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bard free press

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[TERMS]

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FRONT COVER BY SAM YOUKILIS

BACK COVER BY PALOMA DOOLEY

THIS PHOTO BY MILES LIM



Dear DTR,

One week after we distributed last semester's December issue, I made an enraging discovery; the staff at Down the Road Cafe in the Campus Center were using our recently printed paper as kindling for their wood-burning pizza oven. At first, it was hard not to laugh. I thought to myself, "How could workers employed at a college be so inconsiderate and clueless that they burn the students' work in front of the students." And this wasn't an isolated incident. In September 2013, the Bard Star posted a humorous article and photo about a very unfunny situation. They wrote, "Earlier this week, the Bard Free Press released its first issue of the fall semester, much to the delight of the Down The Road Cafe. DTR received a large shipment of the September issue and promptly displayed the papers in an artful arrangement upon the Cafe's brick oven wood pile."

Last year, Student Government petitioned the college's Board of Directors to raise Bard's Tuition by \$20. This money went to the convocation fund to support student-led clubs and initiatives like EMS, the Bard Farm, and the Free Press. The majority of the Free Press' budget goes to printing. Every month, the staff of the Free Press dedicates countless hours to the paper. We might not get everything right, but we work hard. The Free Press would like to ask the employees of Down the Road Cafe to respect our work and our tuition money and

STOP BURNING THE FREE PRESS

LEVI SHAW-FABER
CREATIVE DIRECTOR

[Letters]

A Response to Last Issue's Article, "We Shadowed an Admissions Tour: Suprise! They Got Some Stuff Wrong"

Dear Free Press People,

Prospective students tour a wide range of schools ranging from top choices to schools their parents dragged them to. Do you think all of these students would equally want to tour schools for four hours each? Bard tours are one of the longer ones compared to other schools. North Campus is mentioned in the beginning to notify the student and their families that we won't be going there. Some of our guests have asthma, are in crutches or wheelchairs, or have other medical difficulties that prevent them from going so far. On smaller tours where students are predominantly interested in the conservatory or performance, we take them directly over there. We also take students to the Levy building if every student is interested in it. As for dorms on North Campus, they're pointed out at least three times during tours. Once near the quad, once near the gym, and a third time at some point or another.

Please don't undermine our work as tour guides because you went to a few tours. You certainly did not go to one of my tours and by generalizing such things, you are not only hurting the Bard community, but also knocking down the students on campus who take the time to spend time with prospective students and help create the next generation of Bard students. Tour guides, like yourself and all humans, are not infallible. A few students misspeaking doesn't warrant a whole article undermining an entire group's effort. Think about the message you are sending to the outside community when you write things like this. You're sending the message that Bard is in fact not a community but a body of students that strives to knock each other down. Communities lift each other up. Going into a tour with prior bias and the intention to spy and write a seemingly "juicy" story is sad.

Buuuut, freedom of speech, am I right? Carry on.

Please do shadow a tour on Friday at 3 p.m. to catch my partner and I make a mistake or stutter while presenting information. I'll make sure to keep in mind that as my first time being a tour guide there's the possibility of being publicly humiliated for a mistake at Bard College.

This message reflects not only my views but views of NUMEROUS of students who have read the article and agreed.

BY ABIBA SALAHOU

NEWS

art by acacia nunes

MEASLES HIT BARD STUDENTS REACT

BY ACACIA NUNES

Just after winter recess, Bard was faced with a controversy that seemed more at home as Internet clickbait and political propaganda. When a student contracted measles, it became evident that fear of vaccination is an issue within Annandale. Campus is now measles free, but the questions the incident raised are not gone.

Senior and anthropology major Sophie Lazar is doing her senior project on vaccinations with a particular focus on the epidemiological aspects of vaccines: statistics of who is getting vaccinated, where they're living, whether they are clustering together are a few of the questions around which she is centering her research.

She became interested with this topic after noticing that the "pockets of unvaccinated people" seemed to be communities like the ones she is a part of.

"More liberal, left-wing communities with people who have backgrounds similar to mine" is how Lazar described these groups. "This is happening in mainstream America," she said.

Another large concentration of Lazar's senior project aims at debunking the myth that vaccines are responsible for autism.

"There's a lot of misinformation that vaccines cause autism," said Lazar.

She then went on to explain the falsities behind scientist Andrew Wakefield's case study in 1997 where he fabricated test results to demonstrate causation between the MMR vaccine and autism. The study was later discredited as fraudulent.

Lazar has spent much of her time studying the difficulties for young parents in particular to get accurate information on the debate of vaccines. She emphasized "young parents," because of what she described as "general effects."

"Parents who are a generation older than the parents having kids right now can remember polio. They can remember getting measles, they can remember getting mumps and rubella. The power of memory creates a desire for wanting to vaccinate children," said Lazar. "Parents having children now never had those diseases."

Despite remaining impartial in her senior project, Lazar admits to being pro-vaccine.

"I believe that it's really important to be vaccinated to maintain herd immunity and to protect those who can't be vaccinated for medical reasons," said Lazar.

In 2000 the Center for Disease Control declared measles eradicated from the United States due to the highly effective MMR (measles, mumps, and rubella) vaccine. This begs the question yet to be answered: "How did this student contract measles?" Out of respect of the student's confidentiality, he remains nameless and the source of his infection unidentified.

According to the World Health Organization, measles remains one of the leading causes of death among young children globally, "despite the availability of a safe and effective vaccine."

Though the U.S. is at less risk than underdeveloped countries, there have been more reported measles cases compared with previous years. The

CDC attributes this to the fact that there is "more spreading of measles in U.S. communities with pockets of unvaccinated people." Fourteen years after declaring the U.S. measles free, the CDC reported 644 cases in 2014.

First-years Elias Posen and Matthew Sprague, like Lazar, spoke about their beliefs in vaccines.

"I believe in the scientific process enough to allow them to put a dead version of a virus in my body," he said. It's interesting because that's sort of a belief in the system of science, which isn't often a word you would associate with science," said Posen.

Sprague agreed.

"I understand being from a country where vaccines might not be the norm," he said. "But here they're obviously the right thing to do."

"I trust the scientific immunity, and I think more people should, because then we wouldn't have these kinds of problems," said Posen.

It is important to remember, as Lazar stated, that there are various reasons one might opt out of a vaccination, and at times those reasons are not in the patient's control. For example, pregnancy, old age, and illness, in addition to the optional religious and philosophical exemptions, are all reasons one might decide not to get vaccinated.

The current measles situation is no longer a "problem," though. The student was released from isolation on February 2.

"From what the health department has said there is a four-day window of contagion before and a four-day window of contagion after the actual rash breaks out," said Gretchen Perry dean of campus safety and operations.

The release of Perry's initial notification email falls within a timeline that began before the affirmative diagnosis of measles occurred.

"Wednesday [January 28] Health Services suspected that the student had been infected by measles and they had contacted the Health Department. Thursday afternoon a group of us met with the Health Department. At that point it still hadn't been confirmed it was measles, but we were making a plan to go on as if it was measles," said Perry in an interview.

The student had been moved to a room that was "more isolated" due to its private bathroom, according to Perry. Late Thursday afternoon confirmation of measles relocated the student to a vacated guesthouse on campus in order to prevent the disease from spreading. At this point the student was contagious.

According to Perry, January 28 was dedicated to reviewing medical files of students on campus for immunization records. Those who had not been immunized were asked to leave campus until the incubation period was over.

On February 20, Perry released another email to the Bard community informing them that the incubation period had officially ended with no new additional cases. She also used the email as an opportunity to thank Health Services and the Dean of Student Affairs staff for their "many additional hours dedicated to communication, follow-up, and care for students, faculty and staff" since the student's infection was detected. This email appears to be the last in the series of Bard measles updates and closures to the palpable excitement that was felt on campus just two weeks ago.

Soon, freshmen may have to wait until junior year to rent their dream house in Tivoli or Red Hook. According to Director of Housing Nancy Smith, "the school is moving to require first as well as second year students, those who are unmoderated, to live on campus, rather than just guaranteeing them housing." Currently, students entering their second year are allowed to move off campus, granted their "intent to live off campus" forms are signed by their advisor. However, the new mandate will mean that no unmoderated students will be granted the ability to move away. Only juniors and seniors will be eligible for off-campus housing. While most of the approximately sixty first-years who applied to move off campus next year were approved to do so, the shift in policy would mean first-years entering the school in the fall would be unable to make the move out of Annandale until moderation.

Around 30 percent of Bard students live off campus, a significantly higher number than many of the school's peer institutions. At Skidmore, around 11 percent of students elect for off-campus housing, while that number stands around 5 percent at Vassar, and only 1 percent at Wesleyan and Bennington. Smith points to the lack of space and available rooms as the source of an initial migration off of the college, where a rise in student population over the past decade occurred "without allowing housing to catch up to that growth." However, circumstances have changed and the recent development of Bard's housing has now left ResLife with a 3% vacancy. While this is an improvement from last year's vacancy, Smith and the Housing Office find themselves still strategizing as to how to get that number to zero. Subsequently, Bard has announced a shifting of policy that will greatly affect housing culture, particular for those students looking to make the move to Red Hook and Tivoli in the future.

The Housing Office offers a number of explanations for wanting to keep unmoderated students within the 12504 zip code. Smith points to research indicating that a move off campus leads to a decrease in GPA among off campus residents. Indeed, the University of Wisconsin conducted a study in 2011 that found on-campus residents spend more time at the library and studying with peers, leading to higher marks overall.

However, many off-campus Bard students see it differently. "I'm actually more productive living off campus, probably because my life is regulated by the shuttle schedule," explains sophomore Leigh Taylor. "If I'm on campus and I have 45 minutes to kill before the shuttle comes, I might as well be getting extra work done in the library." Smith herself admits that any correlation between inferior grades and housing may not apply to Bard students: "If you have a lower GPA, I'm not convinced that moving off campus is the best move, but there is also no research to say that a person who lived on campus and had a poor GPA moved off campus and it got worse."

Nevertheless, Smith is quick to question how a student's relationship with the school is affected as they transition from Bard's campus to the

neighboring community. "Sometimes living independently is not the best choice for someone to make... Some students need extra support. Some people do have extra needs and don't get the support they necessarily need living off campus." On-campus housing allows the school the ability to keep students within a stone's throw of administrators and staff members, or as Smith articulated, "From a health and safety perspective, if we're looking for a student, we could easily knock on their door and get someone the help or resources they need."

Despite the factors outlined, Smith emphasizes the Housing Office's change of policy is, for the most part, a decision rooted in economics: "For us, it's more basic. It's really about us wanting to open our doors in September at full capacity. From that financial standpoint, we'd rather have students stay on campus and us be their landlord."

While every room left empty could mean money lost on the school's end, Bard students face a similar dilemma in paying high housing fees. The current cost of room and board this academic year can be broken down to \$1500 a month, a significantly higher number than the average rental prices for Tivoli and Red Hook, which stand around \$580. While that price doesn't reflect the potentially high costs of food, utilities and transportation, for the most part, most students stand by the assertion that they are saving a not-so-dismissible amount of money by living off campus.

At the same time, as Bard adjusts to fill its vacancies, landlords off campus could struggle to do the same as the pool of potential tenants diminishes. While moderated juniors and seniors still comprise the majority of off campus residents, many of the houses along Broadway in Tivoli or on Market Street in Red Hook are currently occupied by sophomores. With second years no longer hunting for houses, Bard's neighboring towns could see a surplus of residences, which, when coupled with a decreased consumer base, could result in unforeseen effects on the economies of these areas as landlords scramble to lease their properties.

Further complications arising from alterations to the college's housing policies could involve increased pressure on the part of students to moderate. Many students choose to postpone the moderation process to their junior year. However, residents would have to reconsider this alternative if they plan on moving off campus by their third year, perhaps resulting in students rushing to fulfill department requirements or undergoing moderation too soon.

Nancy Smith admits that Bard has a preference for students to stay on campus. For the school, it is more efficient for them to occupy all the rooms they have available and more reassuring for them to keep a close eye on students and extend to them the support they may depend on. However, the lack of independence, rush to moderate, and realization that another year of high housing fees could be economically unviable may pose a threat to the relationship future students could develop with the residential culture during their time at Bard.

BARD WANTS YOU TO LIVE ON CAMPUS TO KEEP A CLOSER EYE ON YOU & TAKE YOUR MONEY

BY NIALL MURPHY

STEPPING DOWN AND MOVING AROUND CHANGES IN BARD'S ADMINISTRATION

BY CONNOR GADEK

photo by ori carlin

Bard administrators are being shuffled around. Interesting changes include that computer science professor Rebecca Thomas will be dean of the college, Dimitri Papadimitriou will be involved with Greek parliament, and Taun Toay will become vice president and chief of staff to the president.

The changes in full:

Michèle Dominy, current vice president and dean of the college, is stepping down from her administrative position at the end of the academic year to take a one year sabbatical. She will return to the college as a senior faculty member of the Anthropology and Environmental and Urban Studies programs. President Botstein stated, "I have appointed Rebecca Thomas, Associate Professor of Computer Science, to be the next dean of the college".

Dimitri Papadimitriou, current executive vice president, is also stepping down from his administrative position. Similarly to Dominy, Papadimitriou will only temporarily leave the Bard community. He will take a sabbatical and will return to Bard as the President of the Levy Economics Institute and economics professor. During his sabbatical Dimitri will join his wife and Levy fellow Rania Antonopoulou, in Greece where she was elected to the Greek parliament as a member of Syriza. Becker stated that there is a possibility of Dimitri

leaving earlier if "his own involvement in Greece's economic situation necessitates an earlier departure." It is currently unclear what Papadimitriou's role in the Greek parliament will entail. Becker continued by stating that the administration is "in the process of hiring a new CFO to replace Dimitri's financial role."

Jonathan Becker, current vice president and dean for international affairs and civic engagement, is stepping down to enter his new administrative position as vice president for academic affairs. The position will entail working with Bard community outside of Annandale, from the international campuses to the early high schools.

Bob Martin, current vice president for academic affairs, whose position Jonathan Becker will be taking over, will maintain the title vice president and continue to head the Bard Conservatory.

Mark Halsey, current associate dean of the college, will become the vice president for institutional research and compliance.

Taun Toay, current associate vice president, will step down to become vice president and chief of staff to the president. In this position Toay will act as a liaison of the operating units of the College.

The reason so many changes are happening at once is related to the temporary departure of Michèle Dominy

and Dimitri Papadimitriou. Jonathan Becker stated that "two senior people are leaving their administrative posts," and that "has a follow-on effect that necessitates other changes."

He went on to confirm that the administration leadership at Bard has incredible stability even though many administrators are moving around. It is important to remember that "President Botstein is in his fortieth year" and that Mary Backlund, Jim Brudvig, Robert Martin, Peter Gadsby, and Erin Cannan "have all been here for at least twenty years."

As for what this means for Bard as an academic institution: apparently not much. Since no one is permanently leaving and most of the administrators will still be on Bard's campus, Becker said that he does "not expect anything dramatic to occur in the short run, at least to the eyes of the average Bard student."

Since students mainly interact with professors, Becker suggests that most students won't even notice the change. "Many students have met senior administrators and some have worked with them closely, but I suspect that most won't notice a difference, except, perhaps, when someone new will be reading their names at graduation next year."

THE DESOLATION OF SMOG

BY GRADY NIXON

photo by miles jim

As some may have noticed, forties are getting empty faster at SMOG lately. Thankfully, this is not due to an uptick of binge drinking at the venue. It is due to an opposite cause, namely an increase in security staff patrolling the site during events. For those who prefer the sobering effect of some bands' music over the sobering effect of sobriety, giving up the convenience of beer in a backpack may seem threatening. But with the advent of the baseball field this year, not to mention the gradual transformation of the Ferrari Complex into an all-purpose sports facility, the location of SMOG has become an issue. To protect these assets, proposals of moving, monitoring, or closing SMOG have floated. To protect the student community's access to the space, these ideas have been considered as well. Aside from the fact that it is a garage, there are other aspects of SMOG that are not ideal. For the time being, it is what we have, and for the foreseeable future, it is a thing that must be carefully protected.

SMOG does not have a history of being on solid ground. Several years ago, drug and alcohol abuse was so prevalent that security head Ken Cooper threatened to shut the venue down. After that threat was made, Julie Duffstein, assistant dean of students and director of Student Activities, worked with the club heads of

SMOG to establish the "SMOG Monitor system." Since its creation, the SMOG Monitor program has been assimilated into the more stable Event Staff program. This shift has led to greater ability to control the environment of SMOG and ensure it is used safely and responsibly.

While the event staff system has provided an increased ability to monitor the area, students have not had an excellent track record when it comes to respecting the event staff. Because of this, Duffstein said, "[the office of Student Activities] will be increasing the amount of Event Staff [they] send to SMOG shows." According to Duffstein, her office has "has numerous reports of students drinking alcohol at the venue and not always listening to Event Staff when they were confronted." SMOG has always been a student-run venue, but it is also an alcohol-free space. Duffstein made it clear that if students continued to ignore both the policies SMOG has in place and the people there to enforce them, the college "might have no choice but to shut down the venue."

Because SMOG is college property, it is the school's liability. Duffstein explained that the Root Cellar, SMOG, and the Sawkill coffeehouse are all student-run, but are all held to the standard of lawfulness expected of stu-

dents on non-student run areas of campus. It may seem paradoxical, but in order to keep SMOG student run, more monitoring may be necessary to ensure student safety and respect. If students could exercise the same level of self-control at SMOG as they do at Sawkill, there would be no issue. Caffeine-abusers seem to not have the same reputation of vandalizing school property.

Aside from the need for students to respect the venue, Duffstein also highlighted the fire-safety violations that put SMOG at risk. During a January inspection, the Fire Marshal found that "the fire extinguisher had been emptied, there was graffiti on the 'no smoking' signs, and there was evidence of inappropriate use of surge protectors as extension cords." These violations may seem minor, but the costs of the fines the college could incur if the situation does not change could make SMOG too costly for the school to keep.

Both Duffstein and SMOG Club Head Preston Ossman made mention of the interest in moving SMOG's location, but both stated that the cost of doing so would be too high. Ossman said that he felt the increase in monitoring was needed "for the space to stay open and people should recognize that it is a necessary precaution." But when asked if he could see SMOG being taken away, Ossman simply said "no way."

FEITLER UNDER THREAT

BY STEVIE KNAUSS

Dramatically put, Feitler House lies on her death bed. "The building itself," Gretchen Perry, dean of campus safety and operations, told me earlier this week, "is going to get some good work done on it - at the minimum a face life for the moment...In terms of the co-op," she followed, "I don't see it as something that's going to continue at the college." The house's bones and the name itself, in other words, will serve as the only remnants of the 17-year-old cooperative living facility.

For those unfamiliar with the Feitler community as it were (Perry was careful to differentiate between "the building itself" and "the co-op"), it is a boxy, white house sitting on the south-most edge of campus with a notorious hot-pink porch nestled in wildflowers, or, depending on how you look at it, weeds. Nearly everyone who has spent a significant amount of time in the house sees flowers, but their delusion is arguably an important part of the house's charm.

In operation, Feitler is a vegetarian and vegan co-op. This label, however is of little importance - most Feitler residents are not vegetarians at all - but even a broader title, such as "sustainable food co-op" does little to encapsulate the co-op's real operation. Each year, the existing residents seek to establish with the new ones some sort of mission statement; but the truth of the matter is that this statement is constantly changing. "Living in Feitler," an alumna explained, "we did things like spend an entire two hours during one particular meeting discussing the prospect of introducing meat into the home. We determined only that we would not allow pork, because 'pigs are too sentient,' and no chicken, because 'it just isn't very good.' We also constructed an elaborate cookware ritual in the event that someone might bring meat into the home." Most members speak as if Feitler taught them less about food than practicing forbearance.

Given a mere moment of attention, this irregularity appears fickle, irresponsible, subject to whimsy - the residents, too, at times cliquish, air-headed, or even cult-like in the sense that more than one resident will explain that other than going to class, there really is little reason to leave. And yet peculiar roots, known only by those privy to a spirit of tradition pervading the house, hold its shape-shifting foundation in place. Aside from amendments to the mission statement and addenda to the chore wheel, and apart from hosting community dinners, Feitler fosters the symbiotic relationship between dissent and consent, rejecting perceived norms and forming for themselves a new foundation. The foundation is rarely a social contract achieving maximum social benefit for minimum social costs, but rather a space for continuous dialogue and compromise. The lessons gathered here lend credence to otherwise mysterious and nonsensical sensibilities - one resident, I am told by a chorus of voices in the kitchen, might eat meat frequently outside of the home, but detest the thought of having animal flesh touching her pots and pans. The goal is not always to understand these preferences, although these moments are illuminating, but instead to find oneself in a position wherein someone else's quirks can allow one to reflect upon and develop her own sensibilities.

It may be a coincidence that Feitler is technically a food co-op with a chief role of teaching individuals the act of exercising taste, but it is one with occult power. The vegetarian label has allowed Feitler's self-government to exist with little supervision since it was founded in 1998. Each year, the ten individuals who live in

Feitler combine their funds, which would otherwise funnel into Chartwells services, and spend it on the food of their choosing, provided they do not purchase meat. At the beginning of the semester, the residents order grains and other pantry goods in bulk and choose between various CSAs to provide fresh vegetables. In addition, Feitler has accounts at Hannaford's, the health food store in Red Hook, and Adam's. Residents spend the money according to their own guidelines, which serves as a medium for collective decision-making. During the weekly meetings where discussions regarding food rules are conducted, each resident chooses a night to cook dinner for the rest of the house. Ideally, dinner is on the table by 7 and cleaned up by the end of the night, but of course, this depends upon the person who signed up. Then again, if a resident fails to cook, he might be held liable at the next meeting.

Since the college has begun to "move along with the times," as Perry explained to me in our meeting, the need for a co-op, so says the vice president for the administration's office as well as the executive vice president's office, has disappeared. "The big piece," Perry said, "is that in 1998 when the co-op was created, the college wasn't offering the same things we're currently offering. We didn't have neighborhoods, we didn't have community dinners, we didn't have the work that Chartwells has done, which has been an amazing job in the last few years to bring in sustainable, local sourced food to really cater towards the vegan, vegetarian, gluten free needs of the campus...the fact that the student government has a committee for community dinners is amazing to me. That's great. That's what Feitler and the co-op used to do, right? They used to create those community dinners. We now have that on a much broader level." Perry also reminded me during the meeting that all residence halls are technically cooperative. Maintenance and environmental services, she explained, do not exist to clean up after students. The college has been striving to achieve, (and succeeding according to Perry), a more Feitler-like community on a broader level for the past six years. The difference the administration is striving for, she explains, is to offer resources on campus sustainably and equitably - "one system for everyone."

The college plans on renovating Feitler house and transforming it into graduate student housing as a part of the plan to move undergraduate students closer to central campus, creating safer and more equitable conditions for the entirety of the student body. Perry mentioned the prospect of working with past residents to achieve living conditions with a co-op feel, but the students will ultimately have to remain on the meal plan, she says.

Feitler residents, true to their principled spirits, refuse to tacitly stand by and accept the decision as news. They are currently in the process of attempting to change the minds of those who have a stake in the future of Feitler co-op. Thus far, they have hosted a forum generating ideas for their plans of action, contacted student government, reached out to alumni, and requested that any Feitler-lovers write testimonials explaining the importance of the co-op.

NOTE: For details on how to get involved or to send in a testimonial, contact senior Katherine Rose or junior Colin Radcliffe at kr0184@bard.edu and cr4490@bard.edu, respectively.

photo courtesy of feitler

THE OTHER DIMITRI

BY NAOMI LACHANCE

Earlier this month, Bard's website linked to a BBC interview with an economist named Dimitri Papadimitriou. The piece, in which he discussed the future of Greece's far-right Golden Dawn party, actually had nothing to do with Bard College at all. It happens that there are two economists in the world with this name.

Bard's is president of the Levy Institute, executive vice president and Jerome Levy professor of economics at Bard College, and managing director, Bard College Berlin. The other one is actually named Dimitris Papadimitriou, and is a politics professor at the University of Manchester.

It's an understandable enough mistake. But it made us wonder: who else in the Bard faculty has a name double?

First, there's Written Arts professor Susan Rogers, who is not to be confused with the Susan Rogers, a professor of music production and engineering at the Berklee College of Music.

History professor Richard Aldous is not the same as the Richard Aldous who is CEO of the Cooperative Research Center for Greenhouse Gas Technologies in Australia.

Political Studies professor Michelle Murray shares a name with the Nashville recording artist who calls herself "one of the brightest rising stars in Country Music today." (Her capitalization, not ours.)

Physics professor Matthew Deady's match lived in the 1800s; he was a politician and jurist in the Oregon Territory.

Psychology professor Kristin Lane has several name doubles, including an actress who appeared on "Jackass," a public relations specialist in Chicago, and a human resources worker in Toronto.

We shot Papadimitriou an email to ask if he knew about his double. He said: "No I do not. But I am curious who the other Dimitri Papadimitriou is. Is he the one in England?" Why, yes. Yes he is.

So let this be a word to the wise: if you're planning on getting famous, make sure you beat your namesake to the chase. And try to coordinate so you're not in the same field.



A WILD GOOSE CHASE TURNS OUT CDO DOESN'T MIND EXPLOITING INTERNS

BY TEKENDRA PARMAR

It's halfway through the spring semester. You're a (barely) employable literature or history major from a small liberal arts school, with visions of grandeur that extend beyond your undergraduate self. You think you know everything. You know nothing. Yet you're ambitious - overly so, and it's this ambition that will drive you through the slew of rejection (and possible acceptance) emails that are sure to follow you till the end of the semester.

You trust that you'll eventually land something. Perhaps, you'll entrust the Career Development Office with the guidance of these ambitions towards a future career prospect. But you probably shouldn't. Here's why:

Around this time last year the Written Arts and Literature department received the following message from the CDO:

Dear Written Arts & Literature Students:

We understand not all of you will be interested in this opportunity, so if you do not have an interest in journalism or investigative reporting, please disregard.

For those of you who are interested in these areas, would you like to contribute to a New York Times article? A journalist for the publication is seeking two students to assist with research and fact-checking for her upcoming article, to be published by the New York Times.

Due to the sensitive nature of the article, names will not be revealed in the byline or in the article, and the author herself is ghost writing the piece. However, the students selected to assist with the article will be able to include in their resume that they contributed, researched and fact-checked a New York Times-published story.

The said article is an investigative report that uncovers the corruption of the Children Protective Services throughout the USA, the content is jarring and controversial. Please be sure that this is a topic that you are comfortable working on. The writer needs two students who can commit to working 5-6 hours for two days. The work can be done remotely, so you will not need to travel to New York City.

If you are interested in assisting with this article, please send a note of interest and your resume to Sara Staples (ghost writer):

Sarahnews@gmail.com

Please contact cdo@bard.edu if you have any questions about this.

Thank you,

Sarah

I was excited. Who wouldn't be? I responded within minutes. If there's one thing I know about writers, we're like flies on the same steaming turd, and I wanted to be the first bug at the shit show.

She responded back telling me I seemed like a confident candidate and that she'd like to call me. I waited tensely. Wondering what it would be like to talk to a reporter from the Times, the Big Kahuna, the Motherload. The phone rang.

"Hello?" I said.

"Is this Tekendra?"

"Yes..."

She responded—

"Honestly, I was expecting a girl to answer the phone, but you'll do."

I chuckled at the prospect of being hired under the assumption that I was an ethnic female minority: American political correctness gone hilariously awry. But I was okay with it. I was hired.

And so it was: we would take down the Child Protective Services for their alleged rights abuses; bring those bastards to notice for the



Images taken from the Citizens Against CPS Website

Citizens Against CPS

This site is dedicated to exposing the Corruption in 'Children Protective Services,' better known as 'CPS.'



greater good of children everywhere. Myself and the kitschily-named Sarah Nuews, ghostwriter for the New York Times - or at least that's who she said she was.

I was Robin to her Batman. She gave me my first assignment: researching Russian Adoption Laws. I was confused. What the hell did Russian Adoption Laws have to do with America's Child Protective Services? Who knows. But I trusted her. She worked for the Times. She had a plan and was gonna blow this whole thing wide open - whatever it was. She had a plan. I just couldn't see it.

I would email her my research and she would email back with praise. On the phone it was a different story. She would seem flustered; her praise was replaced by comments of mediocrity before she would give me my next assignment. I chalked it off to some strange reverse-psychology tactic the big shots at the Times used to get their interns to work harder.

I worked for her for the latter half of last March before she thanked me and sent me on my way. I felt a little used, but reconciled myself under the impression that I had contributed to an article for the New York Times. It wasn't till last December that I found out the truth.

I emailed Sarah Nuews out of curiosity as to whether the article had been published yet and whether she required more assistance. She responded back with a link to her blog. It didn't take long after that for the truth to unfold and for me to realize that this was never making its way to the Times. Her blog's mission statement read:

"We VOW to protect American Children & their Parents from becoming future Victims of Children Protective Services, "CPS." By CLOSING the doors of every CPS Office permanently."

(Yes, the capitalization for emphasis is all hers)*

Along with this mission statement came the personal story of Patricia Mitchell, a woman who, in her own words, was a "victim of an overly zealous estranged family who used a broken *system* as a *weapon* against this loving and devoted mother." Her blog told me that she was embroiled in a custody battle against the Child Protective Services, and that she blamed her mother and sister, who she feels are out to get her because of their estranged relationship.

It didn't take long for me to put two and two together and realize that Sarah Nuews was Patricia Mitchell. When I confronted her about it, she responded, "Yes its (*sic*) important that I use the name Sarah Nuews, with some of the contacts for obvious reasons." I am still unsure as to what these obvious reasons are - I guess her Cold War-esque obsession with Russia should have tipped me off to her capacity for paranoid delusions - I didn't prod further. After reading her blog I didn't feel safe doing so.

Her blog was less a report on alleged rights abuses by the Child Protective Services and more a vehicle for self-aggrandizement and mudslinging against her family. With gems such as:

"Patricia's sisters Carolyn Spencer & Kathy Aguer, did not share the same ambition as Patricia...her older sister was considered 'a burn out' in her high school, she smoked & drank daily became hooked on cocaine just out of high school... She also used abortions as form of birth control."

(Burrnnnn...)

On the other hand, she described herself as having modeled for Elite Modeling Agency (neglecting to mention the child-sex allegations against its owners), and having made a "well respected name for herself in high society in New York City."

I wasn't experiencing some strange reverse-psychology method, as I initially thought last March, but rather the deeply troubled psychosis of a woman with a vendetta against her family and the Child Protective Services. And I was the intern doing her bidding. We weren't Batman and Robin. We were Don Quixote and Sancho Panza. I was Sancho Panza's donkey.

I sent my newfound information to CDO and set up a meeting with April Kinser. I was furious and concerned that I had unknowingly misrepresented myself on a resume I had sent to various prospective employers. I told her about the fake names and the illegitimate blog - the complete lack of any affiliation with the New York Times.

She responded by assuring me that this type of misrepresentation doesn't happen often at CDO. When I asked about my resume, she told me I should describe my contribution to the blog and offered a conciliatory resume revision. I told her I had erased the internship from my resume as I saw no legitimacy to it. I asked whether they do background checks on the people they solicit to hire Bardians. She told me they usually receive work from locals without a problem, and that Patricia Mitchell had posted photography jobs in the past, but students never took her up on them - As I found out later, this was probably because her photography page insisted that she created reality television whilst wineing and dining with New York City's high-society.

I came looking for some sort of accountability and found myself amidst a four-person bureaucracy skirting my questions and unwilling to take responsibility for a major fuck-up on their part.

As my meeting was a few days before the winter intersession, I followed up with an email asking for a letter acknowledging that CDO take full responsibility for the misrepresentation of this opportunity to its students, and that I was not intentionally misrepresenting myself.

Again, my request went unacknowledged, with April offering me a phone conversation, "coaching [me] on how to handle any questions that might come up regarding the original resume." I felt like a witness against the mob before a testimonial, being coached by the Don on how not to squeal. The college bureaucracy equivalent of snitches get stitches. I wrote back telling her that I was overseas, that there was a thirteen-hour time difference, and that I was planning on telling the truth. But in order to do that I needed that letter from CDO.

She wrote to me offering another conciliatory resume revision (seriously, they're like coupons to them) while stating:

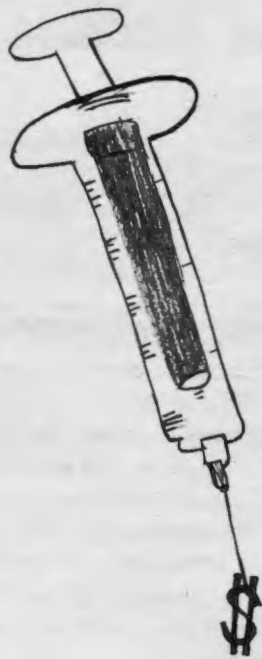
And that I should "cast no blame."

"For you to present them with a letter from the College would be a disservice to you and bring much too much attention to this particular internship."

Although furious, the irony of her considering a letter of acknowledgement - and not the initial circumstances that brought me under the employment of a fake news reporter - a disservice, was not lost on me.

And so it was: I started by thinking I was going to stand up against a faceless bureaucracy with no accountability and responsibility to those abused under their care. I ended as a victim of a much smaller, but equally unaccountable bureaucracy. Outsourced and exploited, I had to come to America to feel truly Indian.

Reflecting back as I get ready to leave Bard and enter the workforce, I do not hold any malice towards Bard's Career Development Office. Quite the contrary. I'd like to thank them for revealing one irrevocable truth: as a twenty-something millennial entering the workforce - you are completely disposable - nothing says this more than when an organization entrusted with providing you career guidance loans you out to a fake news reporter on a wild goose chase.



drawing by
acacia
nunes

MEASLES COST BARD WORKERS \$\$\$

BY CALEB CUMBERLAND

The Student Labor Dialogue Resolution was unanimously passed when every hand at the Budget Forum rose in support. The resolution called for Bard administration to reimburse campus workers for the expenses incurred as a result of the measles outbreak in late January. The Student Labor Dialogue is a student club concerned with campus workers and issues that they face, as well as being "a forum for all issues of socio-economic class" to be discussed.

The SLD is critical of the administration's emergency plan response toward the measles outbreak. Pamphlets and posters circulated around campus and detailed how "out of pocket expenses could have been avoided by allowing employees the time to produce documentation of childhood immunization" instead of paying in order to provide evidence of having prior received the Measles, Mumps, and Rubella (MMR) vaccine.

Several main parties were involved in the response to the measles: the Office of Safety and Security, Health Services, and the Dutchess County Health Department. On January 28, Bard Health Services got in touch with the County Health Department concerning a suspected case of the measles. Dean of Campus Safety and Operations, Gretchen Perry, and members of administration acted quickly and met with the County Health Department Thursday while pending results about whether or not it was a positive case. "At that point we had a plan because we didn't have a confirmed case but we were going to move forward as if it was a confirmed case," according to Perry. "In a case of a communicable disease [Bard takes] directives from the health department, as they have the expertise" in regard to the crisis plans the college has involving disease outbreaks on campus, said Perry.

When the case was confirmed later on Thursday, there was already a plan

of action in place. "Information was sent to supervisors of Environmental Services, Buildings and Grounds, and Safety and Security," and there were offers to meet with all of these groups "to go through recommendations of the Health Department," said Perry. On Friday, a clinic was set up on campus for providing the MMR vaccine to the community. A campus-wide email from Perry on Thursday night clarified that because of measles highly contagious nature, Bard would contact anyone who needed "to submit proof, get the vaccination, or be off campus for [the disease incubation period of] 21 days."

The costs incurred by each person were relatively low. The cost for looking up records of immunization was \$35, according to the SLD. The insurance co-pay for visiting the clinic was \$25 according to Dean Perry. The SLD is clear in its stance that these expenses may be troublesome to some workers.

"It is clear from the unanimous passage of the resolution at Budget Forum but also from the discussions I've had with students" that they are "overwhelmingly supportive" of the demand to Bard to cover these expenses, according to SLD member senior Daniel Waldo. Waldo explained his conversations with some workers and how "they had been shocked and disappointed" to discover these expenses were out-of-pocket. Having the administration cover these expenses "would bring a lot of comfort to workers." With these two groups combined in advocating for the coverage of these expenses "[the administration] ought to both declare its intention to pay the expenses and to provide a timetable," said Waldo.

First-year Sam Pagano, another member of the SLD, shared his experience tabling in Kline for the SLD campaign. He said, "Every single worker in Kline who came up to me to talk about

the issue expressed support." He noted that they did not consider the fee a lot of money, but that "it was an imposition" and "obnoxious of the college to have demanded them to spend this money to continue their work."

Perry noted that "there are a lot of people who put in a lot of hours" in response to the crisis. She went on to say, "I don't think those people will ever get recognized" or thanked, but "just get the complaints of how everything was handled." The small fee for the co-pay was not much when juxtaposed with recognizing "the amount of time and effort that a lot of departments put in," and that "they do it because it's their job and what we needed to do to protect the community," said Perry.

The SLD literature and fliers spread throughout the Bard campus contained no mention of the many people who put in long hours in response to the measles outbreak. When asked about this Waldo explained that the SLD "should have explicitly thanked our healthcare staff for the strenuous effort they made to keep our campus safe from further spread of the disease."

As of February 20, the incubation time for the Measles was over. There were no additional cases at Bard. Dean Perry sent out a campus wide email explaining this and thanked everyone amongst the Bard community for adhering to the "the guidelines and directives of the New York State and Dutchess County Departments of Health".

CULTURE

photo by miles lim

WHAT DOES IT MEAN TO SMOKE IN THE YEAR 2015

BY JOHAMNA COSTIGAN

Bard smokes. From L&T social anxiety light-ups to senior project stress-induced cigarette breaks, the campus is full of occasional, weekend, and everyday smokers.

The "Respectful Smoking Campaign" is comprised of a group of students, faculty, and staff who are motivated to encourage smokers and nonsmokers to be aware of how their actions affect others, and spread awareness of ways in which to live and act respectfully within the context of smoking or not smoking.

According to Amii LeGendre, instructor in dance, wellness coordinator, and head of the campaign, its goal is simple. "The mission of the campaign is to bring attention to the idea of breathers' rights and the visibility of people who don't smoke. We want to tap into what Bard already professes and lives - respect for different kinds of cultures and behaviors, and heighten awareness and respect," she said.

According to LeGendre, there is controversy surrounding the idea of funneling money towards encouraging smoking. She said that spending thousands of dollars to create hospitable smoking environments isn't the goal. In fact, the campaign is trying to come up with highly cost-efficient choices, in order to reduce smoking around frequented doorways without catering to students in a way that might excessively validate smoking.

She said, "the argument is if you make a beautiful environment to smoke in, who's gonna quit? But the campaign's goal isn't to make people not smoke, it's to make those busiest spaces on campus - the campus center, Kline, the library, and Olin - places where people can come in and out without worrying about the smoke."

Junior Janet Barrow described the situation regular smokers face. She believes in order to successfully enforce the 25-foot rule, there would need to be a designated area at which to smoke. She currently smokes right outside doorways of academic buildings, because she thinks it would be equally detrimental to others for her to smoke 25 feet away from the doors, for example, in the middle of a path.

Additionally, she mentioned that those who are exposed to the smoke are smokers themselves. "The only people lingering outside the school buildings are smoking, otherwise they just run past," Barrow

said. She said, however, that if the 25-foot rule was strictly enforced, she would certainly abide by it. "If it was really enforced, I would do it, but I just don't see how big of a difference the rule would make when people are only in the smoke for two seconds."

Since Bard is a private institution, the administration had the choice to either implement its own distance from which smokers could smoke outside public buildings or maintain that of New York. Bard decided to require the 25-foot distance, in accordance with state law. The respectful smoking campaign seeks to remind the Bard community of that rule, but is hopeful that their desire to consider the comfort and rights of others will sufficiently persuade smokers to follow it.

LeGendre said, "We want to see if we can create a campus culture that's based on respect and awareness so that we don't need to rely on a police force monitoring people and writing them up. Behavioral changes can come from a collective community effort to respect different behaviors and needs."

She explained that in some spaces, encouraging respectful smoking requires a fairly simple change, as with the addition of a picnic table 25 feet away from the entrance to the campus center. Around dorms, however, altering smoking habits demands a strong and conscious behavioral change on the part of the students.

She said, "We don't have anyone extra monitoring or punishing, the rules are the same now as they were before. It's just about self and community monitoring."

Associate director of Health and Counseling Services Barbara-Jean Briskey said the respectful smoking campaign is eliciting an unprecedented level of cooperation from students. "For the first time ever, I heard two smokers talking about how they're gonna be more respectful."

Briskey emphasized the fact that the nonjudgmental approach of the campaign has been effective thus far. "This is actually the first time smokers aren't being defensive about the issue. I'm hearing people thoughtfully articulate how their smoking affects others," she said.

Briskey explained that while smokers have the privilege to smoke, that privilege is challenged when it

impedes upon those of others. "I have the right to walk through unpolluted air, just as much as you have the right to smoke. But we can't ignore the fact that huddling out in the freezing cold sleet to smoke is not a choice; it's an addiction."

Briskey explained that a campus with mass smoking can be detrimental to non-smokers. "The past three semesters, we kept getting students complaining recovering from asthma or bronchitis, because they couldn't avoid second-hand smoke," she said.

Many college campuses are going smoke-free. Assistant Director of Buildings and Grounds Randy Clum said that Columbia-Greene College's campus is extremely strict about prohibiting smoking.

"Bard is way behind the curve," Briskey said. "Honoring the 25 feet from the building rule doesn't seem like a big deal. It seems like a logical step."

Briskey said Bard didn't get smoking out of Kline until there was a federal mandate against smoking indoors. "It looked like a hookah bar," she said. "There was no compliance." She added that Bard is getting better; it's just far behind the national curve.

"We've had prospective parents say they're not putting their kids into a college where they're at risk to pick up a lifelong addiction. We're moving in the direction of making it less pervasive in the culture here," she said.

Health Services and the respectful smoking campaign are working to provide various kinds of support for smokers, such as acupuncture, support groups, and one-on-one therapy, as well as medication if it's appropriate.

Briskey discussed the way Bard's smoking interacts with its culture. "The smoking at Bard is extreme, the art is extreme, the passion is extreme, the desire to live life to its fullest is extreme, and the social aspect is getting to the point where smoking isn't part of that paradigm anymore, we're gonna have a more vibrant community," she said.

Briskey also mentioned a popular attitude about smoking doesn't consider the habit to be too serious.

"People tend to be very blasé about the smoking issue, thinking Bard students are smart and they'll give it up," she said. "But addiction doesn't know the boundaries of intelligence."

TIVOLI WELCOMES A GENERAL STORE

IT'S ABOUT TIME

BY LEVI SHAW-FABER

It's not a novel idea. Almost everyone who's ever lived in Tivoli has thought about opening a grocery store - something the village desperately needs. But Bard alums and husband and wife, Kazio and Natalie Sosnowski '11, are the first ones to do it in recent memory. They're calling it the Tivoli General Store and they plan to open in the middle of March in the space formerly occupied by the yarn store. The couples currently own and operate a ten acre farm in Elizaville. At their new store, they will be selling everything from toilet paper to their own locally produced meats. And yes, they will be selling beer and cigarettes.

When I walked into the store and heard Kazio Sosnowski's pitch, I couldn't help but compare it to Otto's, the vintage-inspired market in Germantown. They told me that they planned to sell their own prepared foods like the offerings of upscale grocers like Zabar's in New York City. But they assured me that the prices would be reasonable in order to appeal to the student and professor population of Tivoli. "As opposed to most general stores that are all soap and postcards, we're going to focus on real food and really trying to fill the need for what people actually need here," Kazio said.



photo by jessica chappe



photo by harriette slagle

BUBBY'S THROUGH ITS CONDIMENTS

BY MADI GARVIN

Like its seasonal counterpart Bubby's Burrito Stand, Bubby's Takeaway Kitchen in Red Hook, N.Y. is a simple place. You can choose from about ten dishes. Most are staple Latin American foods that include rice, beans, pork, or chicken. Bubby's does these four things well: the rice was moist, the beans were just right, the pork and chicken were tender. In the end, the dining experience is what you make of it. You might order some plain old rice and beans, the taco plate, or a quesadilla, and the tastes will be pretty similar. However, Bubby's excels in providing the condiments to customize your meal.

Salsa: Upon mixing it in her food, my roommate Harriette said, "I want to bathe in it." I cannot attest to its quality as a bath product, but as an ingredient in my chicken tomatillo tacos, it was quite delicious. It's not a spicy salsa, but it can add a lot of flavor to a dish.

Hot sauce: At Bubby's you will not find the typical Tabasco or Cholula. The hot sauce is made in-house and is expectedly spicy. It has the texture of a thin jam and even has a sweet, fruity hint (but just a hint).

Pico de gallo: Tomatoes are used surprisingly sparingly in the menu. Luckily, the pico has a high tomato ratio and tastes very fresh. There aren't many onions in the

mix. It also has a tangy flavor from the lime juice.

Guacamole: The guac is a no-frills food at Bubby's. It's a happy medium between smooth and chunky, and goes down the throat quite well. I find it a bit too lemony (almost overpoweringly so), but that's what my other roommate Nora likes best about it. She also raves about putting it in her salad.

Sour cream: The sour cream is about what you'd expect. It is on the thicker side of the sour cream spectrum. I love sour cream so much though. If I had to bathe in any of these things, it would be sour cream.

The atmosphere in Bubby's reflects the condiments. The walls are bright orange, like the signature hot sauce. There is a lot of pico de gallo red and guacamole green. The acoustics aren't ideal and the sound level can be high when there's a full house, but it adds to the lively character of the place (they also play groovy music at a reasonable volume). My favorite part of the décor is the counter: customers can draw on it with chalk, and it's fun to see what appears each time I go. It's a nice way of customizing the space. That's the strength of Bubby's: the restaurant encourages the same sort of customization in its cuisine.

A PAINT-COVERED HAVEN CLUB BEGAN IN OBRESHKOVE BASEMENT

BY PANSY SCHULMAN

Smears of paint, smudged handprints, and writing cover the walls of the Obreshkove basement; scraps of paintings litter the floor. This is all that remains of the "painting parties" hosted in the space last semester. On weekend nights dozens of people would filter through the small room to dance, talk, and, most importantly, paint in a cathartic frenzy.

There was no intent or organization behind these events; it was simply known that the basement was a space for art. Not, however, to the administration, which eventually shut down the basement as an activity space entirely (a "No painting in basement!!!" sign hangs in the adjoining dorm) and fined the residents a \$200 fee for damages. Though this space no longer exists, its revelry inspired a new club on campus, artspace.

What the basement really offered was a sanctuary of sorts. People who might otherwise be inhibited by their preconceptions about art and what it means to be an artist were given the resources to simply create, in a space independent from such inhibitions. The orchestrator of the original parties, first-year Alanna Rebbeck, realized that "there's not really an outlet at Bard for people who aren't artists, or self-defined artists, or aren't studying to be artists...to make art." She now seeks to officially offer all students this kind of environment through artspace.

Rebbeck originally envisioned the club in a purely physical form: an open student space

designated for art. However she soon realized that before she could create a community space she had to first form a community, "[I had] to create a demand that was so loud that the administration couldn't possibly ignore it," she says. This community now exists in the form of a diverse "core group" of active members, (the artspace Facebook page

currently has over 100 members), consisting of everyone from science students to lacrosse art people," says Rebbeck, who is one of these studio arts majors, "but also there are a good amount of people who just really want to be a part of it and are dedicated to making it happen."

Community-based clubs such as artspace are often perceived as lacking in structure, but Rebbeck stresses how much thought went into the creation of the club and its vitality. "We're trying to avoid events like 'paint fight!'" says Rebbeck, "We want to be as thoughtful as possible." Each artspace event is centered around values such as experimentalism, immersion, THE and process. The club walks a delicate line by avoiding both the pretension and hierarchy inherent in the art

community as well as the meaninglessness of artsy free-for-alls. In the coming semester artspace will host six major events, collaborating with other organizations on campus such as the Free Use Store, the Bard Artist's Club and Community Expressive Arts Project, and hosting a number of simple drawing and painting sessions. These are open to the entire student body.



photo by claire debost

'ISLE OF YOUTH' GETS PRIZE AT BARD, AN ISLE OF YOUTH

BY NATALIE WEST

The 2015 recipient of the Bard Fiction Prize, Laura van den Berg, who will be residing at Bard for the spring semester, finds the quiet serenity of Bard's campus to be the perfect setting for a fiction writer like herself.

"I do a lot of my thinking when I go on walks, and I love taking walks on Bard's campus. I really need a lot of space and time and quiet when working on a long-term project, so Bard seemed like the perfect incubator for starting a new big [work]," she said.

The 31-year-old author released that work, a dystopian novel called "Sign Me," last Tuesday, but accepted the fiction prize this year for her 2013 collection of short stories titled "Isle of Youth." The collection consists of semantically linked stories narrated by different women, all dealing with themes of mystery and deception. The stories vary from tales of crime and corruption, like the narrative of a group of teenage bank robbers called the Gorillas, to stories that deal with the less literal mystery of the self. Van den Berg chose to enter the collection because she felt it

showed much growth since the culmination of her first piece of fiction work, released in 2009.

"I felt that my sensibility as a writer changed a lot between the two collections," van den Berg said. "I felt like 'Isle' best represented who I am as a writer in this moment."

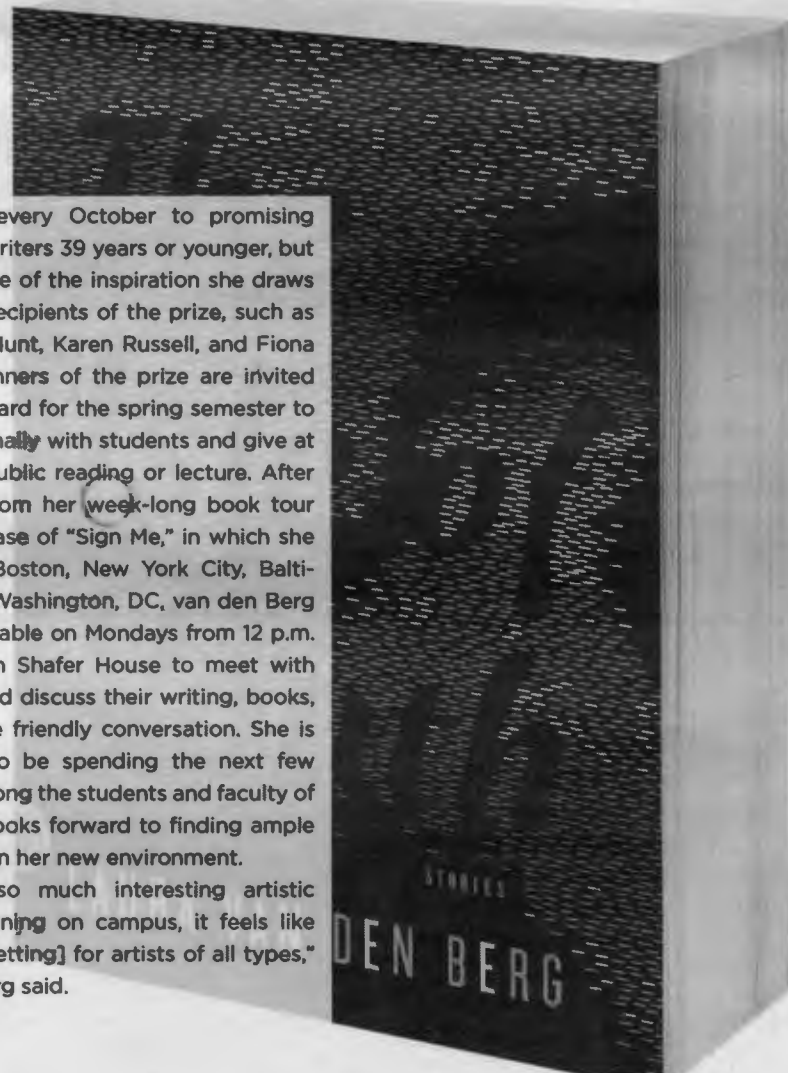
Although van den Berg's career as a writer is flourishing, her passion for fiction did not fully materialize until taking a fiction workshop in college on a whim.

"I wasn't a big writer, or even a big reader as a kid. I thought a [fiction workshop] might be an easy A, and in that workshop I read for the first time the contemporary short story," van den Berg said. "I read Amy Hempel, Edward P. Jones, Charles Baxter... and I thought they were amazing, and I think it was the first time that literature really felt personal to me and urgent and relevant, so I knew I wanted to keep reading stories like that and eventually write my own stories."

Van den Berg was drawn to the Bard Fiction Prize not only because of the prestige associated with the award, which is

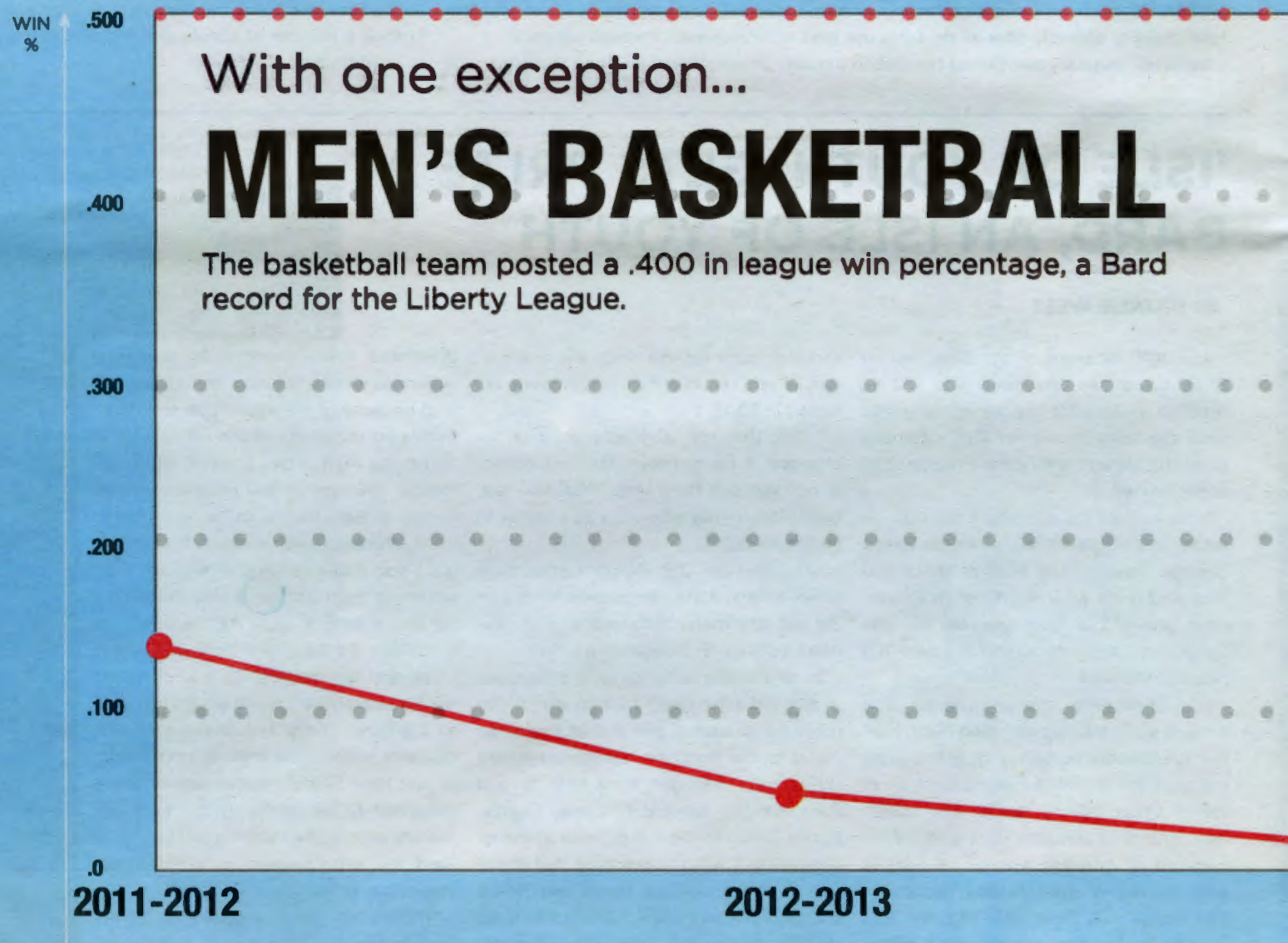
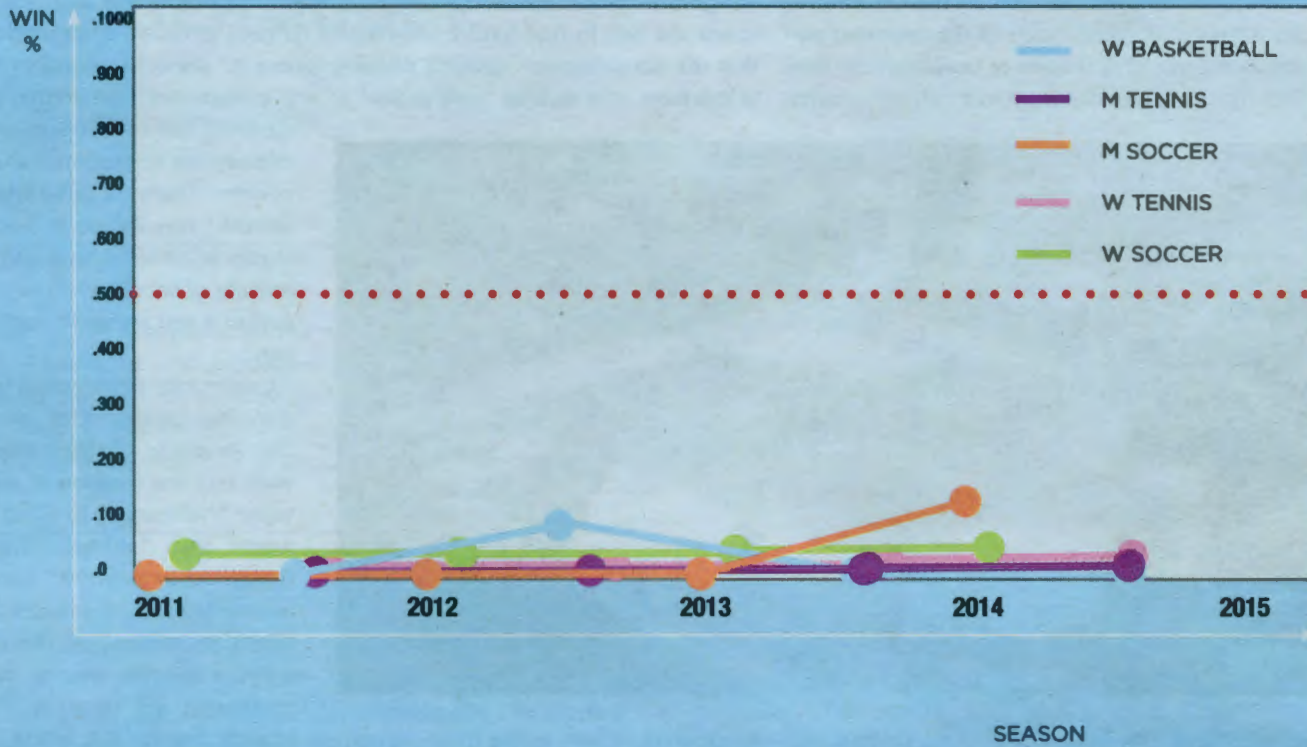
presented every October to promising American writers 39 years or younger, but also because of the inspiration she draws from past recipients of the prize, such as Samantha Hunt, Karen Russell, and Fiona Maazel. Winners of the prize are invited to stay at Bard for the spring semester to meet informally with students and give at least one public reading or lecture. After returning from her week-long book tour for the release of "Sign Me," in which she is visiting Boston, New York City, Baltimore, and Washington, DC, van den Berg will be available on Mondays from 12 p.m. to 2 p.m. in Shafer House to meet with students and discuss their writing, books, or just have friendly conversation. She is delighted to be spending the next few months among the students and faculty of Bard, and looks forward to finding ample inspiration in her new environment.

"There's so much interesting artistic stuff happening on campus, it feels like the ideal [setting] for artists of all types," van den Berg said.



SINCE JOINING THE LIBERTY LEAGUE...

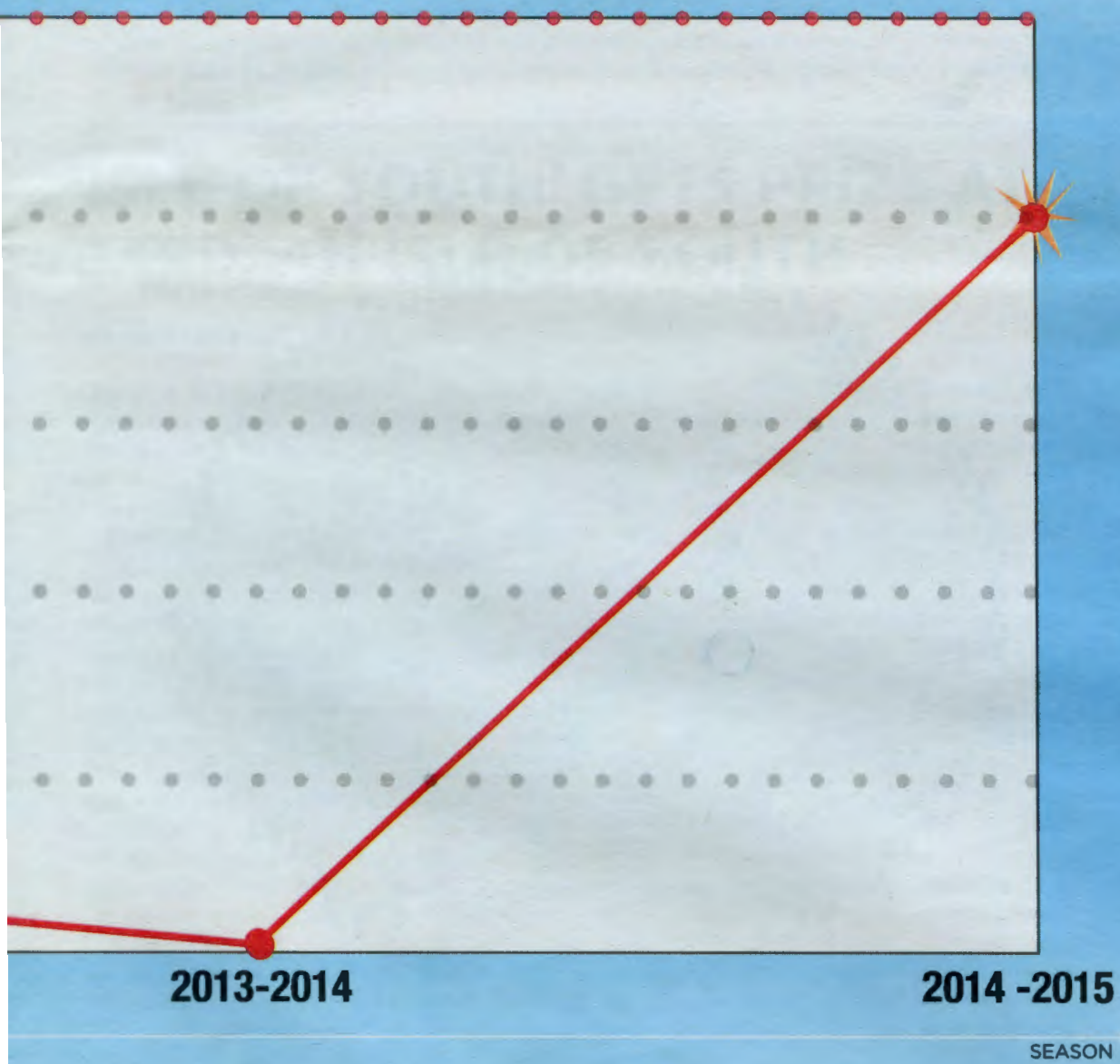
Team sports haven't fared too well...



SPORTS SPORTS SPORTS SPORTS



...However, we do have the largest International presence amongst Liberty League members. Check out **Bard, 19** vs **Vassar, 4**.



FEATURED ARTIST

SULA BERMUDEZ

BY OLIVIA CRUMM

Sula Bermudez is a senior studio arts major. She works in a variety of mediums, but is primarily interested in textiles. She has been offered a residency at Project Rowe Houses in Houston, Texas, where she will create and exhibit a new body of work.

FP: Where are you from?

SB: Los Angeles

FP: What are you working on for your senior project?

SB: I'm basically building a house out of textiles and fiber, so the walls will be mostly fabric and knit. There won't be any actual structural walls - it will be suspended in space.

FP: What inspired you to create this piece?

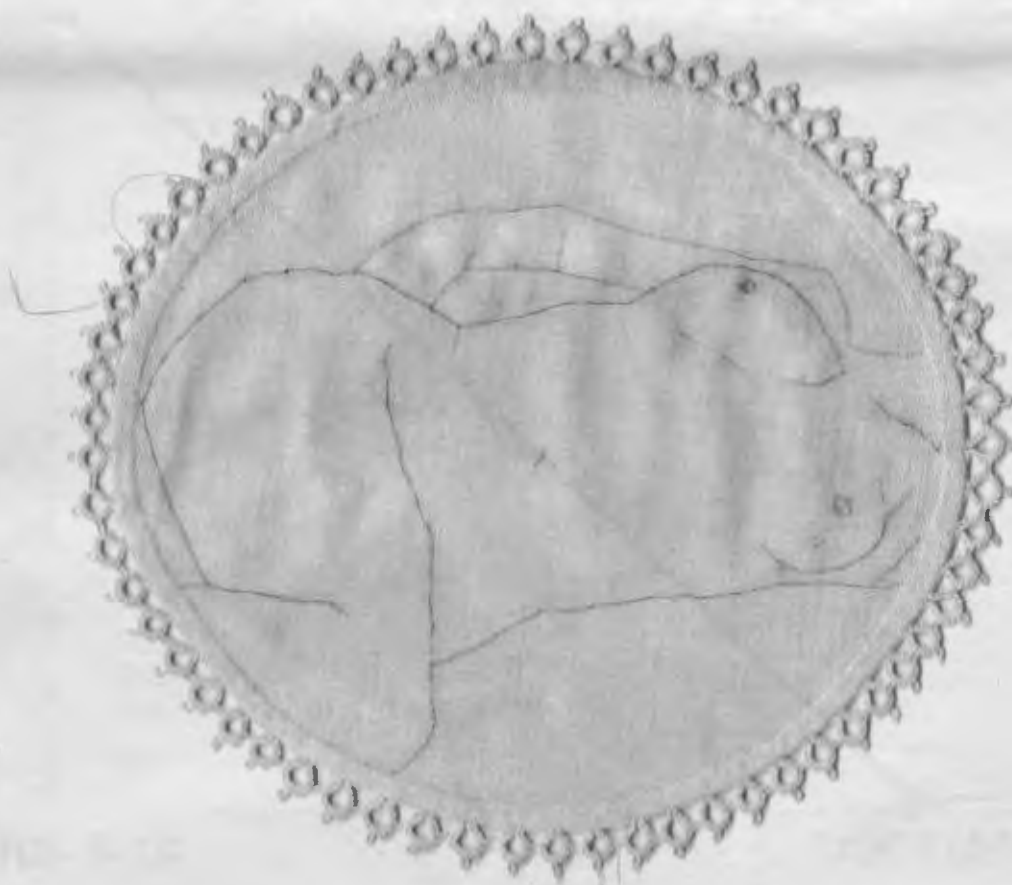
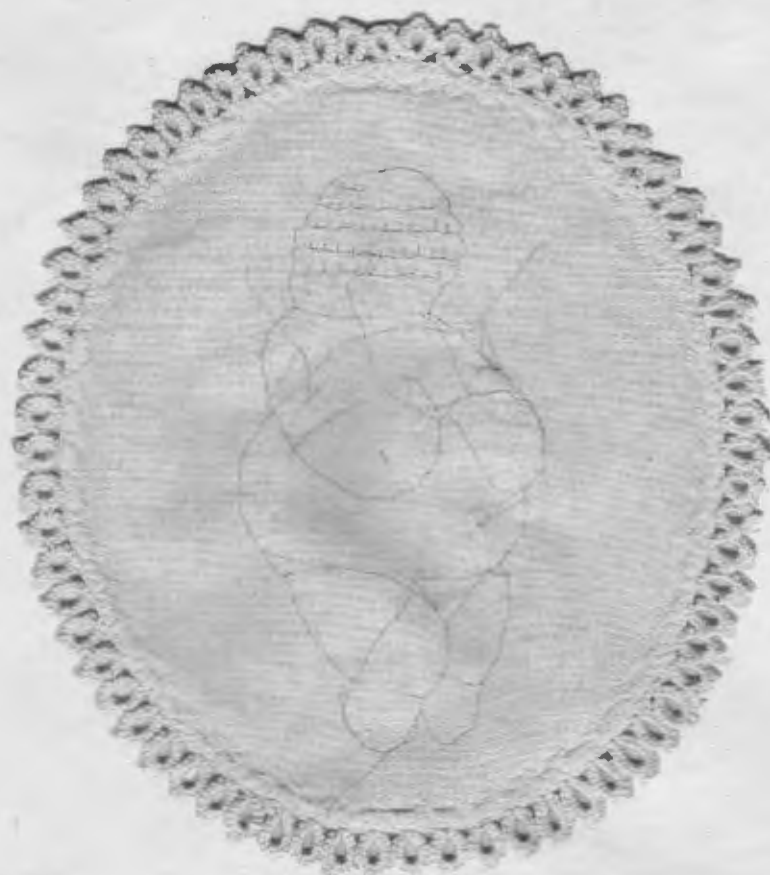
SB: I started thinking about identity a lot and most of my work is really personal, so I kind of wanted to focus on a more universal identity. Sometimes I feel self indulgent constantly making things that are self-referential so I wanted to make something that was more about universal identity, something that everybody can relate to in some way. I think I started with the home because I'm graduating and I don't really know where the home is anymore; it's constantly shifting. The floor plan is actually my childhood home, I'm kind of using the home as an identity, exploring how complicated every little thing that can decipher who a human being is.

FP: How has your work evolved at Bard?

SB: After my moderation was when I started making work that I actually liked. I've definitely gotten more into textiles, that's something that emerged here. I've become able to make art that I couldn't have before in terms of sharing secrets and really personal things. It's always intimidating and scary to put myself out there, but at the same time it's really empowering.

FP: Any plans for next year?

SB: I have no idea what I'm doing. For the summer I have a residency at Project Rowe Houses. I'm getting a stipend and then I'll have a show. After that I have no idea where I'm off to. I'm just trying to get through this senior project first, then I'll decide.



[Hair Embroideries]

Embroideries with artist's hair on Victorian vintage doilies.
I collect my own hair. I used to straighten my hair in high school, and when I came to Bard, I stopped. This piece is all about identity and the way that people perceive me. For me my hair is a signifier of my race, and otherwise I'm perceived as white. This was a way to deal with coming to terms with changing the way I look, even though it was in such a subtle way it was a huge thing for me. I straightened each hair individually and sewed them into the doilies. There is an old tradition of Victorian hair weaving - it's how you mourn the deceased. I have a few that have been passed down through my family, it's a memory of a person.



[Puzzle Blocks]

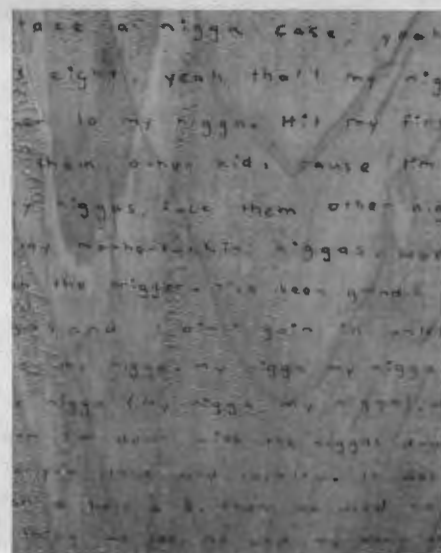
Everything I make kind of has to do with my childhood and nostalgia. I was abroad in London for a semester, and I went to the museum of childhood, where I saw those blocks that you could rearrange to create different images. I wanted to make something that used that form without the images connecting. I chose images that were very abstract so its almost impossible to figure out where they go.



[My Nigga]

I have really small handwriting; it's something that people always comment on, so I wanted to use it in this piece. When someone showed me the song "My Nigga," everyone was singing along and I was kind of in shock by the way our society normalizes that. I decided to laser cut my handwriting of those song lyrics onto an altar shaped piece of wood. It's kind of the only piece I've made that is culturally relevant, and I'd like to explore that more. I used the altar shape because pop culture and rap music almost praise that kind of music almost in a religious way.

I said that I'mma ride for my motherfuckin' niggas
Most likely I'mma die with my finger on the trigger
I've been grindin' outside all day with my niggas and
I ain't goin' in unless I'm with my niggas My nigga, my
nigga My nigga, my nigga (my motherfuckin' niggas!) My nigga,
my nigga (my nigga, my nigga) My nigga, my nigga First
thing's first I love all my niggas This rap shit cracked
and I nolve my niggas You lookin' for some lean, I'mma
call my nigga He tell me for the high, I need all mine, nigga.
Some niggas smoke smoke, some niggas drink drink Got niggas
on the block with the Glock that don't think I said,
"That's a nigga back up" they in a bucket loaded up I got
to act right if you niggas wanna act up He told me like a
cuntah no that ain't my nigga He trippin' off a bitch no,
that ain't my nigga Take a nigga case, yeah that's my nigga
know him since I was eight, yeah that's my nigga Packed my
first bitch, passed her to my nigga Hit my first lick, passed
with my nigga fuck them other kids cause I'm down for my
niggas I ride for my niggas, fuck them other niggas I said
that I'mma ride for my motherfuckin' niggas Most likely I'mma
die with my finger on the trigger. I've been grindin' outside all
day with my niggas and I ain't goin' in unless I'm with
my niggas. My nigga, my nigga My nigga, my nigga (my motherfuckin'
niggas!) My nigga, my nigga (My nigga, my nigga) My nigga,
My nigga Just know I'm down with the nigga down for me
I got two words for you, love and loyalty. It was me and
my nigga, trippin' on a half a B Then we used to hit a
mall and buy everything we see He and my down ass nigga
get tusked Nigga get to trippin' knock the gravy out your
bitch! Just know I'm fucked with you the long way, my nigga
So when I see you out I'm like "Hey my nigga!" Drink that
act right by the case, my niggas Drink that act right and





SPLISH SPLASH OUR VERY FIRST DIVING TEAM

BY MYA GELBER

photo by aurielle akerele



Sophomore Augusta Klein has made Bard history this year as the first woman to compete in a diving meet for the school. Klein has been pushing Bard Swimming coach Brian Berg for the creation of a diving team since she arrived at Bard. "Of the six members currently, Augusta Klein is the only one with prior diving experience; she is the one who asked about starting a diving team," says first-year Emmett Dienstag. Dienstag is one of three men on the team who have also been part of making Bard Athletics history.

A few weeks ago, when sophomore Duncan Routh, first-year Dan Breton, and Dienstag competed at their first meet, it was the first time that the men's diving team ever competed since Bard was founded. Despite the lack of experience on the team, Bard diving has been competing relatively well at recent meets. "It's nice to see how far people have progressed, it's impressive," said Klein. Klein began diving when she was eight but stopped after an injury, deciding to return to the sport her senior year of high school.

Obviously, Klein chose to come to Bard even though at the time the school did not have a diving team. She began pestering Berg to at least replace the old diving board. Finally over the summer of 2014 the board was replaced, and Berg informed Klein that Bard would be starting its first diving team, beginning with hiring new Assistant Coach Tom Albright.

Bard's diving team now has six members, after Coach Albright began approaching students at the gym and asking if they had any gymnastics or diving experience. "I joined just kind of on a whim. Tom came up to me one day at the gym, I had no idea who he was, and he just asked if I had done gymnastics before or anything like that," said Dienstag. Keeping this spontaneous, hardworking spirit in mind, the team has become a close group of friends, learning and competing for the first time.

BURNETTE SCORES 1000 POINTS VS VASSAR

On Wednesday, February 18, Bard men's basketball hosted Vassar for a league contest. After beating Vassar by a mere seven points in January, everyone expected a close game. The game held even further significance for senior Siondueh "Si" Burnette, who would have a chance to reach 1,000 points for his career. Burnette contributed 19 points, 7 rebounds, and 69% shooting, finishing the game having achieved his 1,000 point goal. The Raptors ended up blowing out the Brewers, 88-60, sweeping their season series with Vassar and securing a celebratory night for their star senior player.

BY AVERY MENCHER

Free Press: So, how did it feel to finally get to 1000 points in Wednesday's win against Vassar?

Si Burnette: It felt amazing, honestly. It was one of those things where over the course of the season I wanted to get it, but I wasn't necessarily thinking about it a whole lot, and I was kinda just trying to play. When I finally got it, it was amazing. The support everyone has been showing has been great. I've got so many people saying, "Hey congrats!" just walking around, and that's just incredible.

FP: As a senior at Bard, how do you feel that you've seen Bard Athletics change over the past four years?

SB: Completely. I've seen it change completely. I felt like we had support when I got here, but it wasn't really spurred by the fans themselves. I've had so many moments [this year] when I look up into the crowd and think how I would never have seen that four years ago. Seeing it now means that we did something in that time to really foster an athletic community at Bard and make it so people actually care about the games. Obviously winning helps with that - if fans keep coming to losing games they're going to get frustrated, just like the players do. It's really nice to have been able to win some more this year and get some more fans in the crowd.

FP: So what do you think the next step is for Bard sports and men's basketball specifically?

SB: Well we have a game tomorrow [February 22] against RPI. They beat us at home earlier this year, and I think a lot of us have frustration over that. Looking at it right now, we're basically one game out of the [Liberty League] playoffs. If we had won one more game, we'd be fourth place in the Liberty League, which would put us in the playoffs this year. Now we're looking at another playoff run [Eastern College Athletic Conference], but that one's more selection-based. If we win tomorrow we'll have 12 season wins, which will be the most in program history. That's the goal we have for tomorrow: 12 wins and possibly putting us into that ECAC playoff berth, that'd be great.

FP: What's your favorite part about playing here?

SB: I think I've made a lot of friends through basketball; it's definitely helped me socially. I think I would've been okay without it, but it made it pretty easy for me. When talking to people who aren't on the team, I hear more about problems socializing through them, and I've never really

had that problem here, so I'm fortunate in that sense. I also feel like for my overall health it's just been great to stay active and learn a lot about my body.

FP: Was basketball a big part of why you decided to come to Bard?

SB: Yeah, absolutely. I came to Bard for two reasons: I knew that as a freshman I'd be getting starter minutes, and I knew that I could go to a school where I can both play a lot and know that when I leave here I can have an opportunity to get a really good job and set myself up for the future. Bard is one of the greatest schools I can really think of. The stuff that they do here is really just so impressive. Every school has its good parts, and maybe socially this wouldn't be the right place for some people, but in terms of opportunities, if you're looking for them they're out there.

FP: What's your best sports memory?

SB: It's crazy, because it was Wednesday. It was absolutely Wednesday. Even today, we're still talking to each other like, "What the hell happened that day?" We just went off. Honestly the energy that was in the gym that night...you can't explain it to anybody. The first half of the game was tight, real back and forth basketball. We beat them by 28 points and we were down by one at the half. We were just really going in in that second half.

FP: Plus some of the bench players came in and were just on fire.

SB: Yeah, those guys like Josh Stuart, Caleb LaRosa hit a three, Chris Lockwood hit a three, those guys just came in ballin'. That's the biggest thing about our team this year. If you look at the stats, there's me, Devante [Mosley] and Alex [Fabian-Scott] scoring a solid 10-12 points per game, and then you got everybody just chipping in and contributing. A lot of teams you see like one guy scoring 17 every game and we don't really have that. There's games where I didn't score and there's games where I had 19. With that as a kind of gauge as an 1,000 point scorer that meant a lot to me. A lot of people expected me to be a lot more selfish about getting to 1,000. There was a point in the year where we had like 5-6 games left and I was like, "Damn, I don't know if I'm even going to get it." At that moment I had to decide whether I wanted to take the "We're not going anywhere anyways" route and just get mine, or if I wanted to play for the team, and fortunately by thinking about the team first it allowed me to reach that goal anyway.



LAX COACH IS BASICALLY COLLEGE AGE

BY CLAUDIA BENNETT

In October 2014, Head Men's Lacrosse Coach Tucker Kear accepted a coaching offer from Dartmouth University. Rather than search for a new head coach, Athletic Director Kris Hall selected one who had already been working for the program for a year. Alex Stone, the assistant coach at the time, was promoted to head coach, an unorthodox move considering he graduated college in May 2013.

Compared to his colleagues in the Liberty League, where the average age of head coaches is a ripe 45, Stone is 23 and had only a year of coaching experience before he was promoted. Despite this discrepancy, Hall asserts, "Coach Stone had the tools and demonstrated the skills needed to fill the position." She said that the transition from Kear to Stone was essentially seamless, despite it being an odd time for a change in personnel, as major searches typically happen in the late spring and early summer. Kear is not just Stone's former boss - Stone played under Kear during the latter's tenure as assistant coach at Union College.

Stone still speaks to both Kear and Union Head Coach Paul Wehrum regularly for support when needed.

Though the actual offensive and defensive principles and schematics of the team haven't changed much since Stone's promotion, he was initially worried about adapting to the increased administrative and organizational responsibilities.

According to Kris Hall, though it was a hard choice to give the head position on a young team to a 23-year-old, Stone has been a true asset to the men's team. Hall states that Stone has the knowledge of Bard's student athletes, the intended direction for the program, and extensive knowledge of the recruiting process. It was these three key factors that solidified Hall's decision. "Coach Stone was already there for the nurturing, embracing and understanding of the program," Hall said, "and therefore someone who could continue their commitment to the new program was necessary." After discussing the proposal with higher administration, primarily Vice President for Administration Jim Brudvig, it was clear that Stone was ready and capable for the position.

On Sunday, February 22, junior Sam Funnell celebrated his 23rd birthday. A transfer last spring from Trinity, he is the only junior on the men's lacrosse team. He is also now in the two-month period of the year when he and his head coach are the same age. Stone sees his age as beneficial. He believes that "[He] can easily relate to his players off the field, but they have still maintained a level of respect [for him] as a coach and trust [his] judgement in lacrosse. The boys don't talk back to [him] and whatever Coach says goes." Stone also thinks that being younger allows him to relate to recruits more, which shows in the amount of recruits he has attracted for the classes of 2017 and 2018.

Despite the coaching change, recruits for the 2018 year who had committed to playing with Coach Kear largely retained their commitment to Bard when informed about Kear's departure. Though Stone is certainly young, every day brings more confidence, and he rarely thinks about his age when considering how to build and sustain this growing program.



BARDIVERSE

BGIA IS IN THE BUILDING

NEW YORK CITY PROGRAM MOVES IN WITH THE WORLD POLICY INSTITUTE

BY AKSHITA BHANJDEO

The Bard Globalization & International Affairs Program has come a long way: the program once called Bard Hall its main location in 2007, but now it has found a permanent home in New York City at the World Policy Institute.

BGIA is a small and highly selective program for 30 students each semester and 20 students each summer. It was co-founded by the late James Clarke Chace, a diplomatic historian, former managing editor of foreign affairs, and former Paul W. Williams professor of government and public law at Bard College, and Jonathan Becker, vice president for international affairs and civic engagement at Bard.

The WPI was founded in 1961 under the name "Fund for Education Concerning World Peace through World Law." The organization has its origins in the post-World War II movement of moderate internationalists. Its founders sought to develop international policies to promote international dialogue and understanding. Director of BGIA Jonathan Cristol stressed the importance of BGIA being a Bard program based at WPI, and not a "WPI program."

BGIA and WPI also agree on things other than their ideas on fostering understanding and dialogue, "Bard and BGIA have many (formerly and currently) existing connections to WPI: BGIA's founder, James Chace, was the editor of the *World Policy Journal* for eight years; his successor, Karl Meyer, was the original 'Writing on International Affairs' professor at BGIA; BGIA Academic Director Walter Russell Mead was the 'President's Fellow' at WPI for 10 years; Bard/BGIA professor Mark Danner is on the *Journal's* editorial board; they have a history of publishing works by Bard faculty, including Omar Encarnacion; and perhaps most importantly, WPI has hosted over 15 BGIA interns over the past 10 plus years," Cristol said.

BGIA and WPI have cemented their relationship by promoting each other's mutual interests. BGIA's internship program has been rewarding for employers, as some may provide a stipend or academic credit, while the majority is unpaid. Giles Alston, senior associate at Oxford Analytica, in his statement about Bard interns sheds light on this symbiotic relationship: "The quality of our interns has been superlative, a view endorsed not only by their contributions to our office in terms of research, writing and trans-Atlantic teamwork but also by their subsequent career trajectories. The BGIA internship programme offers a genuine exchange of benefits and experience that genuinely enriches both the host organizations and the student to an extent unmatched by any other I am aware of in either New York or London."

While the move will likely be advantageous, it was very sudden. "There was no build up to this move - it happened by chance and it happened very quickly," Cristol said. In late December, Cristol met with Kate Maloff, executive director of WPI. Maloff mentioned that there was extra space in their place, and two days later BGIA negotiated arrangements for moving in. "At BGIA there is such an emphasis on networking and how in "the real world" things get done and decisions often get made in an informal way, and this is really a perfect example of that," said Cristol.

Cristol emphasized the importance of the move, pointing out that it will allow BGIA to expand as a program and receive more exposure. "Physically, we have a much more versatile space in which we can hold events with different levels of formality," said Cristol. "Our student study space is significantly bigger, and we can do two events or classes simultaneously, which is something we haven't been able to do before."

In terms of nostalgia for the old place and what the move signifies, he mentions that BGIA's "current space is fine and has suited our needs reasonably well, but I will be very surprised if anyone is nostalgic for the old space after they see our new space - especially considering how good a fit we are programmatically with the World Policy Institute. Additionally, WPI is so close to our current space that the commute, dining options, and distance to Bryant Park and the library are the same."

Senior Christina Miliou-Theocharaki, a senior at Bard College and a human rights major who has studied at BGIA, feels a sense of legitimacy and credibility is being associated with BGIA in its new home.

Jonathan Regnier '15, who attended BGIA and majored in political science at Bard gave an analogy to express his enthusiasm for the move: "it's like students of BGIA were baseball players practicing in a football field, now we will be practicing on a baseball field, its signaling a good phase of transition for the program."

So congratulations, BGIA. From an office space, to a floor in a building, to having a building itself in the city, will BGIA only get bigger. Only time will tell, but one thing seems to be sure, from the move to a getting its own headquarter - BGIA's presence in the city is only getting stronger.



photo by simone salvo

[Townies of Tivoli]

BY SULA BERMUDEZ

I had just moved to Tivoli my sophomore year, and I thought it was such a funny thing how distanced the Bard students were from the residents of Tivoli. I went around and met people, talked to them; photographed them and then made these water colors. I didn't want to poke fun at them in any way, I kind of just wanted a catalogue.



THE RABBI + HIS DOG

JOEL AT MURRAY'S



MIKE IN THE LOST SOCK

HE HAS BEEN HANGING OUT IN THE LAUNDROMAT
FOR FORTY YEARS



WITH LUCK WHO ALWAYS FACES THE DOOR

BRIAN TOSSES PIZZA DOUGH AT BROADWAY PIZZA



MONA OUTSIDE BROADWAY PIZZA



SHE CLAIMS SHE HAD AN AFFAIR WITH
ROBERT PLANT OF LED ZEPPELIN

EDWIN IS MOVING TO COSTA RICA



HE USED TO BE THE CHEF AT THE BLACK SWAN



TIM OWNS THE SUMINSKI INNSKI

COLOSSUM

HOW 423 PARK AVE JOINS NYC

BY JACK HANLY



Many have recently highlighted the cluster of super-tall condo towers rising in Midtown Manhattan as a symbol of New York's changing character: foreign plutocrats invading the city, buying up property that they will never live in. One of these buildings that has received attention is 432 Park Avenue, a slender tower of all 1396 feet (taller than the last floor of 1 World Trade Center) by the architect of the Bard's Reem Kayden Science Center, Rafael Viñoly. These global flows of capital have produced some truly abominable buildings, of course. But with 432 Park Avenue, Viñoly has continued a tradition of New York skyscrapers and remained true to the character of the city.

As many of my peers have said over the years, and probably countless others throughout this city's history: my old neighborhood, Midtown Manhattan, isn't what it used to be. It's a well-known thing for a New Yorker to say, to be reminiscent of an earlier time when things just *felt* different. For all the declarations of the city's fundamental transformation, the city hasn't changed the fabric of what makes it New York. It's constantly moving, changing, never fast enough. This leaves many people disgruntled and dissatisfied, fearful of the forces beyond their control.

There are rarely odes to Midtown's vanishing authenticity as viscerally charged as other neighborhoods have seen. It is a place many people avoid at all costs and remains the bane of many native New Yorkers' existences. In that way, it's difficult to eulogize a part of time that seems more authentic to its character, even having grown up there.

Despite this, there were of course neighborhood mainstays like Coliseum Books on Broadway, the row of piano sellers on 58th street, and the countless electronics and tchotchke stores hawking crap to tourists that remain vivid. The stores that sold gaudy mass-produced sculptures for the backyards of the tasteless always intrigued me. They all displayed variations of the same basic formula. Bronzed tiger and dolphin statues leapt majestically towards the sidewalk, bestowing no recognition of the perpetually displayed "FINAL SALE" signs strung up behind them. These were basically classical looking oversized lawn ornaments for those hoping to partake in the glittering excess of the city.

The apartment I grew up in was in a building called the Osborne. Like many of the enormous towers currently rising on 57th Street, the Osborne was built to be both tall and luxurious. The building was part of a wave of residential housing that took advantage of new construction techniques. It was an experiment and a gamble for the builder, being as it was on unfashionable 57th Street. The building stands as tall, dour beauty. It was and is a shockingly unpretentious exterior that proudly displays the rough-hewn stones which compose the façade. The staid exterior masks the sumptuously decorated lobby, decked out in all Tiffany glass. The building itself was a new typology of architecture, and of living. The apartments were four to a floor, but were subsequently cut up over the years as tastes and demands changed. All this is to provide a historical and aesthetic precursor to the current spate of new buildings on 57th street. The Osborne was a technological race to the top, a speculative experiment, and ultimately a symbol of the city's enduring innovation.

Unlike earlier modernist gargantua that had no relation or proportion to the street, the new crop of super-scrappers have an elegant proportionality to them. In particular, Rafael Viñoly's 432 Park Avenue has made an indelible contribution to the city's the skyline. While representing some of the worst qualities of modern capitalism, the building has contributed to the most transformative changes to the skyline in decades. 432 Park Avenue recently topped off its final concrete addition can be seen from almost any point in the city. It's one of the tallest residential buildings in the world, but doesn't seem to advertise this through its architecture. Its minimalist concrete façade and crisply gridded windows are stripped of color and soars from the base of the street into the stratosphere. For whatever it might symbolize of an elite global cabal of mostly sinister people, 432 Park Avenue reflects the ambition and supremacy of a city. The building, though, like the Osborne, maintains a reserved demeanor despite its grandeur. The building continues the tradition that is in the city's very DNA: speculation and the unflinching desire to push the city beyond and outside the forces of nature.

Everything in New York seems monumental and eternal in the moment you are experiencing it. Whatever it is, it always feels so important in its own time, so obvious and permanent and unforgettable. But then somebody else comes in and does it better than you and that's how history goes. It's almost like a constant accumulation of dead matter that gets buried under the surface in order to let other things live. But the memory lives on inside us, twisting and becoming altogether reconfigured through time. It doesn't even have to be an actual memory, only the recognition of a known symbol or image through which we can reassert identity. Though we might not see it at once, each successive permutation of the city's character is one and the same.

SAFETY IN NUMBERS

BY ANONYMOUS

The sign pictured below has become infamous on the Overheard at Bard Facebook page; a post about it prompted over 250 responses. The original post argued that the sign "suggests that consent cannot be revoked when one engages in a sexual encounter which is absolutely untrue and very much promotes rape culture."

I was on a nearly empty school bus when I was attacked by three men. They felt like men, anyway. Really, they were boys. Only a few years older than I was, and we were on the way to school. One of the boys reached over the back of my seat and grabbed my collar, pulling me back. Another sat next to me and grabbed at my breasts, then rubbed his hand between my legs. The third didn't touch me. He just shouted support.

"White bitch, this is probably your fantasy."

"Come on, open up those thin lips."

I cried and thrashed, and the boy touching me punched me in the eye. He broke a blood vessel. The bus driver yelled at us to break it up. One of them told me not to tell anyone.

When we got to school, I went to the nurse and, when she saw my eye and asked me what happened, I told her I had been beat up on the bus. The boys involved were suspended from the buses for a month. It would have been more if I had told the nurse I was sexually assaulted, I imagine. But I was a child, and I didn't think to acknowledge it. I had been hurt, and that was all I could comprehend. But, for years afterward, I crossed my arms around my chest when I saw men who reminded me of the three boys who had been on the bus that day. Hispanic men. I don't have that crutch anymore, but for a long time I saw the safety of the world divided by race and by gender. I am not proud of it. I didn't want to be attacked, and I didn't want to have the fears that followed.

I don't fully understand what can be defined as a "trigger" based on how I have heard the word used, but I have been deeply distressed at Bard by people who claim that I could not possibly have experienced racially-based prejudice. I have been, on a lesser level, upset by people who speak for victims of sexual assault and then refuse to respond productively to disagreement and/or questions. Even if the opposing side has an argument that is offensive, it is still painful to see people with what are likely good intentions respond to differing opinions with curses and personal

digs. Impatience is understandable, and I would even say oftentimes justified. But, at Bard College in particular, I do not believe hostility is appropriate in regards to an issue that many people haven't considered. Some people do not see the "rape culture" that might surround them, not because they support rape (a notion that was echoed throughout the verbal lynch mob of a Facebook post), but because they don't think to or, in my case, actively try not to, see it. That does not make them wrong. That makes their view different. I believe, deeply, that sensitivity breeds sensitivity and hate breeds hate.

I was not offended by the sign, but I understand being offended by something in a way that other people don't understand. However, the way the situation was handled by those who claimed that 'people who do not recognize the sign as inherently offensive are not worth treating like potentially rational individuals' was disappointing. Perhaps, the dissenters just needed someone to, without malice, talk to them. Instead, disagreeing members of the community were swarmed by a group that found its strength in uniform thinking.

Claiming the righteousness of one opinion and trampling opposing thoughts with unbridled fury is conceptually scary. I, for one, do not feel safe in the Bard College community because I have been told my opinion is invalid based on my phenotype. I have seen people who disagree with the majority personally insulted in ways I have not experienced since the seventh grade. I have seen "formal" debates won purely because the victor was the one to yell the loudest. I want my opinions to be considered worth discussing, and I don't want to have to publicly acknowledge the private parts of my past to make them so.

**How would you feel if someone turned
YOU on and left?**



Please remember to turn off the lights when you leave. Thanks!!

OFFICE HOURS WITH ANNA AND SIMONE

OUR NEW MONTHLY ADVICE COLUMN

BY ANNA SINREICH AND SIMONE LEITNER

Q: I'm getting desperate. All of my friends recently got into serious relationships except me. I'm not particularly outgoing but I'm pretty; not particularly alluring but decent at texting. **WHY CAN'T I GET LAID?** I've been thinking maybe it's me, but maybe it's just all of you.

Desperate Dame, 20, Tivoli

Simone: No offense double D, but maybe it is you. How often do you complain to people that you need to get laid? People can tell when someone is desperate. Take a week off from Tinder and go to the gym, workout to 1989. You'll have a fresh new GLOW that reads either preggo or about to be.

Anna: It probably is you, but whatever. If it were me I would just play it up. It's sad. You're alone. That's sad. Be sad. Let yourself be sad. Everyone knows that boys secretly love a sad girl. Take pics of yourself crying, be sad. Take videos of yourself crying. Be sadder. Cry in public. Then maybe - just maybe - you'll get laid.

Q: On Thursday I went to the Traghaven using my older cousin's best friend's sister's California State ID. Unfortunately I don't remember any-

thing past that. I lost my wallet and my dinner somewhere between the bathrooms and the backyard. What do I do? My only clue is a bathroom selfie I took making out with my BFFL.

Fucked Up Freshman, 17, Tewks

Anna: It's okay we've all been there. <3

Simone: Gather up the rest of your froshy friends and go on a wallet hike! One of your BFFLs should be able to find it.

Q: Help. I am too cold and hungry atm. Can someone bring me food

Ice Princess, 22, Tivoli

Anna: Lol

Simone: No

Q: BHONESTLY THO IM KLIKE DYUING OVER HERE WILL HE EVER TALK TO ME AGAIN MY HOROSCOPE SAUYS THIS IS SUPPOSED TO BE THE BEST WEEKEND OF MT LIFE IM KIND OF FREAKJNF OUT

Pisces, 18, Outside his Window

Simone: OKJ CALM DWN

Anna: OMG I'M ALSO FREAKING OUT MY HOROSCOPE SAID THIS WAS GOING TO BE THE BEST WEEKEND OF MY LIFE TOO!

Q: have a prob. I think my ex boyfriend is still in love with me. Except he didn't respond to my text lol.

Life's Hard, 20, Parliament of UNReality

Anna: Gag me-

Simone: -with a spoon!

Q: The other day I was sitting in Murrays because this professor I rly like like a lot always goes there at 9:30 on Wednesday mornings and usually we just like smile and wave at each other and are like how are U But today I was wearing a really good outfit and I felt like smart I guess and i just like looked at him and winked. He winked back! Now I feel weird because I feel like he thinks I want something more but really I just like think he's amazing and sooo smart and I want him to love me. And he has a wife.

Teacher's Pet, 21, Tivoli

Anna: Honey, don't pretend you don't want something more. If you're writing US then you're SCREWED. haha

Simone: Office hours.



THE STATE OF THE FREE PRESS

A CALL TO ARMS

Dear Reader,

Have you ever felt a stirring ambition within your soul? Have you ever felt a tingling in your toes? Have you ever wanted to cross over the threshold from reader to, well, writer? Because now, dear reader, is your time to join. We invite Bard students who think they're capable of more to come join the Free Press. We're hiring writers, proofreaders, layout artists, web designers, photographers, and several section editors.

Not convinced? Check out these endorsements:

"Before I make a weather decision I look to see what the Free Press has to say. They never post anything weather-related, but I still check." -Ken Cooper

"Breathtaking. Astounding." -Leon Botstein

"Best firewood in town." -DTR staff

"Everything I know I learned from the Free Press. The writing is amazing." -George Orwell

"Meow." -Achilles the Cat

"The Free Press changed my life." -Michel Foucault

"If the Free Press staff worked at the Daily Show, I never would have resigned." -Jon Stewart

"I am constantly telling my press secretary to pay better attention to the Free Press. If only our media could be as hip as the Free Press is." -Barack Obama

Oh, and by the way, we have some leadership changes on staff. Junior Naomi LaChance is retiring from her year-long position as editor-in-chief so she can have more time to write investigative pieces. Senior Levi Shaw-Faber is stepping into the position. We're pumped. You should be too.

Please shoot us an email if you'd like more information. We promise we'll try and email you back.

Love,

FP staff





RE: BARD TWEETS

richhomiclaud

@richhomiclaud

is it like a rule that you have to be ugly to go on a college tour??

key-D-in @kedianelizabeth

within 15 minutes of being at an Emerson party I was called normcore and a Brandy Melville model...is this what leaving Bard is like?

kylesmith @kyleforserious

just wanted to say that the garlic knots at broadway were huge today

k8outtacompton

@kateouttacompton

swear to G-d i just heard the mockingjay call in the library, send immediate psychiatric help 2 the 3rd floor or i'm volunteering as tribute

Jules @JulesTango

Was driving on campus to class & a kid popped his head out of the car window and mouthed "call me" at me. Bard has been taken over by the bros

Kirsten Harvey @KHarveynyc

Finding a house in Tivoli is Bards equivalent of rushing a sorority

OFFICEHOURS

@OFFICEHOURS123

PRetty girl crying on the treadmill wearing LULU LEMONS I love you!!!!

trash @yunggavery

Whose mom is meditating on the floor in the hall of village g someone claim this woman

niall @lil_nyquil

school sucks but it's cool when my teacher swears