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FP



# bard free press

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## [LETTERS]

Hi Free Press,

In your February issue in which I was interviewed for the article titled, "Measles Hit Bard: Students React," about my senior project studying anti-vaccination, you wrote "general effects" instead of "generational effects." While I'm not quite sure what general effects are (although I assume they are quite general), generational effects refer quite distinctly to the impact of age on memory: specifically, childhood memories associated with infectious disease. Parents who were children in the 1950-1960s are more likely to vaccinate their children against measles, mumps, and rubella because they themselves survived those diseases and carry specific memories of those diseases (go ahead, ask your parents). Parents born in the 1970s-1980s are less likely to vaccinate their children because high vaccination rates at that time ensured that measles, mumps, and rubella had nearly been eradicated from this country, therefore little cultural memory exists in this younger generation about the nature of those diseases.

Thank you,  
Sophie Lazar

## [CORRECTION]

In the article titled "Capturing Hudson, N.Y.," the photographers were using view cameras, not field cameras, and the negatives were 4x5, not 8x10.

photo by rosa polin





photos by brendan hunt



# JOEL GRIFFITH M.F.A. '03

## THE NEW MAYOR OF TIVOLI

BY LEVI SHAW-FABER

About two weeks ago, the Village of Tivoli swore in a new mayor. After serving as deputy mayor under the former mayor, Bryan Cranna, Joel Griffith won an uncontested election. Griffith grew up in Tivoli and his father taught philosophy at Bard for 40 years. He attended Grinnell College in Iowa before receiving an M.F.A. in painting from Bard in 2003. We sat down with Mayor Griffith to see how he plans to improve relations between Bard and Tivoli.

FP: Is Tivoli a college town?

JG: There is no college in Tivoli. The college is over in Annandale. When people say Tivoli is a college town there is some truth to that. I understand it but when you say Tivoli is a college town it implies that noise, garbage, all that stuff is inherent to the community. But I also understand the tremendous benefits of being near Bard College.

FP: Do you think that the move to end Bard Shuttle service to and from Tivoli at 12:10 a.m. from 2:30 a.m. was a good idea?

JG: I personally worked very hard with the Bard administration to make that happen. Tivoli is tiny. We can't be a college campus. We can't have 400 students on Halloween trying to party in this little village. In my day, all the parties were on campus. We would go from Tivoli to Bard to find a party and now there are few parties or no parties on campus and everything happens in Tivoli. I would like for the campus to actually be a campus and provide the students' needs.

Tivoli can't be your campus. You have a campus. It's over there. Turn this discontent to the college because they are the ones that brought you here. They are the ones that are ultimately responsible for your housing and your social life, everything.

FP: From my experience, because the police have been cracking down on parties a little harder and breaking them up a little earlier, the parties have been moving to the periphery of Tivoli. Do you think this is dangerous?

JG: This is very dangerous. I have a suggestion. There is a 600 acre campus right over there. There is place that is more appropriate for student life. That's why college campuses exist. Hasn't Bard put itself in a difficult situation with a quarter of the students living off campus. If I was the Bard administration I would... I'm glad I'm not because how are they going to figure this out? If I could say one thing to the Bard population, and I consider myself a member of the Bard population, I would say, "I'm not saying don't party. I'm saying don't disturb your neighbors. With a little consideration and respect, you can get away with basically everything." And Tivoli does not have a police force. We pay the Dutchess County Sheriff's department and sometimes the cost of paying those police officers is over five percent of Tivoli's budget. And that money is going to policing the parties.

FP: Where does the money from the fines that the police collect go?

JG: They go to the Village. The judge has a lot of discretion. The fines are too small. Most the time, our judge will give a \$50 penalty and maybe 50 hours of community service. If we have 20 \$50 tickets, it's not going offset the \$40,000 we spend on policing.

FP: How high would you like to raise the fines for nuisance violation?

JG: Two hundred fifty maybe three hundred dollars. A \$50 is just not enough.

FP: How are you going to fix the issues between Bard and Tivoli?

JG: Tougher laws. More police. It's hugely expensive. It's yucky. It stinks for us. But that's the only way. This will probably get me in trouble with the administration but the Bard administration, not the students, need to address these things. I think they are trying. It's not going to be easy for them. If we police the parties, crush the parties, then the students will go somewhere else. They will go to peripheral houses then maybe to Red Hook and Red Hook will have some of the problems that we have. And I think eventually they'll have to go to campus. I feel like the kid with fighting parents. I want the problem to be sorted out because I care about Bard and Tivoli.



painting by joel griffith

## HEALTH INSURANCE IS CONFUSING BARD IS HERE TO HELP

BY ACACIA NUNES

You're in the woodshop. You're using the chop saw, but lose focus when "To Pimp a Butterfly" comes on your Spotify. Your hand meets the saw blades. You lose consciousness and are rushed to the hospital. You survive, but the hospital fees you walk out with definitely put a damper on things - unless, of course, you have health insurance.

Health insurance is hard to understand, especially if you've never had to navigate the insurance world before. Luckily for Bard students who fit that description, Health Services has brought in a professional. Andrea Gamalski from Health Insurance Access Program recently began working with the Bard Educational Opportunity Program (BEOP) Office and Posse students to help them gain an understanding of the Health Insurance plan that's best for them. Barbara-Jean Briskey, associate director of Health Services, stated that the goal is to help students "more seamlessly navigate the Affordable Care Act so that it works for them in New York State."

Together, Jane Duffy, director of the BEOP Office, Briskey, and Gamalski have been working to help BEOP students who utilize Medicaid acquire it in New York State. Many students in the BEOP office are not from New York, so they're forced to figure out an alternative to their state-based Medicaid insurance when they arrive at Bard. Many students "come from another state where they have Medicaid, but their program [BEOP] is forced to pay for Bard insurance," said Briskey. This current initiative is aimed at offering students the information and guidance they need to transition to an affordable health plan in the same state as their college. Student meetings with Gamalski are straightforward. "Navigators are super helpful," said Briskey. "[They] come with their computers, if you bring your forms they scan them and put them in and tell you what you qualify for. It's that simple."

Currently at Bard the most common health insurance plan is Bard insurance. According to Briskey "Bard insurance is the plan that locally you will be able to be covered by multiple providers." Offered through the college, Bard Insurance is making changes for the start of the 2015 academic year. First major difference: the price. Bard's current health plan costs its users \$1400 a year. Maintaining its comprehensive coverage, next year the plan will cost \$1280 a year. "Right now through the ACA if people have a decent income, the Bard insurance is the best deal in town. I haven't heard, under the ACA, anything under than \$179 a month. And for \$100 a month now you can get the Bard insurance," said Briskey.

In response to student complaints that it was too complicated, the extensive medication form system is also being removed from the insurance plan. Instead, students will be given a medication prescription card that they can bring directly to the pharmacy in addition to a small copay. Health Services is also making an phone app to facilitate communication with doctors' offices and pharmacies. Bard insurance is now with a company called CDPHP, which is based out of Albany, and is affiliated with most doctors and hospitals in the area.

The majority of students not on Bard Insurance are under their parents' private health insurance. The remaining students primarily use Medicaid. A fully paid insurance plan, Medicaid operates as a branch of the Affordable Care Act (also known as "Obamacare"). BEOP has employed Gamalski to "help students determine whether or not they can qualify for a free insurance under the Affordable Care Act instead of paying the money for the Bard Health Insurance," said Briskey. Medicaid eligibility is both state and income de-

pendent. In order to qualify for Medicaid one must be emancipated from their parents if they are under 18 or their family must have made under a certain amount annually. On campus there is a "large handful of students who are on Medicaid and utilize it well," said Briskey. Still, she added, "we're encouraging people in programs such as BEOP or students whose families aren't claiming them on their income taxes to get Medicaid."

In addition to getting current students set up for next semester, Duffy is also working with incoming students to make sure they can easily transition to New York Medicaid. According to Briskey, several graduating seniors have approached Health Services in search of navigation assistance. Still, Briskey would like to see more awareness on campus. "We're working on it," she said.

Proof of insurance is a prerequisite of coming to Bard, but there's no designated, one-size-fits-all provider or plan. Finding the best health insurance is not easy. For that reason Bard is doing its best to help students find the right size. After meeting with Gamalski students will walk away with different plans, but Briskey emphasized that student well-being is the biggest priority. "We're looking out for the health of the students and the ease of use, and I think that's the most important thing."



photo bybrendan hunt

# STACKS ON STACKS ON STACKS

## WHY STUDENT GOVERNMENT CHAIRS ARE PAID

BY GRADY NIXON

Every year at Budget Forum, the various student groups on Bard's campus compete for their share of the Convocation Fund. The Bard Student Government is charged with the responsibility of distributing and managing this fund. Student government still receives its funding through Budget Forum, just like every other club.

Unlike every other club, there are members of Student Government that receive a stipend each semester for their work. According to the Chair of the Fiscal Committee, Gabriela Philo, other clubs, such as SMOG and the Dime Store, also provide compensation for their club heads. One of the reasons for this, Carter Vanderbilt, speaker of the student body explained, is the contribution such clubs have to the school's culture. The Central Assembly, those members of Student Government who receive a stipend, is made up of the chairs of Student Government's core committees. "The Central Assembly performs essential business for the Student Body," said Vanderbilt. Other groups, such as EMS, do provide much-needed services, but they are not provided stipends. Vanderbilt explained that, for EMS at least, this is due to "important legal reasons."

The second explanation for the stipend Vanderbilt listed was "so that students who would otherwise have to pass on running for [Student Government] positions because they needed to pay for tuition, rent, etc. could, quite literally, afford to serve in those positions." The amount of time Central Assembly members commit to Student Government could force them to choose it over an on-campus job, or much more likely, vice versa. The stipends help to compensate Student Government members for their work, such as weekly office hours they hold and all other Student Government responsibilities they attend to. While Philo said that this spring the Fiscal Committee gave the Central Assembly members a stipend that equals six hours of minimum wage work per week, the stipend amounts "are commonly a lower amount paid per hour than a student would receive working a job on campus".

The stipend Student Government provides to the members of the Central Assembly comes from the convocation fund. The Fiscal Committee determines the amount given, but this is then voted on by all attendants of the Budget Forum. When asked if the Fiscal Committee's voting would be a conflict of interest, Philo said that the members are asked to abstain from voting if they feel biased in any way. "If any member of fiscal committee is a clubhead, they will not vote on the budget" she added. In addition, no members of the Central Assembly ever vote on the group's budget. Because of this process, Vanderbilt said, the stipend does not make Student Government members employees of the college, rather, they are "employees of the students." The stipend amount is democratically approved by the students, not guaranteed by the school. Nonetheless, the stipend is written into Student Government's constitution.

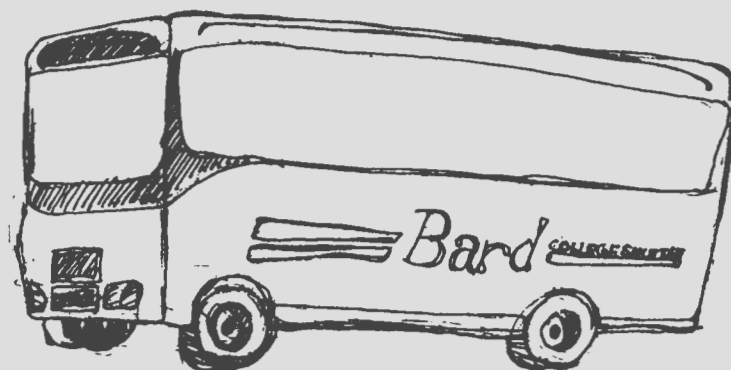


illustration by pansy schulman

## RIDING HIGH BARD'S NEWEST SHUTTLE

BY LOREN JACKSON

The new shuttle, a 2015 Glaval Apollo, rides high as it pulls up to the shuttle stop. Its large, glass doors swing open displaying a steep set of stairs. This door is much larger than the ones on the old shuttle, allowing for easier entry and exit. It is long, sleek, and brand new. The seats are short and without headrests. The ceiling is high and the large, clear windows are packed closely together from the front to the back. Everything seems wide-open, alleviating the claustrophobia that comes with squeezing thirty Bard Students, with their groceries and beer and smell, into very close quarters. But this is a new shuttle. It has no smell, no mud covered seats, no rips in the upholstery. It isn't dank or dingy like the old ones.

For now, everything is fresh and new. The seats are leather and soft. They are comfortable to sit in with the optional seat belt that crosses at the waist. Warm air heats the bus from vents placed at the passenger's feet. The ride seems to be smoother and faster. Everything is just much more pleasant on this new shuttle.

Back when our old shuttles were new, I'm sure the students of Bard rode them, enjoying the experience of being carried by something so clean and fresh. But those shuttles eventually turned into what we are disposing of now. When I spoke to Manager of Transportation Services Jeffrey Smith, he mentioned why our old shuttles often become unclean: "We didn't have any opportunity to take the vehicle off the road to address some needs that had to be dealt with. The vehicle had to be in service."

This brings up an important point. The shuttle isn't just new. It's needed. Often after such a large purchase, in this case costing \$149,000, many of us look around to find where the money could be better spent. Jeffrey Smith wholeheartedly believes we were in need of a new shuttle. "We do about 300 miles a day and we run about 17 hours a day, so having just one vehicle to do that much work is almost impossible," said Smith. Up until recently Bard did have a second shuttle. However, this shuttle was on its last leg, racking up more than 300,000 miles. With the arrival of the new Apollo, Bard sold the older shuttle for parts.

This shuttle did arrive at the perfect time. Seating up to 38 people, six more than the past shuttle, the new shuttle began transporting students as soon as the old shuttle broke down on April 9. Bardiens may see this new, expensive bus as indulgent and unneeded, but it is improving our commutes and the work day of the Bard drivers. Driving eight to nine hours a day can be very grueling, and Smith said the drivers have found the new shuttle to be much more pleasant. A more comfortable drive for our dedicated drivers is obviously a very important and needed improvement.



# SPRING MARKS THE FOURTH SEASON ON THE BARD FARM

BY ACACIA NUNES

April showers bring May flowers. This month's seeding brings its produce. The Bard Farm has officially started up again, and this spring is all about putting seeds in the ground, according to farm coordinator John Paul Sliva.

The Farm, established in 2012, officially opened for this spring season on March 24, directly following spring break. Once students returned to campus, work shifts filled immediately, according to Sliva. While the fall is busy with harvest, Sliva explained that spring is a calmer season. "Spring for us is just getting set up and seeing what happened over the course of the winter," said Sliva. "This winter was pretty uneventful so we didn't have any major washout damage." Sliva stated that Bard Farm's distinct additions are all doing well. All honey bees survived, much to the excitement of those who rely on them for their Bard Farm Honey. The cranberries, mushrooms, and perennials are also doing well. Sliva emphasized that the next big step is getting seeds in the ground as fast as possible.

Fall volunteering is always big at the Farm; harvest season calls for many hands. But according to Sliva, spring usually brings fewer volunteers. "A lot of people are super into it and say they're going to stop by, and they don't." Sometimes Sliva says less is more. There's not always enough for everyone to do, and he ends up doing more managing than working. The shifts for paid workers always fill quickly, and this spring is no different. Work slots were filled shortly after Sliva put them online. No matter the number of volunteers,

"there's kind of this really beautiful thing that happens on the farm where everything just kind of works out," said Sliva.

At this year's commencement, attendees will enjoy Bard Farm produce. The greens for graduation will kick off the Farm's harvest season. Every pound of food grown is produced with the "growing values, and community values, and environmental values that we want food production to have that hopefully offsets food that is not of that quality or value system that Chartwells is buying. That could be for a ton of reasons," said Sliva.

On the horizon for the Farm is its first sale of maple syrup. The syrup will be sold in 2-oz shot bottles. "That's not something we're doing for any other reason other than it's fun. It's exciting and it's delicious," said Sliva. He also predicts a 5,000-pound increase from last year, making the total estimated production 25,000 lbs. This production rate leads to a subsequent \$50,000 expectation for this year. That number is a combination of sales to Chartwells, Bard Farm events, and club money.

The Bard Farm is one of hundreds of farms in the northeast that operates under the Northeast Organic Farming Association of New York's Farmer's Pledge. By signing the pledge, the Bard Farm promises to "work in harmony with natural forces and leave the little piece of the world over which they have stewardship in better condition than when they found it."





photo by rosa polin

## FEATURED ARTIST: STEPHEN JOYCE

BY OLIVIA CRUMM

FP: Where are you from?

SJ: Pittsburgh, Pennsylvania.

FP: What inspired you to create this body of work?

SJ: My sophomore year was kind of part one of this project, junior year part two and this year part three. This was a closing chapter of what I've been working on for the last three years. At its core, it's about my father dying my freshman year. Photography for me has been very therapeutic - it's how I deal with things. I started shooting last June, going to places we went to together and places we had always meant to go. My dad was a kindergarten teacher so he was the parent that picked us up from school and took us to doctor appointments, so I have a lot of memories of just driving places with him. Everything in my show is in Pittsburgh - for me it's sort of like a break up letter with the city and with that part of my life.

FP: Has your decision to photograph these places given them a permanent place in your life?

SJ: At the end of the day the act of taking a picture and having it on the negative is enough for me. There are places that I would think about photographing for a year, and once I took the photo I was fine. I don't really need to look at some of the photos I took ever again, I just need to have them.

FP: Why did you chose to take these photographs with a view camera?

SJ: I felt like I had the most control with the view camera, which was a really important part of me making these photographs.

FP: How has this project evolved over the last three years?

SJ: I originally wasn't going to be a photography major, but after my dad died I knew I couldn't cope well if I decided to study something else. I started off photographing all of his clothing and little notes; the artifacts of his life. Then started taking portraits of people that were helping me cope with it and my family. Last year I went more into urban architectural photography and I focused on this one neighborhood from home that's a mile or two from my house. It has a really rich history. It used to be this center of culture and now it's a collapsed town that has very little going for it. I focused on that town as a metaphor for my life, how it was once very good and now broken, but it was something that I was attempting to rebuild. All year that was something I played with, but it was very detached. I never talked about it as relating to my life at all. Over the summer I decided that I wanted to deal with everything directly.

FP: Do you feel like you're finished with this project or will you continue with it after you graduate?

SJ: I don't feel completely finished. There are still many places that I haven't shot. I'm pleased with the final result this year, its an accurate depiction of what I wanted to portray but I'm not done. I intend to keep shooting in the same style.

FP: Why did you decide to use a creative piece as your artist statement?

SJ: I think the statement puts it in a completely different place. Everything in the statement is true, it was something that has been in my head constantly for the past three years. I have been playing with ideas of how to say it all year. For me it was more interesting - I wanted something that could be viewed on its own. It didn't need to correspond to the photographs: it could just be its own thing. To write the statement I had to enter this space that was really dark - it was a place I put off all year, but the [senior project] due date was approaching fast and I just had to do it.

FP: Why did you chose to approach these photographs in such a straightforward formal way?

SJ: I've always been more interested in documentary photography and thats really what this project is: it's documenting places. I do take some artistic license with some of these shots but most of them are very straightforward because they are my documentation of these places.

FP: Why did you decide to include text?

SJ: It was something I never really looked for prior to this year. I looked for words that were ambiguous and poetic. A lot of the text can be read in many different ways... people laugh at some and others find it really depressing. I used words that had multiple meanings so people could make what they want of it.

FP: What artists inspired this project?

SJ: Stephen Shore is one. Looking at him and "Uncommon Places" taught me how to frame. Robert Adams, Lewis Baltz, so pretty much just "New Topographics." Everyone in "New Topographics" I really look up to. Raymond Carver was also very inspirational. He is very direct in his writing. He doesn't include anything that isn't essential in his stories, and thats something that is very relevant to my statement and has traveled with me through my photography as well.

FP: How did your original intentions for this project differ from the final results?

SJ: I'm a really harsh critic of myself which is part of the reason why I don't ever really show anyone my photographs. Looking back on this I'm frustrated that it wasn't as far reached as it could have been. There were a lot of places that I really wanted to photograph, like the morgue and the crematorium, but I just couldn't push myself to go there. I think it turned out more or less the way I wanted it to. I think I put myself out there. I wanted it to be a very personal view into my life and I think that I accomplished that.

FP: Do you have any plans for next year?

SJ: As of right now, no, not any firm plans. I would like to work in the photography world. I interned for Nan Goldin and Stephen Shore, which was great, but I realized I don't really want to assist an artist, so I'm trying to look for a more stable job. I kind of want to move to a city I've never visited before and see how that works out.



photo by stephen joyce



# WHERE I ONCE STOOD

## AN ARTIST STATEMENT

### BY STEPHEN JOYCE

This is a story of a boy who is trapped in the landscape without the love of his life. He doesn't want to be there, but he doesn't want to leave either. He likes the pain. It's a good thing that he is sad because he was having trouble adjusting to being happy.

How can you be so heartless, she asks him. That's the worst thing anyone has ever done to me, another says. You're just using them. They fall for you and then you just leave them, says the boy's friend. You disgust me, says too many to count. But his mind doesn't linger on the woes of his own flesh. His whole being has been changed by the deterioration of another.

Eighteen years reduced to one moment. When he asked his son to kill him. He pleaded with him for weeks, with a constant flow of tears running down his face. When they stopped putting a tube down his throat and finally just cut it open, he simply mouthed the words to the boy. Kill me, the man said. The boy internalized it all and screams it when he drives drunk at night with his car lights off. He whispers it in bed when he's alone. Kill me, he still says as he haunts the boy's dreams. He used to pray to dream of the man so he could just talk to him. Now, he hopes beyond hope that he doesn't appear to him in his unconscious state, because the man's vocabulary has been reduced to those two words.

The boy can't get over the moment when it all came to an end. Blood flowing out of the man's mouth. His whole body convulsing. He couldn't stop looking at the man. Now just a body twitching with a giant hole cut out of his chest, showing the boy his rotting organs. After bubbles of blood came to his lips, they popped sending blood to the far corners of his mouth. His body seized, and then went limp. Seeming to be outside of time, the boy just stood there. Touching the now firm forearm of the man. Pushing on it, and having it not push back. Then he started to breathe again.

More blood this time. The twitching was more pronounced, too. The sound of the man gargling on his poisonous blood penetrated the boy's ears. It's okay, buddy boy, he tells the man. But that doesn't stop his mouth from writhing to form indistinct sounds. The boy's words don't stop the man from looking at him with blood infiltrating every last white space in his eyes. This dance that the man performed for his audience went through many acts. They thought the show was over several times, but then he would perform a most violent encore.

The boy knew that he could leave this sterile theater when the man's skin went from yellow to gray, all in the course of no time at all. The fat lady, quite literally, sang for him. She walked in front of the door and sang, is he dead? She nodded her head and never came in. The coward.

You see, the boy has been trapped by this moment. He's been living inside the fragility of that room ever since. This is a glimpse inside of the world that the boy has created for himself. He has created a realm that attempts to put together the broken pieces of his memory. Grabbing at words that reveal themselves to him, he uses them because they linger for too long. Because all of these views were constructed in the city that he once shared with the man, the boy is attempting to leave that painful place in his darkest dreams, as if it's a room in the back of his house. He can't escape the impact of the sport that he shared with his poor father. It has now become the boy's religion, elevating the man into the divine. This deity doesn't exist anymore and his physical nature is rapidly being forgotten. With these images, the boy wants to show anyone who will look that he still isn't okay. He is trying to show where his love once stood. He wants to show that the man still matters. Before the boy loves him no longer.



# ACCESSIBILITY AT BARD HOW ARE WE DOING?

BY BRIGID FISTER

Every Bard student is familiar with the difficulty of navigating our circuitous campus, sometimes resulting in the out-of-breath, disheveled look of the students. With tight corners and steep hills to icy paths in the winter, our campus isn't exactly what one may imagine as wheelchair accessible. I talked to sophomore Ben Sernau, the first person enrolled at Bard who uses a motorized wheelchair, to find out about his experience.

Although it may seem that many of Bard's buildings are not easy for people with disabilities to access, the administration has been striving to make improvements. Sernau, a self-described "trail-blazer," initiated much of the wheelchair accessible features that we see on campus today. The summer before he arrived at Bard the school installed buttons to automatically open doors, working elevators, and various other modifications. The process has not been smooth by any means, but Sernau recognizes the effort and hopes that the features will help others in the future.

Mainly these changes came about because of the communication between the administration and Sernau. "This is one of the things that impresses me about this school, that accessibility is something which the administration and my fellow students care about," said Sernau. He praised Amy Shein, the disabilities service coordinator. "[She] has been very helpful figuring everything out," he said. Though strides have been made, accessibility around campus is still evolving.

Although many of the buildings on campus date back to the 1800s, others, such as the Toasters, were built as recently as 2001. This begs the question: why aren't the Toasters more wheelchair accessible? Sernau calls one of the small, tenderly nicknamed buildings home. However, due to the inaccessibility of the staircases, he has to completely live on the first floor.

This type of frustrating obstacle limits Sernau's experience of his own living space. This issue is even more prevalent in older buildings such as Ludlow and Stone Row. For Sernau, the biggest issue is Ludlow, where many administrators maintain their offices. "Ludlow is where I need to drop off a

lot of administrative things, [but] usually I email them and it's fine," he said. "We just kind of wing it and adapt. We've really just been playing it by ear to figure all this stuff out and I'm glad to help in any way I can to make this place more accessible, and it seems like the school is too."

Although issues are still present on the newly wheelchair-accessible campus, Sernau is hopeful for further improvements and believes in Bard's ability to see those improvements through to completion. "Accessibility was never a factor when I was making decisions, that aspect was something that came later in the process," he said, "I wanted to go where I wanted to go and that happened to be this school. Everything else was secondary."



photo by elle turley



## WHAT YOU NEED TO KNOW ABOUT BARD'S MOST FAMOUS TREE

BY PANSY SCHULMAN

Across from Robbins, alone in the wild and sparse grasses by the parking lot, stands the dopest tree on campus. Just recovering from winter, Bard's American Sycamore, or *Platanus occidentalis*, greets North Campus residents with bare and gnarled branches.

Our friend's striking white, flaky bark and massive size makes it stand out amongst the more demure pines and oaks gracing campus. Its textured bark is due to its lack of the elasticity which other trees possess, causing it to discard bark as it grows. I don't know how tall Bard's tree is, but the species has the potential to grow to over 150 feet in height. It certainly dwarfs the surrounding buildings and causes humans standing beneath it to question their ultimate significance in this world.

Sophomore and nerd Grady Nixon says that the tree is reminiscent of some tree in *Game of Thrones*. But surprisingly, the sycamore has a rich history outside of hit HBO shows. American hero George Washington recorded in his journal the measurements of a sycamore he encountered in 1770. Twenty-two years later, the terms of the New York Stock Exchange were drawn up underneath one.

Luckily for Bard, sycamores are known for their longevity. A sycamore called the "Buttonball Tree" in Massachusetts is estimated to be over 350 years of age and is the largest tree on the East Coast. Knock on wood, our beloved sycamore will be a part of our campus for generations to come.

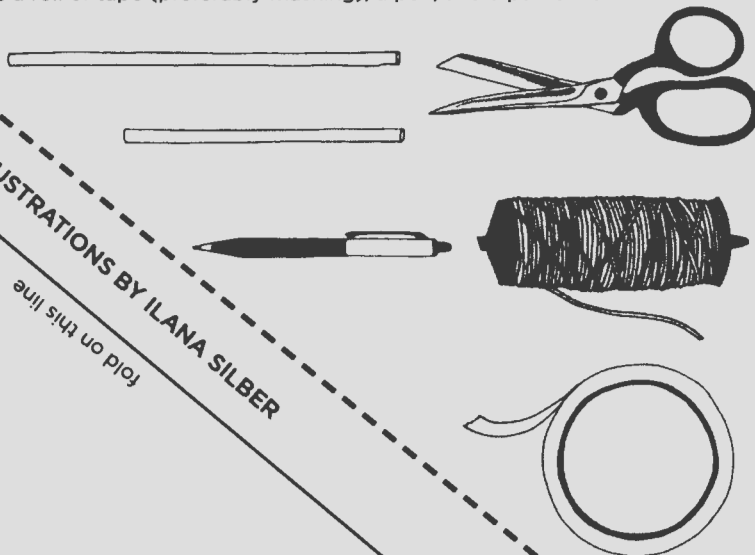
# TURN THIS FREE PRESS INTO A KITE

## IT REALLY FLIES!

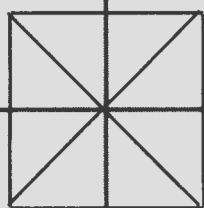
April is a windy and sunny month, perfect for flying kites. With about 10 minutes and a little patience you can turn this page into something Benjamin Franklin would be proud of. The first step is to go to the library and pick up a free "kite kit" from the circulation desk. In this kit you will find a winder and two 1/8th inch dowels. The only other materials you need are a roll of tape (preferably masking), a pen, and a pair of scissors.

BY LEVI SHAW-FABER

ILLUSTRATIONS BY ILANA SILBER



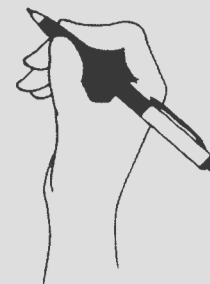
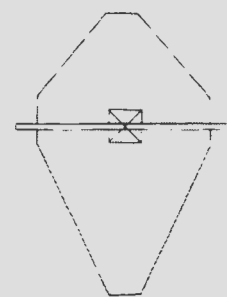
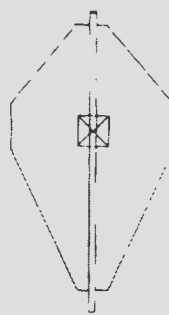
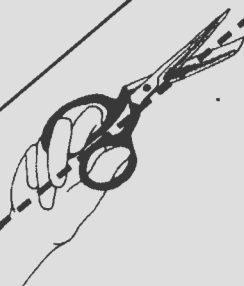
place tape on square



fold on this line

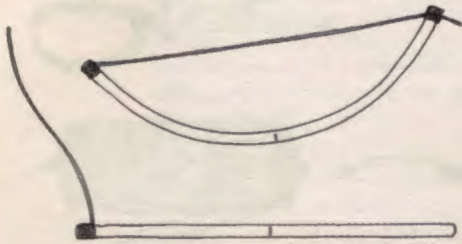
1.

- Place the dowels on the intersecting lines on the back of the kite. The ends of the short dowel should line up with the edges of the paper. A small bit of the long dowel should hang off the end of the kite. This is where you can attach an optional tail. Mark on the dowels where they intersect.
- Place a small piece of tape on the square that is marked "place tape on square." This will reinforce the area so that it does not rip.
- Once you have placed the tape on the square, cut a small "X" through the tape and the paper just large enough for the string from the winder to pass through.



## 2.

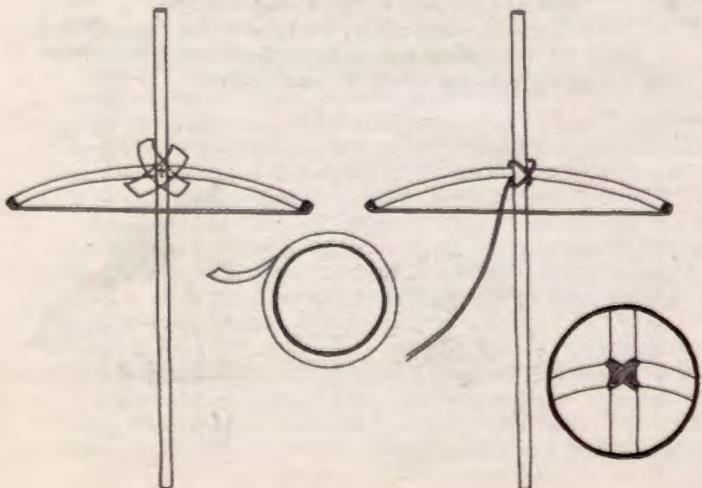
Caution! This step is the most difficult and requires a lot of patience. In order to keep the kite stable in the air, the short dowel needs to be bowed like the curve of an airplane wing. Carefully wrap a piece of the kite string around one edge of the shorter dowel. It might be helpful to make a few notches in the edge of the dowel so that the string can grip onto the wood. Tie a knot on one side and then very carefully bend the dowel. Do this slowly: the dowel is thin and can easily break. Then, tie the string to the other side of the dowel. Once you let go of the string, your dowel should look like an archery bow. If you break the dowel, don't worry. The Free Press got twice as many short dowels as long dowels so just go back to the circulation desk in the library and ask for another short dowel.



## 3.

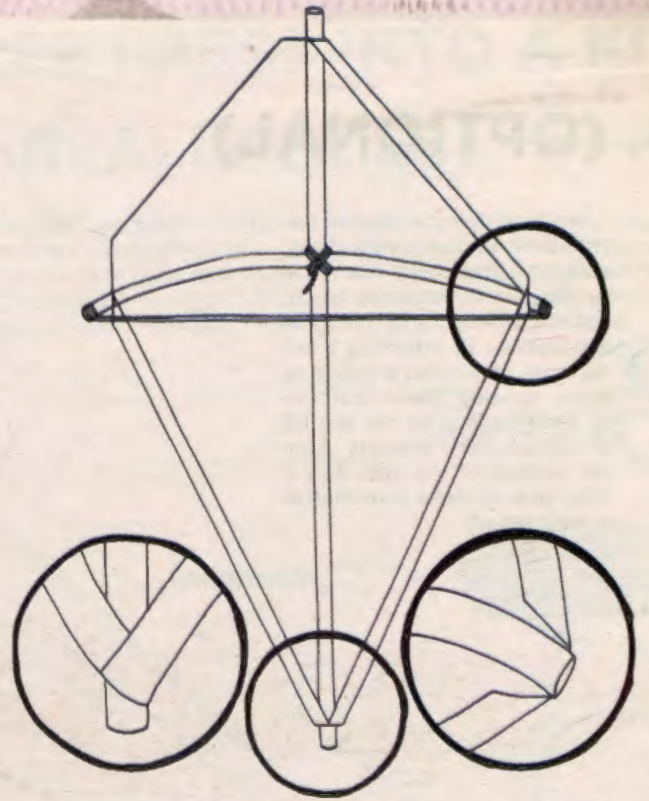
a. Now it's time to connect the two dowels. Put the longer dowel through the bowed short dowel and, using a small amount of tape, connect them at the point that you marked in the first step.

b. Then, wrap a piece of your kite string around the connection to further strengthen the bond.



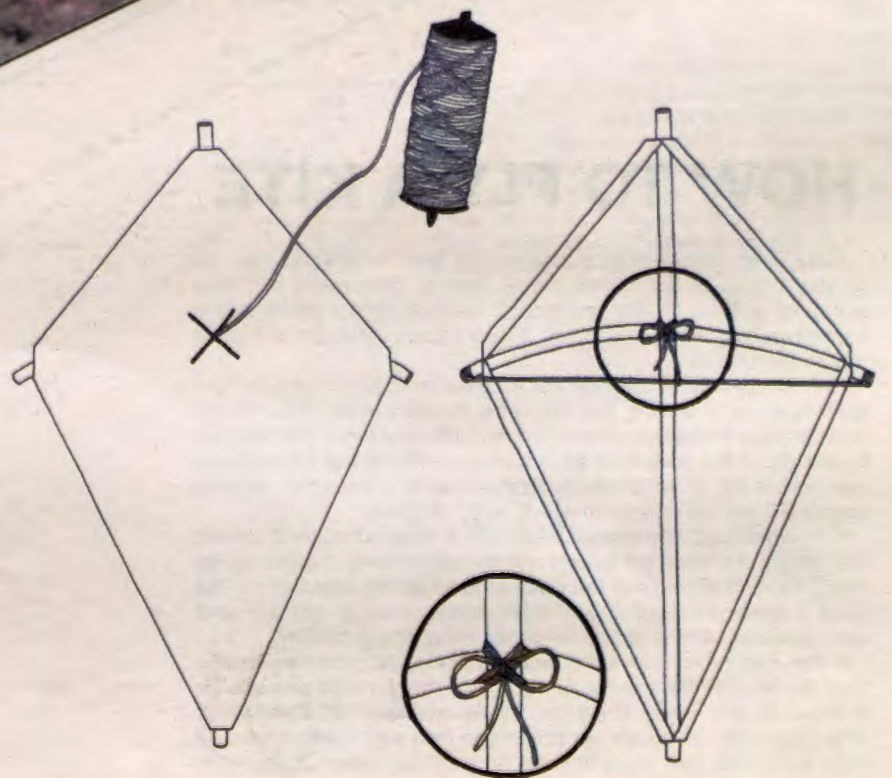
## 4.

- Lay the connected dowels on your kite with the crosspoint resting on the piece of tape you placed on the paper.
- Fold on the solid black line toward the center of the kite.
- Then tape the folded portions of the kite to the dowel and the sail of the kite.



## 5.

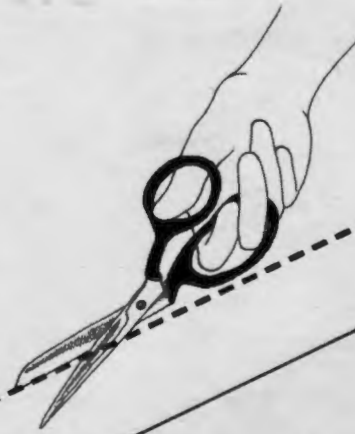
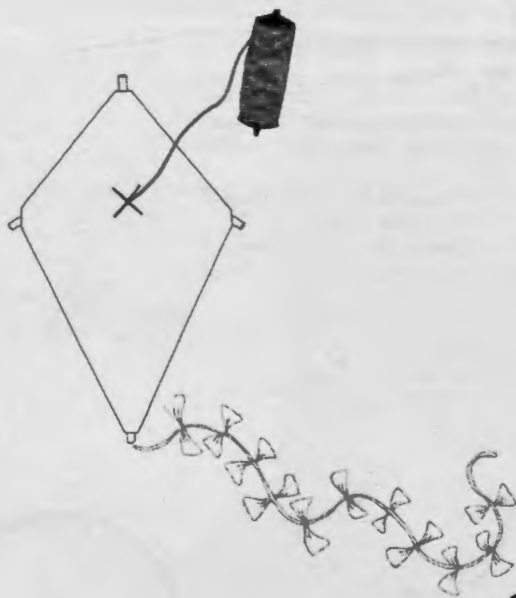
Slip the loose end of the string attached to your kite winder through the front side of the "X" you cut in the middle of the kite below the connection of the two dowels. Then tie the string onto the connection of the two dowels.





## 6. (OPTIONAL)

This kite doesn't need a tail. The bow in the small dowel adds enough stability that it can fly just fine in moderate winds. But if it's really windy, you can add stability by attaching a tail. Tie small bows onto a ribbon or string spacing them uniformly. Then tie it onto the the bit of dowel that extends from the bottom of the kite. Add a little tape to make sure the tail doesn't fall off.



fold on this line

fold on this line

## HOW TO FLY A KITE

This might seem self-explanatory, but wait for a windy day to fly this kite. Newsprint kites are as light as they come but they still need wind to fly. On an iPhone's weather app, a windy day is represented by wispy, curly lines. That's a good indicator of a good day to fly this kite.

Find an open field. Not only will it be easier to keep the kite from getting stuck in a tree, but the wind in open fields tends to be more constant and not interrupted by built structures. We flew our prototype in the park in Tivoli. It worked well but the water tower was a little bit of an obstacle. Blithewood is more open, so that seems like the ideal place in which to fly this kite.

If it's windy out, you will not need to run to get this kite in the air. Our prototype lifted off in seconds by just holding the kite up by the string and letting out the slack as the kite lifts into the air. The wind is more constant higher in elevation, so once you get your kite up about 50 feet, it should gently sway about in flight.

If the kite jerks and spins uncontrollably, it probably means that the bow in the smaller dowel is not pronounced enough. Or it could be too windy. If it's too windy, you can add stability by attaching a tail, although our prototype flew well without one. All kites eventually get stuck in trees so don't cry when it happens; just pick up a Free Press and make another.

# SWIPING FOR LOVE IN ALL THE WRONG PLACES

ILLUSTRATION AND STORY BY JACKSON SIEGAL

Winter is a challenge for most Bard students, both emotionally and physically. The icy tundra into which Annandale morphs is cold and brutal. The idea of finding love in such surroundings seemed to me too romantic and fantastical a thought. However, I decided to embark on a hunt for my one true love using the only tools available to me: Grindr and Tinder.



## Jackson, 19

less than a mile away Active just now

### GRINDR

The queen of gay men's dating and/or sex apps, Grindr has long been a platform for shallowness and irresponsibility: a raunchy production of anonymous and meaningless sex. A charming user's profile read, "I'm clean, circumcised, and ready to make you cum." Of the various interactions I had with men from Bard and its surrounding area, I think that this quote best represents of the attitude of those seeking quick anonymous fun. There were a couple Bard boys on Grindr who asked to "hang out some time" or "have a drink" rather than being totally overt about the fact that they wanted to fuck. Perhaps those invitations were gems of chivalry long lost in the ether of millennial pleasures.

### TINDER

In my search for love, I preferred Tinder, the more widely used of the two apps with which I experimented. It's easy to use and, for the most part, free of the stigma of Grindr. I matched with fellow first-year gays as well as older ones. I matched with wealthy men from Rhinebeck and a few Vassar boys. All was well and good until I swiped upon a Vassar boy I used to date. It was a strong reminder of the reality of social networking. I had been treating it all like a game, but didn't take into account real-world consequences. There are emotions lying beneath all of our online interactions. Seeing an ex looking for other connections, just like I was, in the void of dating apps, I didn't feel alone. Nobody is on their own in a search for connections. In his own way, every horny boy on Grindr and Tinder is looking for love.

Out of my search, I gained a sense of loneliness and alienation that I can only describe as intense longing for... something. We may be connected in ways we weren't before, but that doesn't mean lonely longing is remedied. I want to find real love, real connection, offline and eye-to-eye.

# APRIL'S SEASONAL SUPPERS

BY JOHNNY CHERICHELLO  
PHOTOS BY EMMA RESSEL

The sun is out, birds are singing, Christ has risen, and we can eat leavened bread again. With Easter and Passover just behind us, Emma and I were seriously craving some holiday dishes...and *seasonal* also means festive, holiday-appropriate food, no?

I came home the other day to a big pot of matzo ball soup on the stovetop. Emma had made it that weekend, seriously missing her mom's famous Passover Seder and desiring to make this staple dish herself. If you, too, are missing your mom or grandma's matzo ball soup and didn't get your fix over Passover, we have a recipe for you to try out. The only thing that may be tricky to get your hands on is matzo meal...but it might also be on sale at Hannaford, considering the holiday has passed!

I, on the other hand, had such a hankering for my mom's *pizza dolce* (sweet pie, also known as Italian ricotta cheesecake). Every Easter season, my mom makes two types of pies - this ricotta dessert pie as well as a meat pie, a *pizza rustica*. For me, these pies signify the season. The recipe for Mama Cherichello's *pizza dolce* is provided. Subtle flavors of orange zest and smooth ricotta pair quite well together in this dessert.

For our April installment of Seasonal Suppers, Emma and I wanted to prepare something fresh and satisfying for spring meals. We were also thinking about cooking ahead for the school week with options for portable lunches - for a picnic at Blithewood or a two-minute nosh in the hallway of Olin, as well as for ready-to-heat dinners. After consulting our seasonal produce guide, we picked out artichokes, beets, radishes, spinach, and carrots from the April list. So, on tap for this month:

- 1) Spinach-Artichoke Dip
- 2) Spring Root Veggie Carpaccio
- 3) Spinach-Artichoke Stuffed Chicken Breast

Bringing something to school that you can snack on the whole day is a smart idea. Especially if your schedule doesn't really allow for time in Kline or DTR one day, having a snack in your backpack that can sustain the day is beneficial. I've been snacking on hummus and either pita chips or carrots a lot lately during the school week (my apologies to people who hear me chomping on carrots in the library). I believe the Green Onion has a pretty good assortment of hummus, but also our surrounding stores like Hannaford, the Red Hook Natural Foods Store, and Tivoli General carry a nice collection dips. In fact, Emma and I shopped at those three locations for our ingredients this month.

Next up is a refreshing spring root vegetable carpaccio with shaved radishes, beets, and carrots. Usually a *carpaccio* is a dish of thinly sliced raw meat, but this style lends itself well to vegetarian cuisine. My first thought was to make a salad of lettuce, turnips, and beets, for a "Lettuce Turnip the Beet" play-on-words, but I don't really like turnips and neither does Emma, so we went in this direction instead. We added a lemon-olive oil dressing and some salt and pepper to our vegetables to enhance the flavors. Emma and I have a tiny mandolin (kitchen tool, not the instrument) that slices on three settings. I'm obsessed with it (potato gratin all day, every day), but if you don't have one available to you, slice the vegetables thinly with a knife. A big bowl of this can sit in the fridge for a week, already dressed. It won't wilt because this salad is without greens! You can go as simple or as complex with your flavors and ingredients as you like. Sometimes, I buy a bunch of radishes at the market, slice them thin (like in this recipe) and simply add olive oil and a sprinkle of salt to have as a snack. A good substitute for potato chips, even.

It's fun to milk ingredients for all they have to offer - using something in the fridge for more than just one meal or purpose. For example, we roasted sweet potatoes the other day, and we've used the same potatoes in three separate dishes - a spicy vegetable Pad Thai, a vegetable side to lamb chops over rice, and a late night favorite in our apartment: disco fries (fries covered in gravy and cheese - aka the best thing in the whole world). So in this mode, we used our spinach-artichoke dip to stuff some chicken breasts. Stuffed chicken breast is easy and fun to prepare. The spinach-artichoke dip moistens the chicken breast and adds good flavor. Between two housemates, the portion we prepared lasted us through one dinner and two lunches. For vegetarians, this technique could work well on an open face portabella mushroom. Maybe even add a slab of mozzarella or sprinkle of parmesan cheese on top for a mini cheesy mushroom pizza.

Stay tuned for next month when we are going to get really seasonal with the opening of farmer's markets and farm stands! The Rhinebeck Farmer's Market and Montgomery Place Farm Stand are our personal favorites in the area. Be sure to check those out. Maybe we'll even go forage for some of our ingredients in Tivoli Bays! Yay hikes! Viva Spring! Yass Queen.

# OUR SPRING HOLIDAY CRAVINGS: PASSOVER AND EASTER FOODS

## Matzo Ball Soup

2 tablespoons vegetable oil  
2 large eggs, slightly beaten  
1/2 cup Matzo Meal  
2 tablespoons chicken or vegetable broth  
1 teaspoon salt  
Carrot  
Onion

-In a bowl, beat eggs and then add oil, matzo meal, and salt. Blend all together. Add broth and mix until uniform. Cover and chill in refrigerator for about twenty minutes.

-In the meantime, bring 6 cups of chicken or vegetable broth to a brisk boil. (We used Better than Bouillon which requires in this recipe 2-2.5 teaspoons



## APRIL'S FEATURED MEAL

### Spinach Artichoke Dip

1/2-cup parmesan cheese  
2 large handfuls of baby spinach  
1 cup marinated artichoke hearts, drained and chopped  
3/4-cup cream cheese  
1/3-cup mayonnaise  
1 tsp. garlic clove or garlic powder  
2 tsps. lemon juice  
Salt and pepper to taste

Finely dice marinated artichoke hearts. Mix together with softened cream cheese. Add one heaping spoonful of mayonnaise, lemon juice, garlic powder, and salt and pepper to taste. Then, mix in two large handfuls of baby spinach. Then, add parmesan cheese. Feel free to add different types of cheese.

to 6 cups of water)

-After those twenty minutes or so, remove chilled matzo ball mixture from refrigerator. Wet hands and form batter into matzo balls, approximately 1 inch in diameter.

-Reduce heat of boiling broth and drop matzo balls into the pot. Add chopped carrots and onions to the broth, if desired. Cover and let simmer until thoroughly cooked for about 30-40 minutes.

This recipe only makes about eight matzo balls, so feel free to double the recipe!

#### **Pizza Dolce (Italian Cheesecake)**

##### **Filling**

7 eggs

1 1/2 cup confectioner's sugar

1/2 cup orange juice

1 tbsp. vanilla

1 tsp. orange extract

1 tsp. lemon extract

1/4 tsp. cinnamon

The zest of 1 whole orange and 1 lemon

1 pint of vanilla pudding

3 lb. can of ricotta

Mix all above ingredients together in order in a large mixing bowl.

##### **Crust**

1 stick of butter (melted)

5 egg yolks

1 1/2 cup confectioner's sugar

1 tbsp. vanilla

2 1/2 - 3 cups all purpose flour

In a large bowl, mix sugar and butter together, and add egg yolks one at a time. Add vanilla. Then, add one cup of flour at a time until the dough batter is no longer sticky to the touch.

Scrape dough out onto a floured surface and form into a ball. Wrap or cover and place in refrigerator to cool.

On a floured surface, divide dough into two. Roll out into a round disc to mold into a 9-inch pie dish. Repeat process for second pie. Then, pour filling into both shells. Feel free to add a funky dough design on top of the pie. Place pie dish on a cookie tray to avoid any potential mess in the oven. Bake for 1 hour at 350 degrees.

Gluten Free Option: Do without the crust! Prepare the filling and distribute into greased muffin tin or soufflé crocks and bake!



If interested, bake at 350 degrees for a warm, cheesy dip. Put in an oven-safe dish or casserole pan and dress the top with breadcrumbs and cheese. Bake until top is a light golden brown and cheese is melted.

#### **Radish-Beet-Carrot Carpaccio**

A small bunch of radishes

2 medium sized carrots

2-3 beets

Lemon Juice

Olive Oil

Salt and pepper

First, wash beets, season in olive oil, and roast in the oven until cooked through. Wash and slice desired assortment of vegetables. In this recipe, radishes, carrots, and beets. Portion is up to personal preference. Whisk together lemon juice and olive oil. Mix in vegetables and add salt and pepper to taste. A fresh herb like parsley or cilantro would be a nice addition.

#### **Spinach-Artichoke Stuffed Chicken Breast**

Chicken Breast

Spinach-Artichoke Dip (See Above Recipe)

Olive Oil

Salt and Pepper

Cut a two-three inch line down the side of the thickest part of the chicken breast. Stuff with the Spinach-Artichoke dip. Place chicken into a medium-large baking dish, depending on how much chicken is being prepared. Season with olive oil, salt, and pepper and put in oven on 400 degrees to bake for 30-35 minutes.

Vegetarian Option: Substitute portabella mushroom for the chicken. Dress the top in cheese and bread crumbs, if desired.

hudson new york

Hudson, NY

Photos - Search nearby



# THE RISE OF HUDSON, N.Y.

BY NORA CADY

Tivoli, Red Hook, Germantown, and Rhinebeck are familiar environments to Bard students. But just outside of Bard's orbit sits the city of Hudson, a lesser known community 18 miles north of the college. This 7,000-person city has changed significantly in the last 20 years, as has Bard's relationship to it.

Founded in 1780, Hudson itself is only two square miles. Like many Hudson River towns, the city began as a successful port. Specifically, Hudson functioned as a center for the processing of whale products.

By 1820, the city had grown to become the fourth largest city in New York, but a sharp decline in the use of whale oil crippled Hudson at its height. The city's economy began to rely on prostitution and gambling. The "vice industry" flourished until the 1950s, when law enforcement began to crack down on illicit activities.

After thirty years of extreme economic turmoil Hudson experienced a more permanent revival in the 1980s when antique dealers from New York City started opening up shops on Warren Street, the city's main avenue. These shop owners laid the foundation for a thriving weekend and seasonal population.

Not much has changed physically in Hudson. It maintains its original grid layout and many of its original buildings. Now many of these buildings, whose original architecture and ornament remained untouched but decayed, have been lovingly restored. Still, Warren Street and its surroundings boast a seemingly endless array of antique and specialty shops, restaurants and music venues.

Ken Jacobs, owner of Casa Urbana, a Salon and Apothecary on Warren Street, has been a real estate investor and business owner in Hudson for over a decade. He was drawn to the area in the late 1990s by the low housing prices and impressive architecture. For him, Hudson is a hipster's paradise – an architecturally untouched city which is endlessly reinventing itself. Right now, he thinks Hudson is in the middle of a new revival. The art scene in the city is growing in a big way.

Warren Street now houses over 40 galleries with regular artist rotations and performance spaces like the Hudson Opera House, Time and Space Limited, and Club Helsinki which boast regular programs that bring in musicians from all over the world. Performance artist Marina Abramovic recently purchased a large building in the center of Hudson that, once renovated, will be home to the Marina Abramovic Institute and home to permanent works as well as educational programs.

The city is certainly in the middle of an artistic moment. A moment in which Bard students are actively engaging.

The Hudson Project, a documentary class taught by Professor Stephen Shore, focused on capturing this continually changing city. Sophomore Rowan Dunfey took the class last semester. "[Something] a lot of people picked up on in their projects was the vast economic disparity which is apparent once you get off of Warren Street and into areas like Skylar Park," Dunfey said. His words are indicative of anyone who spends more than just a weekend on Warren Street in Hudson.

Despite its growth and success in the last decade, remnants of Hudson's previous economic trouble still remain. Much of Hudson's success is due to money spent by temporary or seasonal residents and tourists. On the other hand, the city's permanent population has not yet fully reaped the benefits of this income. In 2010, the census reported that 23.2 percent of the city's population continues to live below the poverty line. Economic inequality polarizes the small city.

Bard students certainly engage with Hudson as a "destination" for entertainment and culture but, notably, Bard is also very involved with the development of Hudson's more struggling areas. Programs like Dream to Achieve run by Jonah Greenstein connect Bard students with the Hudson School District in a number of ways including basketball camps, a mentoring program, and weekly tutoring. The high school in Hudson maintains a strong relationship with Bard, and Greenstein believes that the program has helped to create a "college-going culture" within the high school.

Hudson is a dynamic, ever-evolving city with a rich history. In light of the economic and cultural growth the city is experiencing, perhaps most exciting is Hudson's deepening relationship with Bard.

# SPORTS

## A HOOLIGAN'S SPORT PLAYED BY GENTLEWOMEN

BY MYA GELBER

On a rainy Tuesday afternoon, with nine years of ballet, two years of cross country, and little to no knowledge about what the sport entailed, I set out to practice with the women's rugby team.

Not much is known about the early history of women's rugby. The initial public reaction to two exhibition women's games in 1881 ended in riots of protest. According to the Rugby Football Union, the first documented evidence of an attempt to form a strictly women's team was in 1891 when a team of women's rugby players in New Zealand was cancelled due to a public outcry. It wasn't until the 1960s when women's rugby began to really gain a foothold and popularity. By the 1970s the sport had gained recognition at four American universities: University of Colorado, Colorado State University, the University of Illinois, and the University of Missouri.

My practice began with the normal stretches and warm-ups, but soon after I was being tackled to the ground while unrecognizable phrases were shouted at me. I began to find refuge in the cold soggy floor, as I closed my eyes and prayed that a muddy cleat wouldn't find its way to my face.

The initial shock of the practice wore away quickly and I found myself enjoying the drills and shouts. I was completely out of my comfort zone yet completely immersed in a sport that required me to forget about the fear of getting bruised, trampled, or tackled. The game itself has very little rules on contact. Women's rugby is identical to the men's game. Women play the same rules, on the same sized pitch, and with the

same equipment. It is one of the few women's contact sports that is exactly identical to the men's version.

The 80-minute game consists of 15 players divided into eight forwards and seven backs. As is usual, each team attempts to score more points than the other. Such an objective becomes more difficult when you factor in the tackling, blind sides, and the occasional kick.

I spent most of the time at practice with my arms around the other girls, hunched over in attempt to knock them to the ground. The rest of the time I was laughing with them as the coach, Steve, rambled on with Betty White quotes: "Why do people say 'grow some balls?' Balls are weak and sensitive. If you wanna be tough, grow a vagina. Those things can take a pounding!" Steve, more affectionately known as "Disco," played rugby all four years during his time at Bard. Prior to joining the girls team, Disco was head coach for the boys. "It's been incredibly helpful to have him join the team," said senior Emily Berkowitz. "We're big fans of his nontraditional coaching tactics and affinity for house music."

After several practices with the girls on the team the most valuable thing I walk away with is the understanding of how empowering this sport can be. The team dynamic is fun, engaging, and incredibly supportive. It's important to experience outside of our comfort zones.

## ATHLETES OF THE MONTH

BY AVERY MENCHER

photo by jackson siegal

Sophomore Harriette Slagle plays women's tennis, where she competes in both singles and doubles matches. This is her second year on the team. Sophomore Garrett Clifton is a high jumper and runner for Bard Track & Field. He recently competed at the Liberty League Championships, where he came in first place overall for the high jump. He has broken various school records this year, both in high jump and the 4x400 relay race.

Free Press: So, what made you interested in Bard?

Garrett Clifton: I first came to play basketball, but more than that I really wanted to take chemistry here. I received a science scholarship, and that really affected my choice. That worked out for the best, since I don't play basketball anymore and I'm really getting into my chemistry work.

Harriette Slagle: I became interested in Bard because my cello teacher suggested it, since her husband works here as a teacher for the conservatory. After she told me about it, it became the obvious choice for me.

FP: What value do you think athletics bring to Bard?

HS: I think that a lot of people don't understand how important sports can be in someone's life, in addition to all the other things they do. There's this opinion that if you play sports you're not as intelligent or whatever, but you are also able to incorporate ideas of teamwork and companionship and leadership in a new way. It's a nice structure to have, which is part of how it brings value to me, but it can definitely bring value to people overall.

GC: Before I came to Bard, "the arts" was not really a world that I participated in. Being an open-minded person, I saw that there's a lot more to the world than just sports - I was a three-sport athlete in high school, and I really never

paid attention to the arts. After a year and a half at Bard, I really have come to grow with and enjoy my surroundings and the other things that the school has to offer, and I think that appreciation can go both ways. Being able to see [sports'] influence on people, what it brings to them, and the satisfaction they feel from participation is no different than what you would feel from playing a piece of music or creating a painting.

HS: Going off of that, I feel like sports are a perfectly equal component of all of the things you can do here. They're all equal parts of our community.

FP: What is your favorite sports moment?

HS: Because everyone [on the tennis team] comes from very different backgrounds and experiences, it's hard to bond with people as a team. I think my favorite moment is this past week or two, since we've all kind of grown into something that has become a close group of teammates that can become even closer. That's a really rewarding thing to have, especially in a sport that is so focused on the individual.

GC: I went to a Catholic high school, as opposed to the public high school in my town. When we played the public school in basketball the first time, it happened to be my senior year, and so many of my friends were on that team. I had a really great game, and we ended up beating them. It was just so nice to know that I had made the right decision about where to go to high school.

FP: Any pregame rituals?

GC: Before I start a race or do a jumping event, I bless myself with the sign of the cross.

HS: Lately we've been doing men's and women's matches

together, and it's always a funny moment when we're all out on the court and we all have to decide what to say in the huddle. It's always entertaining to argue about what to say and who gets to say what, that's sort of our own little ritual.



# BARDIVERSE

photo by jasmine clarke

With more than 500 acres, Bard is huge. But imagine how big it would look to a 3-year-old. Bard's Abigail Lundquist Botstein Nursery School has approximately 30 students who see the campus in a different way. The school provides an experience in which young children can learn, develop, and grow. The program is progressive and intensive, prioritizing art and creativity.

Like any Bard student, the nursery school kids take advantage of their time at school. This was apparent from their art on display in the Stevenson Library this month; the exhibit contained drawing, painting, and stories from children ages 3-5.

This is only a fraction of the art that students produce: there is a lot of inspiring artwork on display throughout the nursery school, too. In addition to the many abstract works of the children, there is a poster on the wall titled "What Is A Tree?" There is also a collection of stimulating literature, including "Pinkalicious" and "Bird Songs Bible." These and other artifacts cultivate an environment of contemplation and expression.

The children's art correlates with the educational aims of the school. Director and teacher Carol Garboden Murray stressed some of the most important goals of the school. It is centered on social interaction, playing and pretending, and making choices.

"Learning to collaborate, negotiate and socialize is harder than doing worksheets" Murray said.

When I visited, I observed a student performing one of these negotiations: he and another student were trying to decide whose turn it was to use the scooter during playtime.

He initially cried and complained, but eventually explained that he had waited a while and it was only fair that he get a turn. He then got his turn, and sincerely thanked the other child for his generosity: negotiation complete.

There is a tangible emphasis placed on socializing, and the students are constantly in conversation with each other and their teachers. In this regard, it's kind of like the undergraduate life in Annandale, children discuss the life issues of a 3- and 4-year-olds instead of Hannah Arendt or infectious diseases. No one is alone or ignored. The presence of three teachers and multiple student workers helps include every student, but they are also socially engaged amongst themselves.

According to the philosophy of the school, outlined on its website, "We build a program based on deep respect for young children and this unique time of life. Our approach to teaching and learning is based on a constructivist view of learning with an emphasis on relationships, play and hands-on investigations."

The teachers often start singing during times of transition. The kids slowly join in with them on their own time. Through song, the children learned lessons like what the bird eats, what the frog says, and where the piggy goes. After one song, a teacher told a story in which she used sign language for key words like please.

The kids go outside every day, no matter the weather, and explore the campus. Murray explained that children often notice things that are smaller scale and closer to the ground. She said they're more likely to pay attention to a tree or an acorn than a large building because they learn through movement and touching and they live in the here and now.

Even snacktime serves as a formative experience. Children learn to set the table, pass food to one another, pour their own drinks and compost their scraps. The teachers and students sit around the same tables and eat family style. On the day that I visited, the children ate whole grain pita bread, celery, and cucumbers. Murray said that snacktime is a learning time as well, which can sometimes include songs and language games.

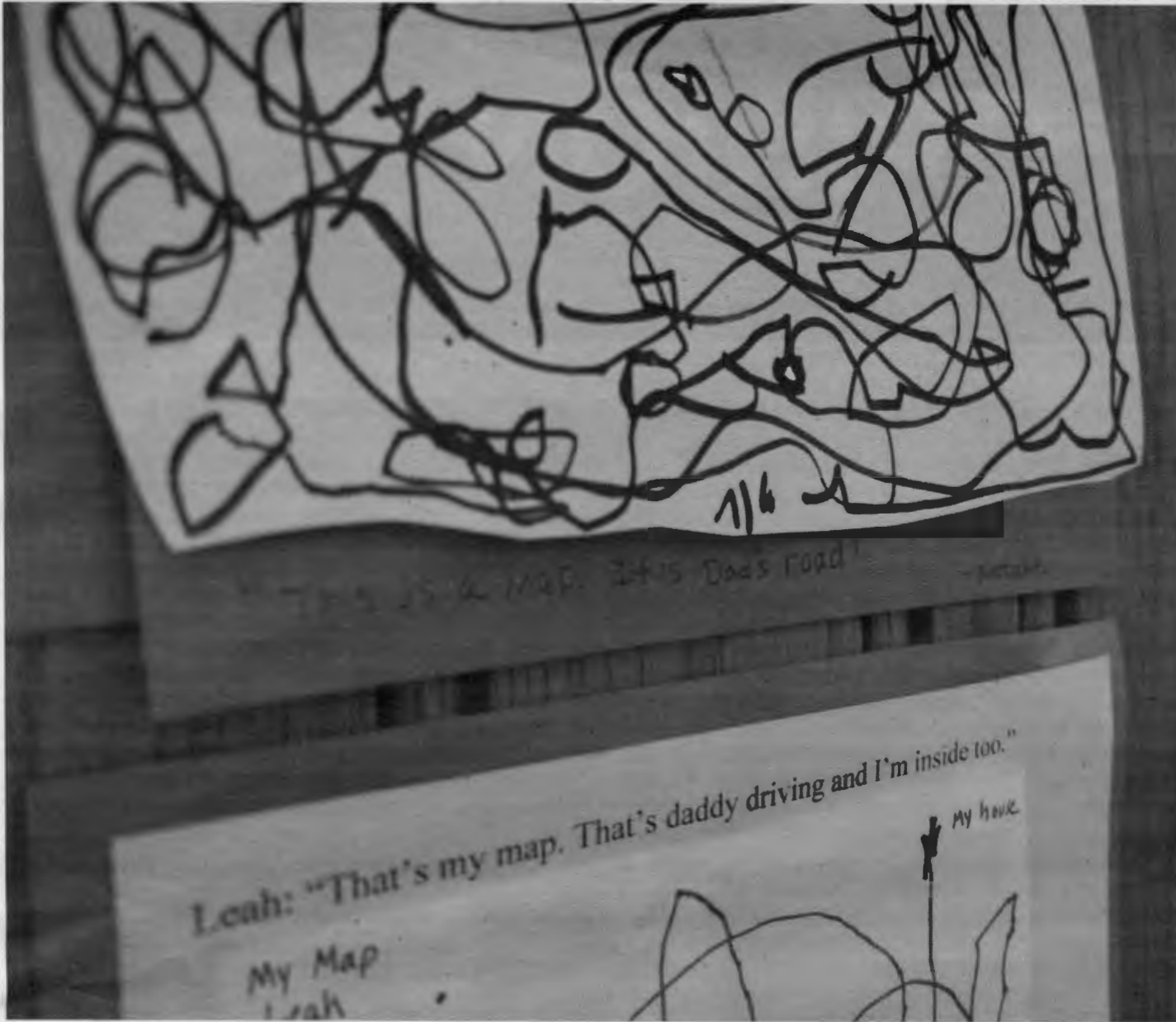
The children also experiment with art, writing, and building. Murray explained that at the Abigail Lundquist Botstein school, all learning is through play. The school seems like a lovely place to spend a childhood, and a good (if not early) precursor to the Bard undergraduate experience.

## ANNANDALE'S SMALLEST STUDENTS

BY JOHANNA COSTIGAN

photos by elle turley





## THE FEDS ARE WATCHING SIMON'S ROCK

BY JOHANNA COSTIGAN

Heightened Cash Monitoring: Bard College at Simon's Rock is being watched. The U.S. Department of Education is paying close attention to Simon's Rock in addition to the 486 other institutions that have been designated as requiring cash monitoring.

Heightened cash monitoring is a practice that the Federal Student Aid office employs in order to contribute extra observation for the colleges and universities that have run into financial or federal compliance problems.

Institutions may be on this list for a variety of reasons. These include accreditation issues, late financial statements, outstanding liabilities, concerns about a school's financial responsibility or other serious findings discovered during a program review. The status means that the department is watching the institutions on the list more closely to make sure that they are using federal student aid correctly, so that both students and taxpayers are accounted for.

## A TINY INTERVIEW WITH A TINY PERSON

BY JOHANNA COSTIGAN

Preschooler Henry Riou Moynahan's art is primarily focused on an island called Tai-Lung City. As part of his assignment at the nursery school, he created detailed maps and illustrations of the city. In his artist statement, he described Tai-Lung City by writing, "You'll love it in this world because there are lots of ferris wheels but you'll hate it because you'll get eaten."

FP: How'd you become the king of Tai-Lung City?  
Henry: Because I was the best at not forgetting things.

FP: What do people look like in Tai-Lung City?  
Henry: They're Tai-Lungs. They have black polka dots.

FP: What happens on this island?  
Henry: Everything goes boom. (Exploding noises.)

FP: What are all these places on the map?  
Henry: This part is Tai-Lung city and that little dot right there is Tivoli, and that's America.

FP: Where do you get the ideas to draw and paint these things?  
Henry: Sascha, my friend. He's older and more shorter and I'm more bigger.

FP: Is Tai-Lung city similar to any city that you've been to?  
Henry: No, it's totally different.





# OPINION



## WE ARE THE 68% BRING THE VOTING BOOTHS TO BARD

BY CONNOR BOEHME

Looking at the map Election@Bard put up in the Campus Center recently, at first I found nothing surprising. Red dots represented registered voters at Bard and they were placed on the map to indicate which states those voters are registered in. A smattering of dots lay across California with a few strays scattered about the square-ish states. The heaviest concentration was obviously in New York.

I say obviously because not only does Bard pull students heavily from New York state, but the members of Election@Bard (remember when you first came for L&T and some kids behind a desk tried to get you to register to vote? No? – well, that was them) often register students on-campus, meaning their voting address is 30 Campus Road. I knew this and the dots illustrated it, but what stuck with me was the numbers.

District No. 5, both Red Hook and Bard's election district, has 916 voters. Of these voters, 623 of them reside on campus. In other words, 68 percent of this district's voters live on campus. So, Election@Bard wants to know why the polling site is in the middle of nowhere and not here on campus?

When I heard this question from annoyed students last November (I vote absentee so I don't have to go anywhere) my first reaction was that moving the polling site to campus was a self-centered notion. But it's not. It makes perfect sense and not just because most of the voters live here.

The present facility is not accessible on foot and there is no mass transit that goes there, so unless you drive and own a car you're basically barred from voting. Bard runs shuttles but they are only for students. The school should not have to incur those costs; nor

should on-campus voters have to deal with the inconvenience. If you needed another reason to support moving the polling location to campus, Bard is not just more accessible for the 68 percent. The Dutchess County Loop Bus stops right on campus which will solve the transportation issue for even more voters.

Election@Bard has solid reasons for its campaign to move this district's polling site to campus and everyone should help the campaign by signing the letter they're sending to the Red Hook Town Council. The Election@Bard wall didn't just get me thinking about how convenient voting could be, though. It made me consider the opportunity for the political voice we have as a college campus.

Consider what that 68 percent means. It's not just a bullet point about voting logistics. It's a controlling interest in one of New York State's voting districts. If every one of those registered voters decided to vote, suddenly a college campus goes from being a group of kids that politicians can generally ignore to a powerful voice they have to answer to.


It's practically a cliché at this point that college students vote in far less significant numbers than older voters (even in cases like the rock star student-rousing 2008 Barack Obama presidential run). If politicians aren't worried about us voting in elections, they'll ignore us in Albany. Several high-profile and heated political arguments have been playing out in Albany recently, such as the struggle over women's equality and new laws about campus sexual assault. I'm fairly certain Bard students don't want to be ignored on these issues. But we will be. They're not going to care about us unless we make them. And we can.

I'm not suggesting a Bard block that votes as a single unit. Bard has diverse political views and that's part of mobilizing an entire campus to vote (though if this district voted Democrat no one would be shocked). But college campuses are in a unique position, and Bard can actually assert a robust political voice.

I grew up in New York City and vote there. I think it's important to vote in big cities as well as small towns, but there's no way that I can mobilize enough college students in my district in Queens to loosen the stranglehold older voters have. Politicians from my district worry about older people and no one can blame them because that's who gets them elected. But here in Annandale there is an opportunity for a youthful majority of voters to, for once, be the key demographic. Bard's student body can't pass that up.

I don't think there's anything wrong with voting absentee if you want to cast your vote in your hometown. I'd rather walk to the city to cast my ballot than explain to my mother I'm no longer voting in Queens elections. But for those students registered here, or who never get around to mailing their absentee ballot, take this chance. I'm not sure there's anywhere but a college campus such an opportunity exists.

I, like most college students, cringe at long speeches about "making your voice heard" so I won't make one here. I'll just remind you that in Washington, Albany, and at the Red Hook Town Council decisions are being made for and about you. You have a choice: let them ignore you, like the important kid some of them want you to be, or make sure the Bard community stands for something.



While I'm not a labor or human rights activist, I'm not a fan of Kline's current dishwashing setup, which has existed since Kline Commons's construction in 1971. The wall creates a situation where the people who wash dishes are faceless. Despite its title as a "commons," the place separates the students from the staff in a drastic way.

Students deposit dishes into a slot in the wall for anonymous hands to take.

According to Chartwells administration, students often bend down so that they can make eye contact and shout a "thank you" to the people who are connected to those hands: the dishwashers.

However, I think people instead more often cursorily toss their used kitchenware into the slot. Sometimes, they may yell a "thank you," or they just don't acknowledge the dishwashers at all. I myself don't even make the effort to go through this rather awkward process as often as I should, perhaps because of the awkward guilt I feel when dropping off my dishes. I think if the dishwashers could be seen, people - myself included - would hand the dishes to the dishwashing staffers instead of throwing them or leaving them on the outer edge of the counter.

We would treat them more like people who help us in our daily lives, rather than some unidentified hands playing a real-life version of Tetris with dishes.

A class I'm currently taking with Olga Touloumi, a visiting professor of Art History, helped to give me a broader perspective on the Kline dishwashing space. Among other topics, it is about the physical architecture of labor systems. The class focuses on situations far worse than the Kline dishwashing set-up. For example, the arrangements of slave plantations, concentration camps, and banks.

For me, being in the class made the egregiousness of the dishwashing setup even more apparent, and while clearly the Kline Commons dishwashing area is not a travesty to humanity, I nonetheless think it promotes an unbalanced human interaction where the people on the receiving side are acknowledged merely for their labor, or not at all. It makes a person - to paraphrase Immanuel Kant - a mere means to an end, and not also an end in themselves.

While some colleges and universities use a specially made rotator belt that moves dirty dishes between the drop-off area and the washing area (a system that evades even the pretense of a person,) the Kline Commons dishwashing slot hints at human interaction without fulfilling it.

I don't know what's worse: a totally separate dishwashing room connected only by a small rotator belt shaft which is even more anonymous than Kline's situation, or a room that emphasizes a torso with hands without ascertaining and recognizing the individual. I suppose the situation as it is now is the lesser of two evils. However, the best option of all would be a total demolition of the wall into an open format where dishwashing staffers and students could be at least a little closer to physical equality.

Dishwashing Supervisor John Horton said that he thought a more open area would be better.

Yolanda Lowe, a member of the dishwashing staff, also favored this idea, saying that when she works behind the wall "[students] throw dishes at me, they get water in my eye." She conceded, with a shrug, that this is just how the situation is: "They tell me where to be, that's where I am."

Another supervisor, Josephine Breco, and two other staff members, Ryan Williams and Adam Garcia, all affirmed that a more open dishwashing area would improve their job conditions.

Assistant Director of Dining Services Alan Wolfzahn said that there were actually architectural plans to renovate it and ultimately open it up so that people could see each other's faces - however, these were drawn up about five years ago, and he also wasn't sure if the wall in that particular area could be opened because he didn't know if it was a supporting wall.

When I told Touloumi about my wish to see a groundswell of support to rid Kline of the wall - to "sledge the wedge" - she laughed a little at my savior complex. I agree with her - my self-righteous impulse is aroused. Why do I care about this issue when I don't bother to change other injustices? Perhaps it's simply the proximity and frequency of this situation in my day-to-day life, that it's an issue almost blatantly waiting to be addressed.

Other than that, I'm no activist. However, in my opinion, dishwashers get about the least amount of

## A WEDGE ISSUE: THE DIVIDING DISH- WASHING WALL IN KLINE COMMONS

by GRAYSON GIBBS

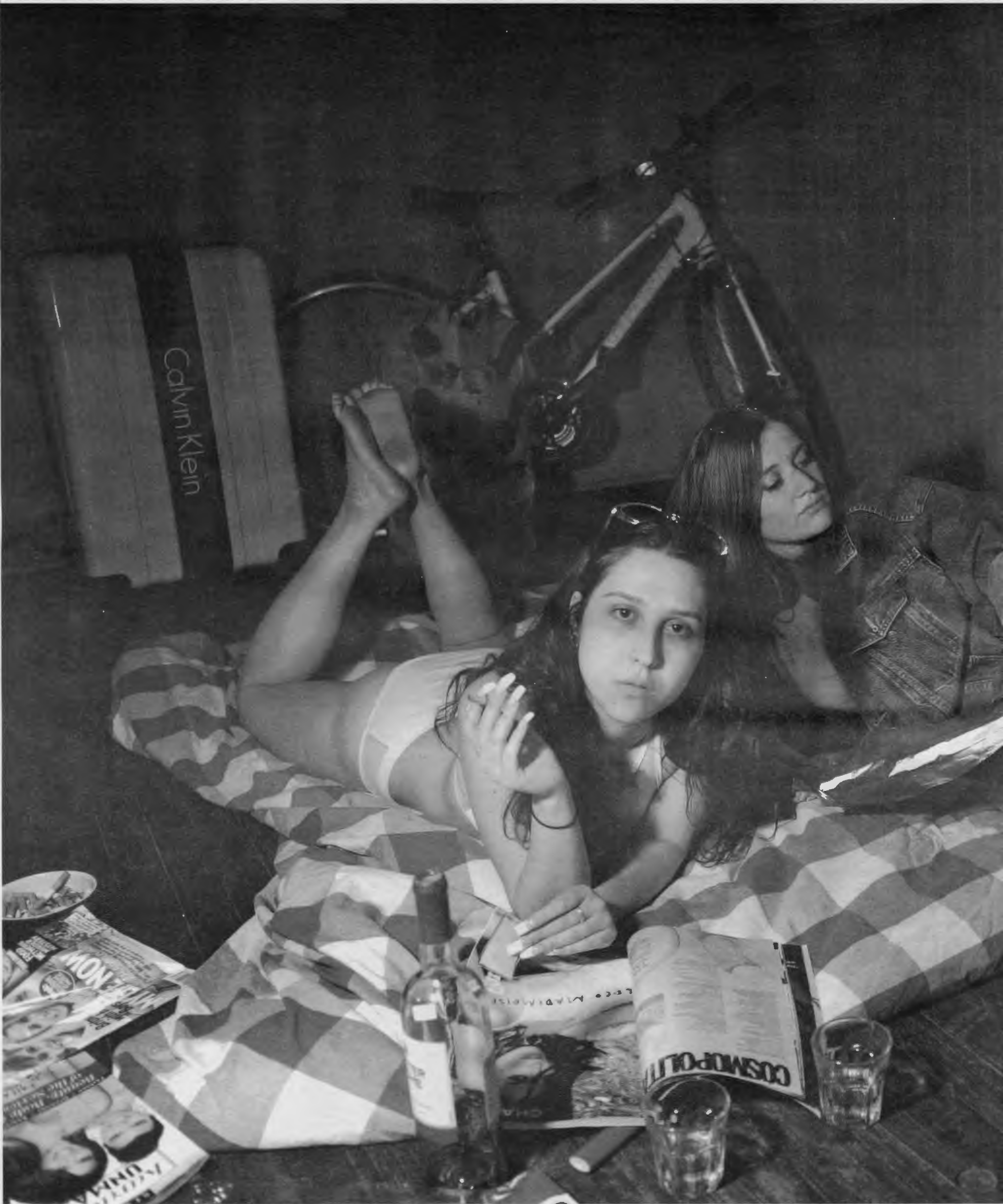


photo-by jackson siegal

respect out of all Bard workers, and the situation as it is now makes it worse.

I'm not the first one to have a problem with this setup, and I don't know how to change it immediately without a bunch of sledgehammers and a group of students not worried about a suspension from Bard (which I don't recommend). Sadly, in a college campus in 2015 that is beholden to liability, insurance, funding, corporate considerations, and likely other grueling obstacles, the removal of about 20 square feet of tile and drywall, plus plumbing adjustments, takes well over half of a decade.

In the next renovation of Kline, I think a more open dishwashing area should be made a priority, and until then, if you don't already, bend down and look up to the dishwashers! Thank you, Kline Dishwashing Staff of Bard College - each of you make our lives better here, not just on daily basis, but multiple times per day.



# OFFICE HOURS WITH ANNA AND SIMONE

BY ANNA SINREICH & SIMONE LEITNER

1)

Holy SHIT my vagina is broken!! I went to health services and they checked me out and it turns out I have a "bacterial infection??" My boyfriend definitely gave it to me and now I don't know what to do because I really like him. Do I have to break up with him because he has a dirty dick?

Kendrick LAMEar, 19, New Robbins

Anna: Ew! Send a pic.

Simone: I don't know, send Anna a pic.

2)

Sorry if I sound weird but I'm freaking out I was just in my dorm room and I found this pack of gum and my breath has been smelling super bad lately so I chewed one but it wasn't that chewy and my breath still smelled bad so I chewed all of them and now I realized that it wasn't gum I ate all of my roommates birth control how do I tell her?

Garlic Girl, 17, Toasters

Anna: This story is unbelievable. Even I wouldn't do something that dumb. What kind of gum isn't chewy? Seriously I'm in shock. Don't tell her because it's honestly so fucking weird.

Simone: She needs those!! Tell her ASAP and endure the consequences! Don't risk any nice relationship you might have. I'm sorry you have smelly breath.

3)

Lately my bf has been looking at me, he just stares at me for the longest time and when I say "what?" he laughs.

What?, 18, My Bed The Bathroom The Kitchen Sometimes in Public

Anna: He's in love with you.

Simone: Wow! I think he might be in love with you.

4)

Usually I'm embarrassed talking about poop. But this time, not so much. I have spent the last 17 minutes walking between floors of the library looking for an empty stall to poop in. I'm starting to look like a senile wanderer in the library, and all of the cigarettes I am stress smoking are only making matters worse. WHY isn't there a good place to poop in the library? I'm not ashamed that I have to poop, I just actually can't poop with someone else's feet glaring at me.

Full of Shit, 21, Library

Anna: In the time you spent running back and forth through the library you could've walked home to your dorm (haha).

Simone: I don't know. It's always a dilemma. Best bet is to just do what everybody does - go into a stall and sit there and wait it out until someone eventually leaves.

5)

Is chivalry dead?

TaylorSwiftFan94, 20, Tivoli

Anna: I'm dead.

Simone: Sure.

6)

Will somebody help me?!!! I'm taking Europe since 1815 and why would I know what has happened in the past 200 years I can't even find my wallet if I find it will you write my paper for me?

Ms. Mess, 22, Unclear

Anna: If you find your wallet and buy me a Birkin then yes I will write your paper but if no then no.

Simone: Sigh. Seriously? I don't have time. Office hours.



# RE: BARD TWEETS

**Pat Kelly @patmikekelly4**  
My room draw number is 420

**kylesmith @kyleforserious**  
sometimes I can't w bard:  
"you're wearing birth control as earrings?"  
"it's a statement"

**niall @lil\_nyquil**  
Will forever be the person sitting  
at a table you take chairs from  
because no one is sitting in them

**Busty Petite @jake\_nadrich**  
Dos Equis guy wins fullbright

**kaitlin gleason @k8scooltweets**  
"Still using a mason jar as a social  
crutch, I see" -me @ everyone @  
bard

**OFFICEHOURS @OFFICE-  
HOURS123**  
write a Likesomebardian about  
me and i will send Nudes

**Martha Beatrice @barthamea-  
trice**  
Studies show more and more  
millennial college grads shirking  
metropolitan life and migrating  
to underground cave network

**hotclaud3000 @richhomiclaud**  
Big boobs, BIGGER dreams

**Rio Viera-Newton @riovn**  
Allergic to the Spring Fling lineup

**kedian @kedianelizabeth**  
genuinely more excited for the  
Bard commencement speaker  
announcement than I am for the  
spring fling artist announcement