us... it’s everything,” Driscoll said. “And so that’s why they structured the gift as a challenge, but let’s face it: we’re going to meet that challenge.”



THE HOUSE



IS OPEN

photos by brenden hunt

BY DUNCAN BARILE

"The House Is Open," the exhibition that ran at the Fisher Center from November 20–24, had all the glossy trappings of an opening in Chelsea. There were the gallerinas, greeting wealthy patrons by name; there was the pop-up café, and the makeshift bookstore stocked with token works of critical theory. For a weekend, the art world came to Annandale. Yet it wasn't for business as usual: by holding the exhibition in a performing arts venue, its directors hoped to conduct a curatorial experiment.

Professor Gideon Lester, who directs Bard's theater programs, conceived of "The House Is Open" as a response to the art world's growing interest in hybridity. "Museums are always looking for the next big thing," he explained. "What's going to make them different? We know the exhibition format well. I'm sure there are always advances in exhibition curatorship, but there's something about putting a live body in a historical museum, a collecting museum, which is very disruptive, so I think that museums are attracted to the disruption."

The Center for Curatorial Studies had long been planning to host an exhibition related to performance, but after a series of conversations with Lester, they decided to hold it in the Fisher Center instead. "Museums have hosted performance, but this has had very little impact on performing arts institutions," said Lester. "So we were curious to see what would happen if we did a big experiment and tried something quite new, which is to treat the performing arts center like a museum."

Fluidity of genre has never been more in fashion, and "The House Is Open" was extremely fashionable. "Each of the four major installations in the exhibition," Lester explained, "has a double life: a life as an installation and also a life as a performance." Jack Ferver and Marc Swanson's "Chambre," during most hours, looked like a sculpture; at certain times each day, it became the set for a work of dance-theatre. Jennifer Monson's "Live Dance Archive" was, in part, a video recording of Monson and her troupe following bird migrations across whole hemispheres, dancing in tandem with their environments; during performances, she reenacted the 'maps' of the dances she made years ago in the videos, estranging them from the place and time

for which they were made.

Because each work in the show was multiform, one could see the exhibition in a variety of ways. "Some people are going to come and see one performance, and see everything else in installation form," said Lester. "Other people are going to come and have a marathon day, in which they see everything, all of the performances, in a single day. Some people will come and hang out in the café and maybe see one thing – and I don't think that any of those is more valid than any other." One could feel, in the format as in the content of the exhibition, a desire to de-objectify the art object.

But to what end? For Lester, anarchic play is an end of its own. "There are arguments in the exhibition about tendencies, and directions in contemporary art and performance. But at the same time, although some of the work is very serious, I hope that there's something very playful about the overall experience," he said. "It's not that it's irreverent, but I really think of it as playful, this kind of choose-your-own-adventure paradigm."

The ludic spirit dominated John Kelly's performance-cinema medley, "Escape Artist Redux," which follows a man's mental journey as he lies, immobile and mostly unconscious, in the hospital after a trapeze accident. During much of the piece, the artist belts silly musical numbers while, on the screen behind him, lipsticked boys pose in tableau vivant as a series of Caravaggio paintings. Whenever a new painting appeared – a campy "Sick Bacchus," or the artist as Holofernes – the audience hummed their recognition. Kelly's piece, like many empty spectacles, has two principal effects: to mildly baffle those who aren't initiated in the vocabulary it uses, and to flatter those who are. Everyone leaves smiling; the show is nothing if not fun.

Just outside, a stop-motion homage to Andy Warhol's "Empire," the famous eight-hour film of the Empire State Building, played on a nearby wall by the Nature Theatre of Oklahoma. The piece is interactive: exhibition-goers could take a copy of a drawing of the skyscraper and sketch whatever they liked over it. The sketch would then become part of the stop-motion footage, which played in a continuous loop. Someone, ingeniously, had scrawled "EMPIRE STATE OF

MIND" across the page. It is, it seemed to say, no longer enough to venerate the empty images of pop culture, as Warhol did. Now, we make pastiche out of his pastiche.

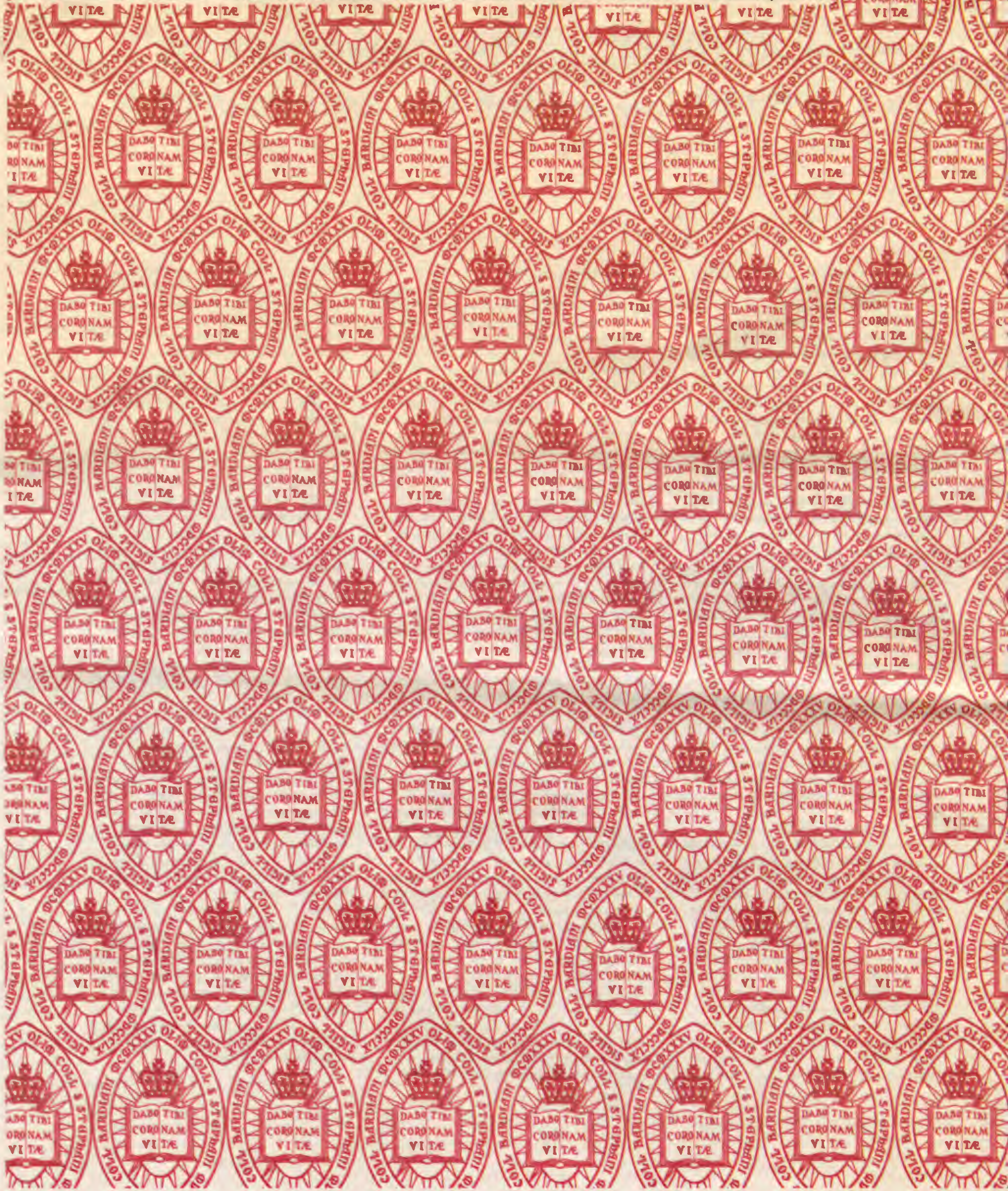
The works in the exhibition which did attempt to tackle more serious themes were similar in form and gist. Lemon's "Scaffold Room," which Bard co-created with the Walker Arts Center in Minneapolis, was – so described the informational booklet – at once a "performance, a musical, a lecture, and an exhibition," host to "daily improvisations, music compositions, video projections, talks, and ticketed performances."

The show is a long parade of imitations: the performers in turn ventriloquize Moms Mabley, sing Amy Winehouse, sing Adele singing Bob Dylan, and recite sex scenes from Kathy Acker. "There are some enterprises in which a careful disorderliness is the true method," declares one performer, citing Melville. "We are nothing without our image, without our projection," says another, after a long monologue on Beyoncé. Lemon's piece, however jumbled, has explicit politics: performativity is power.

Near the end of "Scaffold Room," a performer tells the story of a series of men who live through political upheavals. "New Negro internationalism: another revolution. Another graveyard," she says. "Scaffold Room" responds to the apparent futility of political action by embracing private, physical pleasure. Describing her admiration for punk poet Kathy Acker, the performer declares the lesson she has learned from Acker's poetry: that one must decide between "fake dystopian revolution, or real fucking." The only politics we have left, it seems, are body politics. Yet she delivers this bleakest of messages in celebratory tones. "Scaffold Room" ends self-righteously, with self-congratulation.

While browsing the exhibition's bookstore, I noticed an odd book for sale: "The Emancipation of the Spectator," by Jacques Rancière. In his introduction to the book, Rancière warns against art that "uses the blurring of boundaries and the confusion of roles to enhance the effect of the performance without questioning its principles." Inert as we are in a culture which blurs boundaries for the sake of blurring them, it may finally be time to heed his wisdom.

THE FREE PRESS OFFERS YOU THIS WRAPPING PAPER AS OUR HANUKKAH GIFT TO YOU. HAPPY HOLIDAYS, BARD!





WE SHADOWED ADMISSIONS TOURS SURPRISE! THEY GOT SOME STUFF WRONG

BY LAUREN COOKE

Remembering our first visit at Bard may be difficult, but many of us distinctly remember something that a tour guide inaccurately described about our future lives on campus. After I shadowed multiple tours, it became clear that Bard's admissions tours provide some misleading information to prospective students.

On some tours of campus, guides tell prospective students that sports are "very big at Bard." The culture at Bard, which is a Division III school and stresses academic rather than athletic achievement, would not seem to reflect this assertion. The Office of Admissions justifies this claim by mentioning that one-third of both the Class of 2017 and the Class of 2018 were recruited for sports.

Many tours mention that Bard has a Quidditch team that meets as a club sport. There is, in fact, no extant Quidditch team at Bard.

When discussing the Language and Thinking program, tour guides generally diminish its seriousness by likening it to a summer camp. The truth is that several students do not complete this program each year, and fail to matriculate. "In the past few years [the number of students] has been between one and four who have not matriculated (and normally leaving well before the end of the L&T program itself)," wrote Registrar Peter Gadsby in an email.

Tour guides barely mention North Campus, making Bard's campus seem much smaller than it actually is. During the last tour I shadowed, a tour guide claimed that there is "only one freshman dorm located on North Campus." Even in the script provided for the tour guides, North Campus is only mentioned offhand as providing first-year housing in Cruger Village; Hudson and Catskill are not even acknowledged. The Class of 2018 occupies a majority of Cruger Hall, Spruce, Sycamore, Mulberry, Maple, Keene North and South, Oberholzer, Hudson and Catskill.

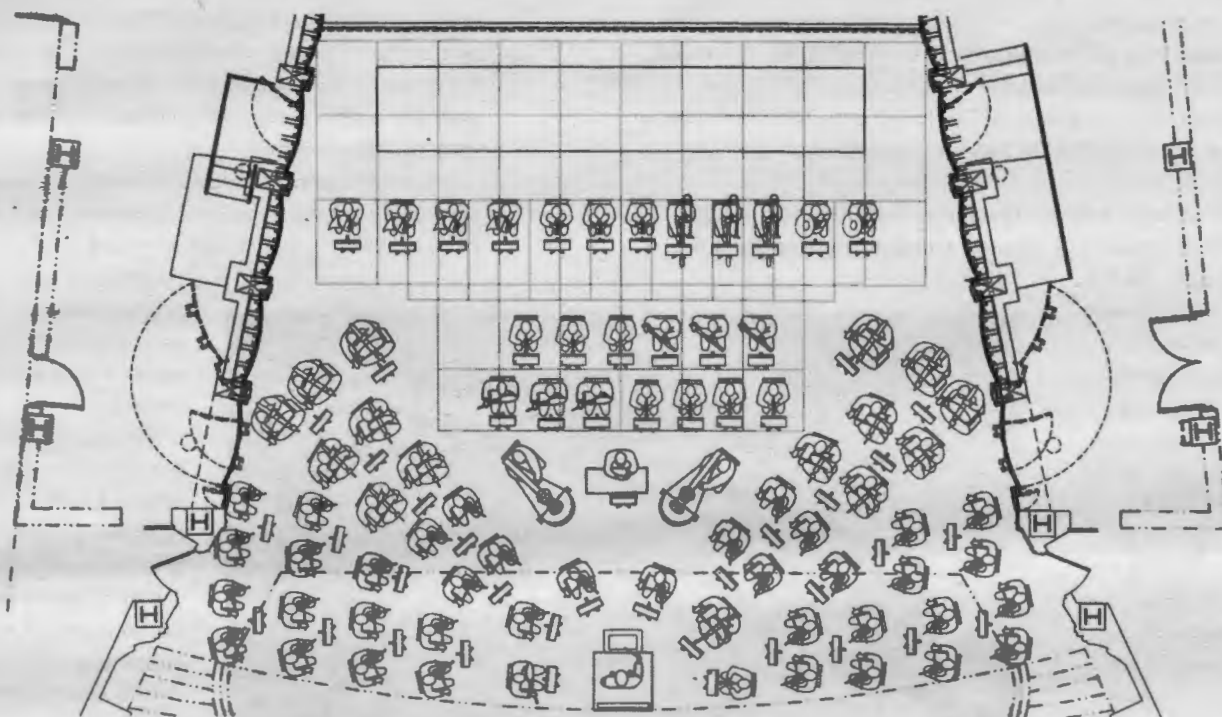
According to junior Claudia Bennett, a tour guide, this lapse is a necessary sacrifice. To look at the entire school, she said, "would take us three hours to go through everything, with talking and herding about twenty people."





NEW TRAINING ORCHESTRA PAYS YOU TO PLAY

BY CALEB CUMBERLAND



A unique opportunity for music students is coming in fall 2015. Bard College and The Longy School of Music, which partnered in 2012, have announced a new training orchestra that will be based in New York City. This program is exceptional in the way that it combines a Masters of Music degree with professional orchestral training.

"I believe there is no such degree at present ... bringing the two ideas together by combining study toward the degree with active participation in a high level performing organization," said Robert Martin, director of the Conservatory of Music at Bard College.

Bard's press release outlined that the applicants accepted to the training orchestra will receive a fellowship, which includes the full expense of tuition as well as an annual stipend.

The program was introduced with the idea of providing a new approach to the challenges that face many orchestras today. Martin said this

approach is "based on re-thinking the education necessary for the health of players as well as orchestras in the new era."

The focus will be on three main areas: performance, curation, and civic engagement. Furthermore, the combination of classes, applied studies, and field work will lead to a Masters of Music in Curatorial, Critical and Performance Studies, according to the Longy website.

The program kicks off with a weeklong segment of Writing and Thinking about Music, which was influenced by Bard College's Language and Thinking program. There will be regular concerts in the New York City area as well as opportunities for community outreach. The Teaching Artist Program is meant to foster the skills to "engage and unite audiences of all kinds around music," according to the Longy site.

Musicians will gain from this new model of training, as it "not only prepares them for obtaining

and succeeding in an orchestral position but also enhances their effectiveness as orchestra members," according to Martin. A program such as this "will attract excellent players from the U.S. and abroad who are in the difficult transitional period between traditional schooling and professional employment," Martin said.

Many facets of the program are still being discussed and planned. Multiple institutions are involved in the "thinking and planning behind this new initiative," said Martin. These include the American Symphony Orchestra, as well as the Longy School of Music, the Bard College Conservatory of Music, and Leon Botstein's involvement, "not only as president of Bard College but also as music director of the American Symphony Orchestra and of the Bard Conservatory Orchestra," according to Martin. The program is currently accepting applications for the anticipated start date for the 2015-2016 academic year.

THE HIGH SCHOOLER'S COLLEGE EXPANDS

SIMON'S ROCK ADDS "BARD ACADEMY"

After almost half a century of offering an Associate of Arts degree to students who otherwise would be in eleventh and twelfth grade, Simon's Rock will now offer a high school diploma to ninth and tenth graders at its Bard Academy. After completion of tenth grade, students will then matriculate to Bard College at Simon's Rock.

Bard College at Simon's Rock is a nearly 50-year-old program created to offer an early college experience to high school students who demonstrate a curiosity about their world, and who "are authentically interested in ideas and eager to engage with faculty," according to Ian Bickford, dean of Bard Academy. Bard Academy will be looking for the same type of student. "Now we're just looking for them at a slightly younger age," said Bickford.

Bard's vast academic reach extends to various institutions across the world. Aside from Bard College's Annandale campus, some of the most widely known campuses are the Bard College Early High Schools. The BHSECs, founded in 2001, are four-year early college high schools that mimic the education of Simon's Rock, and allow students to graduate with an AA and a high school diploma.

The differences between the BHSECs and Bard Academy are few, but defining - BHSECs have never been administered in a residential setting, prior to the inauguration of Bard Academy.

"In adding student life, dormitories, and of course life on the weekends to the ninth and tenth grade two-year high school model, I think that we have a real opportunity," said Bickford. The "opportunity" he referred to was the crossover between a social life and academics that college and boarding school students are familiar with. "Conversations from the classrooms spill over

into the cafeteria, into the dormitories, and then come back into the classroom the next day," said Bickford. Bard Academy will be housed on the campus at Simon's Rock, but its dormitories will be different than those of the college students.

Bickford stated that although the Academy students will live a short five-minute walk from the college residents, Bard Academy will be structured more closely to a traditional boarding school. Curfews will be instated, and study halls will take place.

Another notable difference between the BHSECs and Bard Academy is the current lack of plans to offer a high school diploma upon completion of tenth grade at the Academy. "At Simon's Rock we've never seen our students experience a deficit in their future studies and careers by not having the high school diploma," said Bickford. Bard Academy students will receive an AA once they matriculate to the college as Simon's Rock students always have.

Among the Simon's Rock school leadership teams "musings and conversations," as Bickford put it, have been going on for several years about the creation of a ninth and tenth grade program. Due to Simon's

Rock's history as a college, there was debate about how the addition of lower years could be constructive. Yet two specific factors tipped the scales to "yes" during deliberation. The first is that Simon's Rock, though now a renowned institution, faces all the same recruiting challenges as their liberal arts college competitors and additional struggles of finding students that are at an "unusual breakpoint in their education," said Bickford. Thus, enrollment was one of the main motivations to create the Academy. "If we can bring in a small but significant percentage of our student body after the eighth grade, that will help and add to our enrollment targets," said Bickford.

The second principal reason is simply pedagogical. "There's something great as a college professor," said Bickford from a personal standpoint. "When you have in

ninth and tenth grade, the opportunity to develop the skills and ideas, and capacity for discourse that you would like to see in your First Year Seminar."

Though this conversation has been prevalent for years at Simon's Rock, it wasn't until last spring that Leon Botstein, President of Bard College, and his team began to get involved. "Leon has been very encouraging," said Bickford. "Leon is thoughtful about how early college can and should work, and how it informs secondary

education in America." Although

Botstein has been "very helpful in theorizing and designing," according to Bickford, he has been clear that he recognizes that the day-to-day expertise in working with younger scholars exists at Simon's Rock. In addition to the numerous reasons for creating Bard Academy, Bickford spoke of the hopes he has for the pending program, and of the challenges he foresees.

Separating his hopes in local and "big picture" he talked first about the immediate aspirations he has. "It's an enormous opportunity to think carefully about our pedagogy and curriculum at the college level by asking ourselves 'What do we want our students to know when they walk into our college classroom?'" said Bickford.

He also noted the mentoring and teaching opportunities that he expects to see from the college juniors and seniors. "The opportunity to turn to younger learners and explain in more rudimentary terms the very complicated theoretical terrain that the college students have gotten into will really inform education at the upper level," said Bickford.

"If you argue seriously that for some students college should start earlier, you're also saying that for some students high school should be shorter," said Bickford of the larger aspirations he has for Bard Academy. He went on to say that in addition to helping a small number of students prepare for the college program,



BY ACACIA NUNES

Bard Academy leaders are also at work at inventing a two-year high school. According to Bickford Simon's Rock has the hope to create a coherent two-year high school experience that is an appropriate complement to the early college.

With regard to the challenges he foresees, Bickford spoke of the general risk involved in creating anything new. Simon's Rock is a place that does what it does very well, according to Bickford. Now they are challenging themselves to do something different. One specific challenge on which Simon's Rock leaders are currently focusing their attention is integrating a younger student body into a college campus that offers more personal than is the norm. Generally, Simon's Rock students respond well to the freedom they are given, but "14-year-olds are not 17-year-olds," said Bickford, and the current task they face is creating a safe and supportive environment for the younger grades, while also allowing students to enjoy the full benefits of living on a college campus. The second challenge is again an educational encounter. Faculty at Simon's Rock is now focused on designing a curriculum for Academy students that "supports what Simon's Rock already does without sacrificing any of what Simon's Rock already does," said Bickford. College faculty will teach all Academy classes, the majority of whom has responded "with excitement to the charge," said Bickford.

A main question many ask when they hear of the recent addition of Bard Academy is "where did the money come from?" According to Bickford, the existing offices and faculty at Simon's Rock are building the program, and as a result the planning year did not bring enormous costs. The costs associated with the first year fall within

Simon's Rock's pre-existing budget. If Bard Academy hits its enrollment target in the first academic year, the program will be revenue neutral - it will pay for itself. If the Academy hits enrollment targets in the third year it will add to revenue - Bard Academy will begin to make financial profits. "We haven't had to look for significant new funds. Instead we see it as support to the overall financial picture for the college," said Bickford.

Up until now, eighth grade students in America have been unable to participate in a high school experience that consists of less than four years without shortening their education. Now, thanks to the establishment of Bard Academy, students can complete the entirety of their secondary education in just two years. Following an application process, about 60 teenagers from across the country will be the first students to attend Simon's Rock Bard Academy. Bickford ended by again describing the qualities the admission board will look for in upcoming Academy students.

"[Students who] often ask questions that nobody has the answer to, and then they keep asking those questions. They think that they deserve to know, and they do."

NOTABLE SIMON'S ROCK ALUMNI



RONAN FARROW



JOEL & ETHAN COEN



TOM FORD

Carlos Maciel starts his day by heading over to Blithewood Manor, which overlooks the Hudson behind an Italianate garden. The manor, adorned with tall ceilings and wide rooms, was constructed in the grandeur of the neo-classical style in 1900. Few students throughout their entire time at Bard get to journey into the building, which since 1987 has housed the Levy Economics Institute. For Maciel, however, this is a regular day. That's because he's one of six students who are part of the new economics program offered by Bard College. The Master of Science in Economic Theory and Policy program offers students an M.S. degree in two years in exchange for difficult courses and critical research. Begun just this semester, the program has a lot of hope in making Bard college an international center for economic research.

Maciel received his B.A. in Economics and International Studies from Denison College last spring. Although his original goal was to begin working, either as a scholar or an analyst, he considered graduate school when Denison College professor and Levy scholar Fadhel Kaboub encouraged him to apply to the program. Maciel now plans to pursue research in unemployment and in poverty reduction, with a focus on international poverty.

The program's areas of research mostly revolve around macroeconomic subjects, including macroeconomic theory, monetary policy, inequality, and labor markets. Maciel and the other students take four graduate-level courses three days a week and follow them up with hours upon hours of individual research. In the second year each student must write a master's thesis that shows original research, making them as strong candidates in the job market after graduation.

Students also get the perk of studying in the manor, which holds a vast library, quiet spaces for research, small classrooms that provide an intimate setting for discussions, and a view of many beautiful paintings and tapestries. The program, at around \$30,000 per year, costs less than many similar master's degrees, and offers various scholarships to students.

The program grew out of the Minsky Summer Seminar, which is offered by the Levy Institute each year. This 10-day long seminar brings together undergraduate and graduate students with esteemed economists to discuss the economic theories of Hyman Minsky, primarily concerning financial markets. In 2012, the overwhelming interest in these seminars brought speculation of a long-term project in the works by the institute. Although applicants for the first year of the program had to defer, by fall 2014, it was up and running. Enrolled students included those from outside universities, such as Maciel, and Bard students, like Lara Merling '14, who graduated from Bard with a degree in mathematics.

When discussing her reasons for applying,

Merling noted the "heterodox economic views" advocated by the institute, principally Post-Keynesianism, which rejects mainstream economic methods, as being an important factor. The institute focuses on applied economics, utilizing accounting-based mathematical models to chart changes in trade, income, production, and wealth. Merling praised the Institute's own poverty measurement, the Levy Institute Measure for Economic Well-Being, which incorporates many variables, including the value of household production (as opposed to production in the labor market), in an attempt to better account for gender, social, and economic justice.

Much research is dedicated to financial stability in the European Union, especially in Greece, where on the weekend of November 21, the Institute hosted a conference that included journalists, professors, and top public and private bank heads. The institute made headlines in the *New York Times*, *Wall Street Journal*, and *Forbes* in recent years by charting income inequality and authoring studies on gender economics. While a lot of research traditionally goes into those areas, explains Graduate Recruiter Azfar Khan, "Levy specializes in it." At the same time, Levy's heavy focus on research on economic equity arguments at times puts it on shaky ground since economic justice and fairness is notoriously difficult to quantify, placing it outside of economic discussions focused on efficiency and growing the economy. Economists have been divided on how substantial the gender pay really is, not to even mention the pointed debate on bank regulation. However, the fact that this research at Levy is being done by world-class economics may paint a different picture.

Perhaps Levy's most well-known economist is Jan Kregel, senior scholar at the institute and director of the master's program. He heads research on constructing more efficient financial regulations such as separating the commercial and investment functions of banks. As a member of the *Accademia dei Lincei*, life member of the *Royal Economic Society*, and previous professor at *John's Hopkins* and the *University of Bologna* (Italy), he brings a powerhouse to the program. Maciel, having read his research, is looking forward to taking classes taught by Kregel. While many other programs focus on classes, to the detriment of research, Levy provides students with many opportunities for research, providing students with more opportunities to interact with scholars such as Kregel. At the same time, hosting a master's program increases the visibility of the Levy Institute among academics and policy makers.

Bard College clearly benefits from this program as well. President Leon Botstein estimates 90 percent of the money raised for the undergraduate college comes from people who support the institution as a whole, including its partner programs. Increasing the Institute's visibility therefore may help bring in money from

donors who read the work of Levy scholars and students. The program is also notable as another step in Bard's departure from being solely a liberal arts college. The slow diversification of Bard to become a "place to think" and a place to do research will profoundly shape its applicant pool and eventual donor base.

Current Bard students can take classes at Levy through the 3-2 economics program, whereby Bard students get a B.A. and M.S. in economics within a 5 year period. Khan recommends those "students who have a taste for research and ... an interest in a particular area of economics" to apply to the program. Additionally, some non-economics students might consider the program as well. Brad Voracek, who originally majored in computer science in California, became intrigued by the research done at Levy, and now is in the program.

Khan also mentions the importance of an interdisciplinary approach in the study of economics such as mathematics and sociology, which can enrich research. Bard students increasingly feel the need to consider getting a master's degree. During the financial crash in 2008 as the job market tightened, many returned back to college to receive degrees and raise their qualifications for jobs. The workplace has been flooded with undergraduate degrees, and therefore higher education metrics have been used to filter out potentially strong applicants. An applicant with a higher degree is markedly different from other candidates.

The program certainly has several weaknesses. Notwithstanding the number of distinguished scholars that it holds, the program is very new, and therefore unranked and untested. Most students are considering going into the private sector, think tanks, and academia, but the results are still far off. The size of the program is also necessary to comment on. Altogether, Khan says that they hope to admit no more than 10 students into the program next year. Comparatively, the master's program in economics at *New York University* typically admits around 150 students. Students require a diversity of classes and interaction with scholars doing other research to further their own. Some may pride the college for sticking with its philosophy of small seminar-style classes and others may argue that it's impossible to compare a nascent program in numbers with a long established one, the point can't be overlooked.

Perhaps more time is simply necessary - plans for a P.h.D program are already underway, showing that there is a lot of optimism for the program to succeed. All in all, Bard's utilization of its connection with the Levy Institute is an innovative and smart choice. As economics continues to be a crucial field, more eyes will begin to look at Bard as the center of pioneering research for scholars and students.

**GET A MASTER OF SCIENCE
AND STUDY AT BLITHEWOOD, TOO**



photo by madi garvin

"CHASING THE HOOK UP" MANDATORY FOR STUDENT-ATHLETES ONLY

BY NIALL MURPHY

On October 23, BRAVE hosted the Date Safe Project in a discussion on "Chasing the Hook Up." While BRAVE, Bard's Response to Rape and Associated Violence Education, hosts a series of talks during L&T on sex and relationships, in addition to a variety of topics including eating disorders and depression, Director of BRAVE Rebecca Stacy saw "Chasing the Hook Up" as a way to "challenge to the hook up culture and promote communication and trust to enhance intimate connections."

Date Safe, according to its website "provides positive how-to skills and helpful insights for addressing verbal consent, respecting of boundaries, sexual decision-making, bystander intervention, and supporting survivors." The program was created in the early 1990s by Mike Domitrz, who was driven by what he saw as the lack of education surrounding sexual assault after his own sister became a survivor of rape. In BRAVE's eyes, Domitrz's program went beyond the L&T talks focused on consent and Title IX, instead facilitating an open discussion on how Bard students approach hooking up and sex, and especially how clear communication can be affected when alcohol becomes part of the equation. This sort of subject matter holds particular weight at Bard, where the act of asking someone out for coffee or a movie is often replaced by a drunken make out outside of SMOG, or on the dance floor of a Tivoli house party.

So the substance of "Chasing The Hook Up" was engaging and relevant material for all Bard students. However, while the talk was open to anyone, attendance was only mandatory for one demographic of the school: student-athletes. This requirement ignited enmity from some Raptors, who felt the school was directing sentiments of distrust towards them by requiring their attendance. As first year women's lacrosse player Charlotte Mandler explained, "[The require-

ment] definitely says something about how the school views sports culture. Either everyone should have been required to go or no one. It exhibits prejudice against athletes, something we already have going against us."

The increase in both the number of varsity sports as well the number of athletes (20 percent of the past two first-year classes, compared to around 10 percent of previous classes) has been met with some hesitance. In sophomore volleyball player Shane McDonald's experience, "It goes both ways... people tend to isolate themselves from athletes and athletes tend to stick with other athletes." Thus, forcing only athletes to attend a talk on sex and hooking up has the danger of further emphasizing a divide between players and the rest of the student population. Even Rebecca Stacy admits, "I think there is room for stigma in the eyes of other students if only athletes are mandated to attend something." Furthermore, recent media attention paid to sexual assault cases involving college athletes like Florida State football star Jameis Winston, and the alleged cover ups perpetrated by their institutions attempting to protect them, calls into question the timing in requiring athlete attendance.

Athletic Director Kris Hall, who put forth the mandate for athletes, said she wasn't making that sort of association when it came to her decision. Instead, Hall insists the "[Athletic Department's] sponsorship was important in keeping with our overall education of the student athletes." She claims that, every year, athletes go through information sessions on a number of topics including "social media, health, injury prevention, leadership, NCAA compliance, and much more." In her mind, "Chasing the Hook Up" was simply a suitable fit with the department's commitment to encourage healthy and conscious lifestyles from their

players.

But beyond the high profile nature of athlete sexual assault cases and their subsequent media coverage, there are statistics to back up correlations between sports and sexual misconduct. According to the National Coalition Against Violent Athletes, one in three college sexual assaults are committed by athletes. Thus, whether the school admits it or not, a rise in athletic recruiting could in fact warrant athlete attendance to a discussion on topics such as those addressed by "Chasing the Hook Up." While this could be interpreted as the school displaying an attitude of mistrust to their players, it is perhaps more fitting to regard the mandate as evidence that Bard and its athletes wish to succeed in tackling the issue of sexual misconduct and athletics where other major American universities have failed. That said, it is important to keep in mind that athletes at Bard are still a minority in the student population. At many schools with large sports programs, athletes often live in designated houses with their teammates or belong to fraternities: environments that can often be toxic when alcohol and hookup cultures are combined. Furthermore, recognition and esteem surrounding high-profile athletes on many college campuses can often lead to perpetrators believing they can get away with sexual assault.

Bard, of course, is different. It is difficult to look at any one faction of the student population and claim they are more likely to commit sexual misconduct. Instead, it is important to remember that sexual assault can occur no matter what an individual's extracurriculars are. Perhaps then, the Athletic Department's commitment to October's meeting could become influential in encouraging all students to reevaluate the way they approach relationships, sex, and "hooking up."

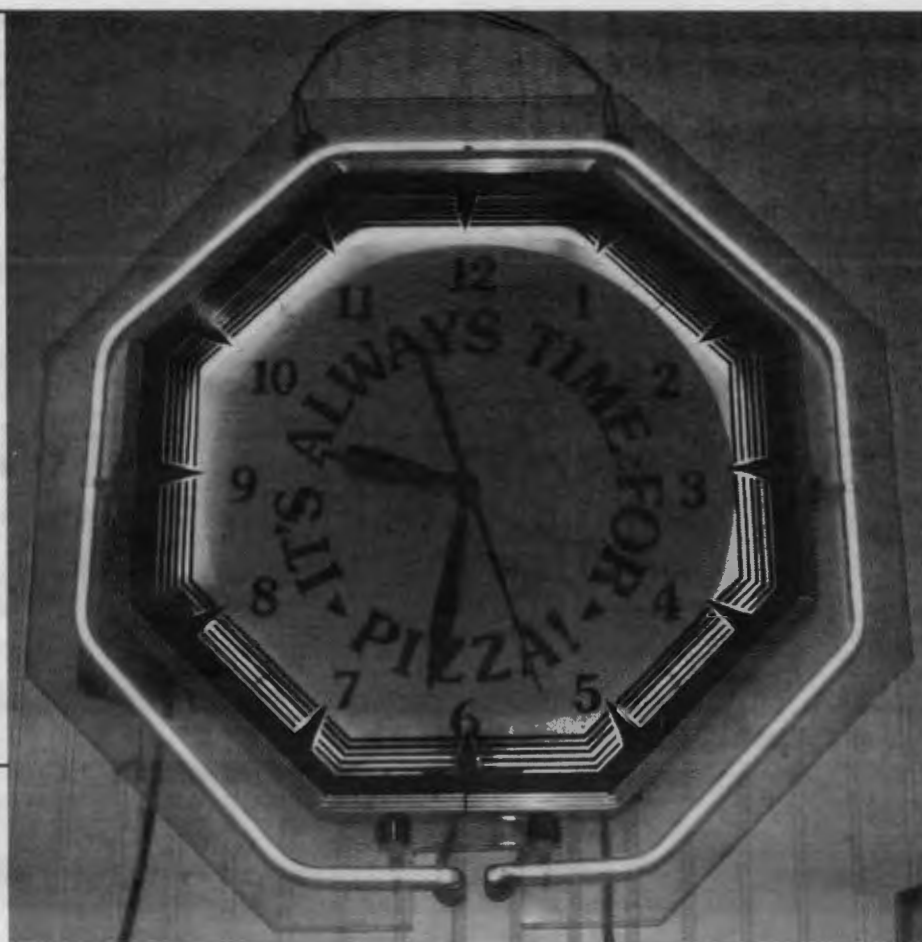
STUDENT-ATHLETE RATIO



SAAC NEGOTIATES NEW MEAL PLAN

WORKING WITH CHARTWELLS

BY JOHN GLASCOCK



Proposals to Chartwells from the Student-Athlete Advisory Committee included allowing first-years to use meal swaps at DTR in their first semester as well as eliminating the time blocks designated for breakfast, lunch, and dinner so that students have a set number of meals that they can use at any time. The motivating factors behind these proposals is the increasingly large body of Raptors who must eat at off-hours and, as a result, often find themselves with no way to eat some meals that they have already paid for.

The SAAC is a group of representatives from different athletic teams. The Committee discusses ways to improve the campus and its functioning for athletes and nonathletes alike. SAAC was the driving force for meal swaps to be implemented at DTR, and on Thursday, November 6, three students from the Committee sat down with Chas Cerulli, the Senior Food Service Director for Chartwells, to discuss the possibility of alternative meal plans. In the Kline back offices, Cerulli heard the proposals of the student representatives and shed some important light on the food situation at Bard.

The proposal that first-years be allowed to swap at DTR is a relatively simple one. From the athlete's standpoint, a late practice can mean that, since Manor and Kline have already closed, DTR is the only possible opportunity for getting dinner. First-year athletes must then use Bard Bucks to eat, and once the \$150 runs out, they are out of options for their evening meal.

Designated swap times also limit students' options to eat. On the weekends, for example, an athlete who has an early practice must choose between eating before or after prac-

tice because there are only two designated time blocks to eat on both Saturday and Sunday. Even if athletes skipped a meal on Friday, their meal allotment would not carry over and they would sacrifice both a meal and either practicing at peak performance or recovering from the practice properly.

Student-athletes are not the only ones who face this uncertain eating predicament. Students involved in all aspects of campus life can get caught up and miss meals for which they've already paid. The Chartwells leadership is aware of the inconvenient circumstances. Cerulli acknowledges that change in the dining service operations would be positive for everyone, but he is limited in what he can do until Chartwells at Bard is more financially secure. At schools with more flexible dining options, the room and board money is given to the dining service at one time so that the dining service is able to be more flexible in its business models.

However, the Bard branch of Chartwells is essentially paid weekly, which dramatically limits the dining options it is able to offer. Bard gives Chartwells only about half of the money that is designated for food from students' tuition, which significantly limits what Chartwells can do. Admittedly, schools around the country use money that is supposedly meant for food in other areas and that is just how it is. Cerulli and his fellow Chartwells representatives can tweak the system in specific instances, possibly even in the case of athletes, but broad change will not come unless they can be more confident with their finances.

ATHLETE OF THE MONTH

DEVAHNTE MOSLEY

BY AVERY MENCHER

Athlete of the Month - Devahnte Mosley, first-year, Men's Basketball

Free Press: So to start off, when did you start playing basketball?

Devahnte Mosley: I started around 8 or 9, like third or fourth grade. My first sport was actually baseball, and then I tried out basketball and it just kinda came naturally to me.

FP: Coach [Max] Sass was telling me that you were sort of a high school phenom. How, if at all, did that affect your career?

DM: It was big for me. My eighth grade year was like...I don't want to say a "breakout year," but it was like my big year. I was ranked thirteenth in the Tri-State [area] (New Jersey, Delaware, Pennsylvania), and I was being recruited by a lot of high schools. It kinda was just the start of everything. That's when I realized I could actually go somewhere with basketball.

FP: So what was your high school basketball experience like after that?

DM: I started off my freshman year at Neumann and Goretti [in Philadelphia] - they're a powerhouse team, they're nationally ranked every year, so going in I knew that there would be a lot of players who were as good or better than me. It was an adjusting period. I usually had been the best player on a team, and now I was playing with players just as good. I think that's when I became passive; there were a lot of players that liked to score, and I was always just about winning, so I took a backseat to a lot of people. I started out on JV, and suited up varsity my first two years, but after that I decided to transfer to a local Catholic school. When I went back to Jersey, it felt a lot more like home. I felt a lot more comfortable. I wasn't traveling to Philly every day, and I was with a team that was much more unselfish. We weren't ranked nationally or anything, but we were still ranked in the state. I don't want to say I took a backseat there too, but we had a lot of good players and everyone had their roles and accepted those roles. It definitely worked out though, we had a lot of great guys and they're all playing DIII basketball now.

FP: So what made you choose Bard?

DM: It was a lot of things. I had two visits, and I enjoyed myself both times. I got really close with the guys on the team, and the academics [were] just like...there was nobody in comparison.

FP: Has academics always been an important part to you?

DM: Yeah, actually it was first. My mom always challenged me to get an academic scholarship before basketball, so when I got the BEOP scholarship it was really big for me. After that it just felt like the right fit. Me and Coach [Adam] Turner have a really good relationship, me and Coach Sass are really close, so everything just seemed to fall into place.

FP: How do you like it so far?

DM: I like it. It's challenging, balancing basketball and academics. I mean the academics alone is already a lot, so it leads to a lot of late nights. But I'm managing, I like it.

FP: A lot of athletes that I know complain that they find the social scene a little bit tough. What do you think about that?

DM: I'd say it's challenging just because you're sacrificing a lot of nights where you can't go out, you can't be with your friends because you're practicing, you're too tired, or you have to do homework since you didn't have time during the day, so it's a lot of sacrifice. I've always dreamed of playing college basketball, so I'm okay with the sacrifice, and that's something I knew coming in.

FP: I mean, you've been pretty incredible through these first four games - 18.5 points a game, 7.3 rebounds, 1.3 steals, shooting 57 percent from the field. Do you feel like it's sustainable for the season?

DM: I think so. I know that as a freshman I'm going to hit some rough patches, some tough games - I actually had one yesterday. But I feel like as long as I work hard and come every day with the same approach, I think I can keep it up.

FP: It sounds like you've been on some pretty good teams in high school. How does our team look to you this year?

DM: We're really good this year. I know a lot of people are counting us out, Bard hasn't been the best in the past so a lot of people aren't taking us seriously. That's just motivation for us. We have a lot of good guys, and everyone believes in what we're doing here. The talent is definitely there, it's just a matter of bringing everything together and tuning up the little things. Coach Turner expects nothing less than a Liberty League title this year, and I can't blame him.





DEDICATING THE DIAMOND

LEON BOTSTEIN THROWS THE FIRST PITCH

BY JOHN GLASCOCK

On October 25, President Botstein stood next to an older gentleman, who wore a suit with a matching fedora over an impressive array of gray dreadlocks. The autumn backdrop only made the scene more surreal. It was obvious that President Botstein and this man had some kind of previous relationship that fostered, at the very least, a sense of mutual respect.

James Chambers, Sr., known by most as Jim, graduated from Bard in 1981. He is a filmmaker for Field Hand Productions and the owner of Honey Dog Farm, an organic farm in Hillsdale, New York. Once the anonymous donor, Chambers made a \$2.2 million donation for the new baseball complex. When Chambers began to speak, it was clear that his connections to Bard are deeper than one might realize. Now, his relation to Bard is deepened by the immovable fixture that is Honey Field.

Chambers is a family man. His son, Jim Chambers Jr., graduated from Bard in 2014 and spearheaded the action to bring baseball back to the school. Chambers Jr. was the first player, the first manager, and the first coach of the Bard Baseball program. Jim Jr.'s pursuit of a Bard Baseball revival resulted in an extremely impressive facility that many felt would never be a fixture at Bard.

When Botstein began his speech, it was evident that the situation had not yet fully set in. The President noted the aforementioned "surreal" nature of the actuality of the ceremony,

and an element of surprise marked his statement. Bard Athletics' newest addition has been in the works for two years and, at times, it seemed as though it would never materialize. The audience shared Botstein's mixed feelings of disbelief and gusto. Botstein shared with the crowd that baseball had always been his favorite sport and made the claim that if any sport was to be an integral part of an academic institution, it would be baseball.

Anne Cox Chambers is Jim Sr.'s mother. She has a stake in Cox Enterprises, an Atlanta-based media conglomerate, and a fortune that currently hovers at \$15.9 billion, making her the 57th richest person in the world, according to Forbes Magazine. Mrs. Chambers, known as "Honey" to her loved ones, is the inspiration for the name of the new baseball facility. As Jim Sr. spoke to the crowd at Parent's Weekend, it was clear that his mother had incredible influence on him. Honey always reminded him to be respectful, to work hard, and to enjoy his time.

The dedication of Honey Field was marked by thankfulness. For the athletes and their families, there was a gratitude that can never be fully expressed. For Mr. Chambers, there was a reflection on the blessing of an amazing mother. Thanks, Honey Chambers.

ENOUGH WITH RACISM

LYING DOWN TO TAKE A STAND

BY LEYA KAYAS



photo by lexi parra

I was only at the Die-In for two of the four and a half hours, and still regret not showing up earlier or staying longer. The Die-In was a protest organized in response to the grand jury's decision not to indict the police officer who killed Eric Garner in Staten Island this past summer. First and foremost, I really want to thank the organizers of this protest more than anything, and I feel like their grace and drive was an inspiration, if not the defining character of the protest as a whole.

I've been feeling a mix of rage and powerlessness for a while now. I've felt stretched between academic responsibilities like finals and senior project and my social responsibility to go home to NYC and participate. Being given a platform to express some of these feelings at Bard in a peaceful manner was a gift in and of itself. I really can't express enough how honored I was to be given the opportunity to do something more than sharing posts on social media.

For the time I stayed I could feel that there was power in gathering our bodies together, no matter how small. I hope that our shared display of outrage will in some way touch others, or inspire others to fight this fight as well.

Getting up after lying on that cold hard ground for twenty minutes, two hours, or the whole duration of the protest I hope was as staggering to others as it was to me when we remember that Michael Brown and all other black victims of police brutality have not been afforded the same luxury.

This is about many things, including the tragedy of lives lost senselessly. Laying there, I got lost in

thinking of the life Michael Brown could have had, and the lives Eric Garner's children will now have to lead without him. I feel like one of the protest's great successes was in giving its participants a place to both fight and reflect on these issues.

However, as someone who can pass as white, and who has never experienced anything near the degree of oppression that any black person has to handle on a daily basis, I hope first and foremost that my voice will not be weighed above these fantastic organizers, or the other people of color at the event. My only goal in speaking right now is to offer food for thought for other white students in the campus center who did not participate, and those who will be returning home soon to places where they might have an opportunity to put this movement and struggle out of their minds.

I don't mean to call out anyone in particular, and actually cannot due to the fact that I couldn't see them, but I was struck by how much laughter and joy I heard around us even in the face of this show of outrage. Those laying down in the Die-In were all silent, and for good reason, but people around us went about their daily business, eating together and laughing together for as long as some people laid down to participate, and went about their day as if we weren't there.

This was not the case the entire time, nor was it the case for everyone who stopped by to read signs and take pictures. But I remember specifically overhearing a conversation between two girls, joking with each other right above my head. They said they couldn't imagine protesting in this way because they would "probably just fall asleep." Even while silent I felt like standing up

and screaming; maybe in retrospect I should have. Can that really be your excuse? You can't participate because you know you wouldn't take it seriously? Why do you think we're here? Because we like having to fight institutional, toxic racism that is murdering innocent people? It felt like a mockery, and a very apt representation of race relations today, where some white people just don't seem to get it.

We may want to seem accepting here at Bard, but I know that there are our hidden prejudices in the words that slip out in class unexpectedly, the stereotypes you still haven't gotten rid of, or even the way you talk to people when you think no one is listening. I know it myself; when I talk to family members who are happy to talk about Darren Wilson or Ferguson as an isolated incident, but who always squirm or get uncomfortable when I remind them that these are symptoms of a much larger, all-encompassing disease.

I'm sick of feeling sick to my stomach over people who are supposed to be from my community. I'm sick of seeing this again and again. I came to Bard's #BlackLivesMatter Die-In to offer solidarity in this fight to make a change, but was overwhelmed by the people not participating who very easily could go about their days without respect for those who have died. Wake the fuck up, as the hashtag goes. Racism may not oppress all of us but it does affect all of us, and only through joint effort can we attempt to eradicate it. It's really not a laughing matter, and it's not something to be ignored. No more jokes, no more walking by.



HOW TO START MEANINGFUL DIALOGUE

HINT: CLOSE YOUR FACEBOOK BROWSER

BY ANNE ROWLEY

There have been some real gems that have come out of Overheard at Bard. The popular Facebook page has given us pictures of Anton dressed up as a cheerleader and Joseph Gordon Levitt standing in front of Kline. And for this we may be thankful.

However, recently the page has become characterized by the arguments that fill the comments on posts.

Don't get me wrong, I love unproductive fighting over the internet as much as the next person, but the fights that characterize Overheard at Bard have taken it to an extreme.

As is true of most of the interaction on the internet, arguments often stray from the original topic. There are diatribes and name-calling, neither of which ever come to any satisfying resolution. Even

more troubling, there is no accountability for the things that people post. Accusations are made without any basis and the conversation spirals out of control from there.

If you are able to sift through the detritus that is the vast majority of commentary on controversial posts on Overheard, first of all – congrats, not many have accomplished this feat. Once you have read through the meandering tangent taken by that guy who took a psychology course and totally knows all about this, the bickering, and angry rants in all caps, you may notice that there are actually important issues that are being discussed. True, they are difficult to find, but I swear they are there.

There are meaningful debates happening, but on a forum that is entirely unsuited for them. Most conversations of substance devolve into petty quarrels. Overheard is good at what it is intended for – snippets of overheard conversation and funny pictures – and that's how it should stay.

If you really care about something, you're not doing it justice by limiting yourself to a comment on a page that is meant for humor. The fights on Overheard are nothing more than instances of misapplied activism that ultimately result in little productive dialogue.

That people would choose such an unproductive engagement when there is community made up of 2,000 peers around them, is absurd. There are so many more productive forums for this type of discussion, and they might never be more available to us than they are now. Living in a college community, particularly one as small as Bard's, presents numerous opportunities to engage with peers.

There are countless opportunities for debates and discussion inside and outside of class, opportunities that might decrease once we graduate. We should take advantage of living in such close proximity to other academically minded young people. Go out and talk with them. Write an article. Go to a debate. Almost anything is better than engaging in the intellectual equivalent of comments on a Youtube video.

While reading the commentary on Overheard is useful in letting me know who to avoid on campus, it mainly just hurts my brain. So, please, next time you're tempted to launch into an angry tirade about the failures of America's education system in the comments section of a blurry picture posted on a Facebook page; get off the internet, go outside, and talk to a real, living person about it. There's plenty of them around here. You can get some fresh air while you're out there, too.

ACTUALLY, NOT EVERYTHING IS A PENIS

BY NAOMI LACHANCE



There comes a time in every literature student's life that ushers in overzealous analysis. I like metaphors. I like symbolism. The more audacious ones usually just warrant a sigh, maybe a shrug. But here is the parallel I wish I would never have to hear again: the comparison of stabbing to sex.

If you mainly take economics or chemistry or studio arts classes, you may never have encountered this particular metaphor, so please allow me to catch you up. It happens during a conversation about a scene where a woman is stabbed. The sword as phallus "penetrates" the victim and kills her. The murder is, as the argument goes, a perversion of marriage. We are to read her death as her coupling with a man. Everyone gasps and nods.

No matter how many times and how eloquently I hear this argument made, I am not convinced. Not only am I not convinced, I am disturbed by the argument's implications. First of all, I would like to make the controversial assertion that not everything in literature is about penises. Second, this argument says to me that violence against women may just as well be the same as sex. It says that in these works of literature, a woman's sexual experience is the same as getting stabbed.

We need to stop framing violence as a sexual act because sexual violence should be the exception, not the norm. To view stabbing as sex is to misappropriate the role of sexuality in our lives. Sex is not a tool for violence, and violence is

not a stand-in for sex.

As sexual violence continues on college campuses, we would do well to divide these categories. To suggest that murder is written as a stand-in for sex perpetuates and validates our sexual assault epidemic. If we can casually talk about violence as sex in the classroom, then we can just as easily blur the lines between sex and violence in the bedroom.

I have never heard this particular argument made around a stabbing of a man. Is the Battle of Agincourt in "Henry V" actually an orgy? No. Is Macbeth's "Is this a dagger I see before me" speech actually about a homoerotic encounter? No. So I am at a loss for as to why my classmates are compelled to parallel violence against women and sex, and it makes the argument more disturbing. Sexual violence can be carried out against any gender, so why is it that the women are singled out?

I and many of my peers have survived sexual violence: a foul, destructive, broken practice that keeps happening on college campuses and should not be happening at all. Obviously, more than just our classroom conversation needs to be changed in order to combat sexual assault. Sex and violence continue to be intertwined in harmful ways. Only when we break the framework will it get better.

COOPER'S CORNER

BY KEN COOPER

THE TRUE STORY OF STEPHEN THE FOX



Bard College is blessed with a wealth of wildlife in and around the 600 acres of campus. Unfortunately, there are times when our furry friends become ill and present a threat to

the human slice of the Bard ecosystem.

“Rabies is the Ebola pandemic of the animal kingdom”

Without proper health insurance, dangerously sick animals must be humanely sent to heaven. I once called local law enforcement to perform this difficult task. They did not do it well. I decided years ago to take on that responsibility, for everyone's sake.

In April 2011, I received a panicked call from a student who saw what he believed to be a rabid fox near Sands House. I reacted the way I always do - I ran to protect the community from a sick and possibly rabid red fox. I was prepared to send the poor fox soul to heaven.

I drove to Sands and saw our sick fox for the first time. At first, I was not sure it really was a fox. It had no hair and looked like a scary creature from a Stephen King novel - now you know why I named him Stephen - but it was afraid of me. Rabid animals have no fear - I realized it had a severe case of mange (nasty mites that bite the infected animal causing it to scratch until its fur is completely gone). Animals with mange are so distracted by itching that they cannot hunt and eventually starve to death.

I felt I needed to act - Stephen had no one to help him. I sent numerous emails to the Bard community. First I warned them about the potential danger of a loose rabid fox. Then I told everyone to stand down, since the fox was not rabid, just infested with mites.

So, the Stephen the Fox saga began. Bard students found an animal rehabilitator from Hunter Mountain, Missy, who

lent me a coyote cage to attempt to trap Stephen so that he could be healed. For many weeks, each day I tended the cage, putting food inside to entice him to the cage, moving the cage to place I thought he would go - on and on, without success.

I updated the community on the progress of the “Save Stephen” mission. I had no idea I was authoring a Bardian Shakespearean tragedy. On a Saturday in late April, Guard Cliff Powell called me to tell me he found Stephen in the South Hall lot, dead. Stephen had starved to death.

I did not know how the Bard Community would react to this sad news...but I should have. Students wrote and performed Stephen the Fox tribute songs, they started a Stephen the Fox scholarship fund, raising over \$1600 to give to Feathered and Furry Wildlife Center, which Missy runs to save injured wild animals. A gala event on the Blithewood lawn attended by a massive number of Bardians was organized by students. Missy came with Kit - a baby fox that she nursed back to health after its entire family was killed by a speeding car.

The image of that day will forever be remembered. A picture of me holding Nicky, the baby fox, was imprinted on a t-shirt used by the senior class of that year to raise money. The shirt had WWKCD (What Would Ken Cooper Do) printed on it. Just keep checking Ebay, one will be sold someday.

Lastly, Ryan Maclean '11, an incredible musician, wrote his senior performance based on the Stephen the Fox emails. He had top musicians from all over the world performing with him, as well as many Bardian performers. A fitting tribute, not only to our little sick fox, but for the caring, loving Bardians who welcomed Stephen into Bard Lore. He will be forever a tribute to the Bardian Community.

We have the best students.

Ken

RE: BARD TWEETS

smelder @sagemelder

my family got me drunk in
rhinebeck how do I get back 2
school ?

kylesmith @kyleforserious

I can only describe old Kline as
culture shock

niall @lil_nyquil

girl very gracefully just vomited
milk into kline trashcan

max wortman @rambowny

I lost my chain at a Miami vice
party last night

key-D-in @kedianelizabeth

the bar tonight was my Face-
book newsfeed coming to life

Carly Krim @crlyk4

New party theme: shawshank
redemption bris

A\$AP AVE @yunggavery

excited for class to start so I
don't have to listen to my class-
mates socialize anymore

honey butter @ayebaybays

becoming more basic with ev-
ery shot of fireball i take

smelder @sagemelder

found \$20 in my pocket guess
who's buying a new box of wine
today !!????