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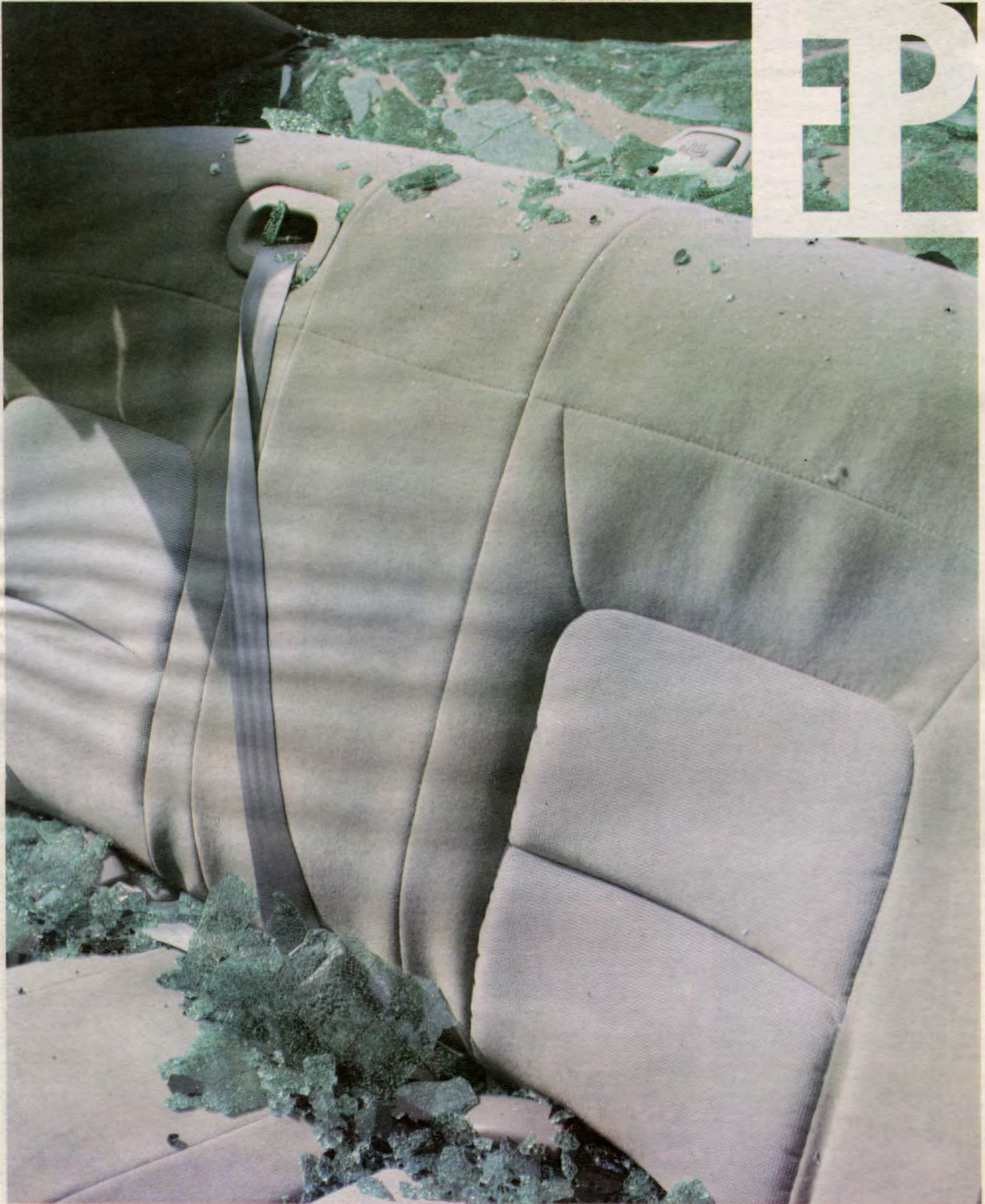
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# bard free press

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## SORRY WE'RE LATE

We are, admittedly, a little slow out of the gate with our first issue. But we're back and you're back and even though that's been the case for a while, it's cool. A lot of change has gone on over the past few months. Hessel is undergoing renovation, we added another mansion-feather to our cap, Murray's is in a church now, and Edward Snowden visited (sort of). And that's just like, the first half of this month's news section. There's also some big stuff happening in terms of culture and at our non-Annandale locations. No sports this issue, real sorry about that one. As we move through Bard, we notice change happening and a lot of the time we don't like it. It's weird and sort of sad that the trailers are gone. And it's weird that that's sad because they were terrible. I've heard many people talk about how weird it is that this freshman class won't know about the trailers. There is a lot that they won't know about: All of your senior friends, what it was like to have big parties in central Tivoli, etc. The 2020'ers will have no clue who Chad is. There are some teachers that are gone and it's probably strange to think that the 2019'ers won't know they existed. They don't know Mark Lytle. And, as you slowly start to come to grips with a world in which no one remembers Mark Lytle, remember the Free Press. Remember a few months ago when we covered his retirement. That is our role as your newspaper. We cover the change that's making you feel weird or excited and it's news this month and then soon it'll be nostalgia. Bard is different at every moment. Welcome to the Bard we have this month.

Grady Nixon  
Editor-in-Chief

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## ESTATE SALE BARD TO PURCHASE MONTGOMERY PLACE

BY MADI GARVIN

Bard now has as many mansions as its average student. The Bard community learned this on September 30, when the College announced the purchase of Montgomery Place, a historic site south of campus.

As President Botstein has acknowledged, the problem with historic sites is that they are inherently grounded in the past. In an effort to solve this, certain places in the Hudson Valley have made moves to keep with the times. South of Bard, the Mills Mansion in Staatsburgh, N.Y. may incorporate a privately-run cafe in the historic home - this has become a controversial subject, as the project would require the installation of an industrial kitchen. To the north, the Olana State Historic Site and the Thomas Cole National Historic Site hosted modern art within Cole's and Frederic Church's country abodes. Now, the nearby Montgomery Place may undergo its own modernization as Bard purchases the estate.

But first, let's cover the past.

In 1805, Janet Livingston Montgomery finished construction on her "Chateau de Montgomery," a modest, federal-style home with adjacent orchards. Throughout the years, the property faced several major changes. In 1828, Edward Livingston (Janet's brother) and his wife Louise inherited Montgomery Place. The Livingstons employed architect A.J. Davis to expand the home, architect Frederick Catherwood to build a gothic conservatory, and landscape architect A.J. Downing to beautify the grounds. Fast forward a century, and the Delafield family, who were Livingston descendants, moved in. They further updated the property by introducing electricity and heat to the house, installing squash courts and tennis courts, and building a greenhouse. The buildings and grounds of Montgomery Place were living, changing environments until 1985, when Historic Hudson Valley (HHV) purchased the property.

In the years leading up to the purchase, Montgomery Place had fallen into disrepair. In 2009 J. Dennis Delafield, the last member of the family to own the house, told the New York Times, "We had to let it go, though it broke our hearts." So when HHV came into the picture, a large-scale restoration was in order.

Columns on the house's east portico had to be replaced. The entire mansion's exterior was repainted to make it look as it did in the mid-1800s, changing it from white to a sand-painted beige. A visitor's center was built on the property. A sleeping porch on the second floor was removed.

Effectively, this transformation fixed the estate in time - a time where the exterior of the home looked like 1860, while the interior housed a plethora of collections from 1805 to the 1980s. This is something that President Botstein wants to change.

President Botstein strictly opposes the idea that historic sites should be frozen in some "constructed moment" of the

past. He relayed that the best way to pay homage to the history of a place is to keep it living, vibrant, and use it in a manner compatible with historic preservation - much like Blithewood, Ward Manor House, and other historic buildings on the current Bard campus.

President Botstein considers teaching and learning to be two ways to pay homage to a place's history. There will likely be opportunities for learning about history and art history on our new part of campus. He also envisions classes in the Environmental Sciences, particularly in food systems, nutrition, and farming.

Central to the latter type of courses are the estate's orchards. A beloved facet of the community, Montgomery Place's orchards have been nurtured and maintained for over two decades by tenant farmers, Doug and Talea Fincke. Though there will be a change in ownership, the farming couple will remain. When asked about the farm's potential relationship to Bard's dining halls, President Botstein expressed that this he did not have any particular ideas about how the Orchard could interact with Chartwells, but he does imagine that a collaboration could happen in the future.

In addition to affecting Bard's curriculum, the purchase of Montgomery Place will also impact the campus structurally. The estate covers approximately 380 acres; its acquisition will make Bard's campus nearly 1000 acres total. Because of this massive expansion, Bard will need to make some changes. Integrating Montgomery Place with the College will involve adding a new path and creating a footbridge over the Sawkill River, a natural barrier between the two properties. Fret not, those who hate walking: Bard will add shuttle service to Montgomery Place as well. Additional outdoor lighting will also be required. Another measure under consideration is the movement of the College's entrance from Route 9G near Two Boots to the Triangle near Feitler.

But what shall become of the Montgomery Place mansion? The second and third floors of the structure will be renovated and used for office space. However, the first floor will remain open for tours on the weekends, most likely. However, after meeting with J. Dennis Delafield, President Botstein has decided that he will seek to improve the historical representation of this floor to its pre-World War II appearance, the way it would have looked during Delafield's early years. As for the rest of the buildings on the estate, they, too, will be used mostly for office space.

Here's what will happen: offices that house programs like the Bard Prison Initiative, the Institute for Writing and Thinking, and the Hannah Arendt Center will move to the newly acquired estate. Offices integral to the student experience, like professors' and deans' offices, will remain on the original half of campus.

Then, the buildings in which these programs reside will be converted to student housing, because President Botstein envisions more students living on campus in the future. According to the President, the Hudson Valley real estate market will likely become more expensive, making off-campus living cost-prohibitive for many students. Subsequently, Bard may ultimately become the only affordable option for housing ten years from now. So, the institution must begin to prepare for this potential shift.

But how on earth did tiny-endowment Bard pay for this? According to President Botstein, the Board of Trustees and lead donors raised the money for the purchase of Montgomery Place, and also set aside a sum to fund the integration of the two properties.

Bard College and HHV have had decades of tension regarding the hamlet of Annandale, making the purchase itself a subject of confusion

In the early 1990s, the two organizations had a spat over the sale of the Annandale Hotel - now the Public Relations and Publications offices. The legal issues stemming from Bard's refusal to assure the historical preservation of the building were enough to cease communication between HHV and Bard. The College ended up acquiring the Hotel in 1998.

Another conflict arose in the late 1990s when Bard sought to build the Fisher Center on the southern end of campus - near the Sawkill. HHV maintained that building near the creek would violate an 1841 scenic covenant between Louise Livingston and Robert Donaldson, the latter of whom lived at the Blithewood estate.

HHV spent about \$500,000 in legal fees, President Botstein estimates, to oppose the construction of the Performing Arts Center. Though HHV claimed that the opposition was on the grounds of preserving the Montgomery Place scenery, President Botstein believes that the resistance was more based in a general distaste for modern architecture. Regardless, the Fisher Center was constructed on the Northern end of campus, more than doubling the cost of the project.

So, how has Bard gotten to the point where HHV President Waddell Stillman can say, "We are thrilled to partner with Bard on this transaction, which protects the site while keeping it relevant and fresh for generations to come"? In a September 30 press release, Stillman continued, "This is the highest and best resolution of the future of Montgomery Place and HHV. The site's rich historic, cultural, and environmental resources are a natural fit with the expertise and passion Bard brings to its cultural and academic endeavors." According to President Botstein, neither institution is one that clings to grudges.

History happens by virtue of change. With Bard's impending ownership of Montgomery Place, the chains of strict historic preservationism begin to break. Bard students, faculty, and staff will all play a role in bringing Montgomery Place into the future, becoming actors in history instead of mere bystanders.



photos courtesy of the national park service

# MURRAY'S MAKES A MOVE

BY MADY THUYEIN

For any Bardian who has made the trip to Tivoli for brunch, Murray's is considered the best option. As of August 1, the restaurant made a move across the street. Now in a converted Methodist church built in 1892 and boasting a new logo, Murray's has been reborn.

Why the big move? According to past Bard student and Murray's co-founder Jesse Feldmus, the restaurant needed more seating and cooking space. It was becoming difficult to run Murray's with a small kitchen and storage unit. "We used to joke that it was a stationary food truck. It was so tight that we couldn't hire any more staff," said Feldmus.

When he and co-founder and fellow Bard dropout, Jake Stortini, were approached by the landlord of the church, Pamela Morin, about taking over the space, they felt that the opportunity was too good to pass up.

Murray's started five years ago in a small venue, serving coffee and a selection of baked goods. Since then, the cafe has created a set menu, and become a full-fledged restaurant, much larger than a coffee shop. Feldmus and Stortini started Murray's in 2011 when they decided to remedy the lack of coffee shops in the village.

A few things haven't changed. "We don't open for dinner," Feldmus mentions. "Murray's was intended to be a coffee shop, not a restaurant. Now, it's all about striking the balance." All of the food is still strictly local and follows a seasonal palette alongside a specials menu that

changes every Saturday. The effort to provide customers with ingredients from neighboring producers remains a fixture of the restaurant as it seeks to expand its efforts to a larger scale, including catering.

The move involved a year of careful planning and preparation, but it has greatly broadened the cafe's possibilities. The second floor of the church has a sanctuary space that will soon be open to events such as fundraisers, readings, cocktail parties, concerts, and more. The first event, Mischief Night, will take place on October 30.

The new Murray's offers something for all types of people, whether it's for the aesthete, the dandelion salad devotee, or most of all, the nearby Bard students. Sophomore Emily Greenberg, who visited the original as a first-year, raves about the new location: "It's sensational. Of course, the atmosphere is great and the outdoor seating makes it that much more appealing." According to first-year Lili Kies, "Murray's is easily my favorite place to eat in Tivoli. I can't wait to check out the second floor when it opens."

For Feldmus, Murray's is a place of constant change, from the smallest menu alterations to the upgrade to stained-glass windows and 19th century turrets. "It's nice to change it up on a day to day basis. We always try to keep it exciting," he said.



photo by graylen gatewood



## MURRAY'S MARKET ISN'T THE MOVE

BY CHLOE FIELDS

"We're expanding!" read the caption of a post on the Murray's Instagram page on February 28. The caption continued: "We're thrilled to announce our expansion! All new cafe + community oriented grocery spot opening later this year."

Ever since, members of the Tivoli community and Bard students alike have been eagerly awaiting the arrival of Murray's Market. Word on the street was that once the cafe had moved to its new home in the beautiful, red brick church across the street, Murrays Market would take the place of Murray's first home at 76 Broadway. Since it opened three years ago, Murray's has been packed with Tivoli locals and Bard students alike.

After not hearing anything regarding the new grocery/general store, I went to find out when the highly anticipated spot would be open for business. I called Murray's and asked if I could speak to someone regarding Murray's Market, and ask them a few questions. After introducing myself and explaining the reason for my call, a friendly voice responded, "We have no comment about it right now." After getting off of the phone, confused and a bit disappointed, I decided to venture to Tivoli to check out the old home of Murray's Cafe and, supposedly, the new home of Murray's Market.

At 76 Broadway, Murray's first home, I found paper covering the windows and a note on the door. The note read: "Murray's Market: coming soon..." below, there was a link: [murraystivoli.com/market](http://murraystivoli.com/market). Anxiously, I plugged this address into my browser but was disappointed in what I found. An error page appeared: "We couldn't find the page you are looking for." After trying again multiple times, I came to the conclusion

that the page I was looking for was gone. What could this mean?

I began wondering what could delay or put an end to this project. If the plans for the store were just delayed why not just say that? I doubt that if this were the case, their response would have been, "We have no comment." I wonder what the scenario would be that they would respond in this manner.

Could they be worried about competition with Tivoli General? Did they spend more money than expected on moving Murray's Cafe to its new location and ran out of funds to pay for the creation of Murray's Market? These are purely my own speculations. As I've said, I'm simply curious about the ambiguity I was met with when trying to find out more about the opening of the Murray's grocery store.

I wanted more answers, so I went to Murray's. I decided I was going to walk in, order something, and casually ask a question about the grocery store. While standing at the counter and reaching for my wallet, I said to the man standing in front of me, "Hey, I remember hearing something last year about you guys opening up a grocery store across the street. I was just wondering when it was opening?" I was hoping his response wouldn't be, "We have no comment." Instead, he replied, "Not as soon as we thought it would be." I smiled, and walked my large iced coffee over to a table.

I expected to write about the opening of Murray's Market and the community's excitement regarding this new addition to our cozy Hudson Valley home. But after my first disappointing phone call to Murray's, I realized that this would not be the case. Only time will tell if the market will become a reality.



# MEET DAPHNE FITZPATRICK BARD'S NEWEST PHOTO TEACHER

BY JACKSON SIEGAL

FP: Why did you come to Bard?

DF: I came to Bard after teaching in the sculpture department at Yale for several years, so I have now switched teams to photography. Two different teams, but in the same league of art making. The teaching in many ways is similar, how to push forward the students ideas? How to guide them towards themselves?

FP: How does your experience with sculpture inform your approach to teaching photography?

DF: As a sculptor working with figurative objects, I relate to the descriptive quality of photography. Things as they are delight me.

It gets even better when there is a frame involved, a point of view.

FP: You clearly value a student's ability to translate the technical into an expressive but also deliberate work. With an instrument as sensitive and substantial as the view camera, I have found that before pursuing a focused project, one must first master technique and become comfortable with the device's constraints as well as its strengths. Would you say that in any endeavor, artistic or not, literacy/mastery of the medium is required to make the best work possible?

DF: I do. Learning to use your tools is essential. Cameras

are fun, that's why photographers geek out on their gear so much. The better you are with the tool, the higher you can fly.

FP: In my class, The Hudson Project, taught by Stephen Shore, it seems that for some

students, the intimidation factor of the view camera has been getting in the way of creating well-articulated work. Is the view camera for everyone, or do some people get it and others don't?

DF: Camera choice is unique for every photographer. You need to find out what fits you. View cameras are not for everyone, and that's okay. That's the beauty of it, if everyone liked the same camera,

the same format, we would miss out. It would be boring. Great photography comes from all types of cameras from pinhole to a \$50,000 Hasselblad.

FP: I find the required process of using the view camera liberating.

It does something to the process of creating an image. It forces one to think about every variable, movement, and decision. What would be the sculptural equivalent to the view camera?

If making a ball out of play dough is the equivalent of taking a picture with an iPhone, is taking a picture with a view camera the equivalent of making a ball out of a raw piece of stone?

DF: Ha, I like your analogy. It could be, for sure shooting large format is slower, but once skilled it's not THAT slow. And it is quieter than a hammer and chisel.

FP: What is it about visual arts, or the arts for that matter, that makes the process of creating something outside yourself such an exercise in self-reflection and observation of the world outside one's self?

DF: That's the good news, right? Artists get to have their unique point of view, and then share it with all who care to look, read or listen to. Then as audience we are changed. What a great deal!

FP: You said in that your goal in teaching photography is similar to your goal when you taught sculpture: "How to push forward the students' ideas/how to guide them towards

themselves..." I think all teachers should have that goal. I especially liked your statement "Things as they are delight me." For you, what does "things as they are" mean?

DF: I am a celebrant. I like to observe. On my walks in the city I am looking and finding ordinary things that become extraordinary when described with my camera. Making something from "nothing", of course nothing is not nothing, it's everything, it's the flow of daily life and there is always something remarkable about that. Mary Oliver has a new poem called Nothing Is Too Small Not To Be Wondered About, I relate to that.

FP: Photography as a medium could be thought of as a barrier between a real world visual experience and the

transfer of the visual information of the experience into an image. So, what is it that matters most for you or the physical, the interpretation/capture of the physical in a compressed form?

DF: I enjoy both. I like to make things with my hands, problem solving and the flow of studio work. I like the physical experience of moving around sculpture, participating in it. And I like to move through the world looking as a photographer.

## LANGUAGE & THINKING ADDS A LANGUAGE IT'S JAVASCRIPT

BY ACACIA NUNES

We live in a digital age. The more willing we are to understand that age, the better off we'll be. At least according to Bard College's L&T administration, who decided that this year's first-year students would be the first to participate in computer science sessions during their orientation.

According to Professor of Computer Science Keith O'Hara, the college had long been interested in integrating a computing and coding component for all first-year students. The conversation had begun last fall, but it wasn't until the spring that O'Hara sat down with fellow computer science professor Sven Anderson, and former L&T director Thomas Bartscherer to devise ways in which this component could be implemented. Once they found a home for it in L&T, the question became how to connect it with the anthology.

"Sven Anderson and I, last summer, worked with two students to develop this component that would introduce students to computational thinking in Language and Thinking," said O'Hara. "Those two students were seniors Katie Burke and Diana Ruggiero. Together, the team developed an HTML component, which students practiced in class with their L&T instructors and independently in a two-hour coding studio session run by computer science majors."

"In each L&T section, they devoted one of their 90-minute sessions, whenever they wanted during the two and half weeks to this workshop," said Matt Longabucco, acting director

of Language and Thinking. "Additionally, there were these night time coding studios that students attended on their own." The in-class sessions and the night studio sessions were independent of each other, but both were mandatory in order to complete the program.

Bard's approach is to teach computer science within the context of the humanities. "It's not just learning programming for programming's sake," said O'Hara. "You do a little programming to do digital humanities, or a little programming to do robot stimulation, or whatever." The same applied to L&T's evening coding studios. There were several focuses from which students chose one to fulfill their coding studio requirement.

According to Longabucco, the in-class workshop "consisted of having students use this software that basically allowed them to see a website and then on a window next to that see the code for the website. And they were invited in various ways to manipulate the code and they could watch in real time as that effected what was on the other side."

Connection to the anthology existed primarily in the reading "As We May Think" by Vannevar Bush. The text discusses the idea of associating one piece of knowledge with another using a link structure. After reading the piece in their L&T sections, the idea was for students to create a kind of hypertext.

"There were a bunch of exercises: one on links, one on mixing media in documents. Everyone did that in their L&T classes together.

The hope was that everyone would get used to writing in a different way, so they could do nonlinear narrative, or interactive fiction or just keep an annotated bibliography," said O'Hara.

Longabucco also commented on the connection. "In the final steps, students were encouraged to build a certain site that had links, and build a network within the classroom, which is where we hoped that some of the intellectual work would happen—where they were thinking about connections between texts, images, videos in relation to what they were reading in L&T," he said.

The effectiveness of the component's execution is still being reviewed. O'Hara and Anderson sent out a survey prior to the start of L&T asking students about their knowledge of, and comfort with, coding. They sent out a follow-up survey after the program had ended to ascertain what students learned from the sessions. According to O'Hara, they are still sorting through the information—but Longabucco stated that he heard positive feedback around campus.

"This was the first time that this had happened and instructors had to take on both teaching coding... and now work with a new anthology, so first time out I'm not entirely sure how successful it was in any given section, but anecdotally it seemed like interesting things happened," he said. "People were pleased enough that we'll keep working with it."

# AN INTERVIEW WITH DAVID BRIN

*"Whenever a conflict arises between privacy and accountability, people demand the former for themselves." -David Brin*

David Brin, a highly acclaimed author of science fiction novels, most prominently known for his works *The Postman* and *Earth*, describes himself as not confined to science fiction, but rather working within a multitude of professions. A philosopher, poet, physicist and science fiction writer, Brin manages to blend his expertise into his professional world, producing works that have great depth and go beyond the surface level. Not quite humble, but a very charming man, David Brin provided me with a unique terrain of how his work as an author and physicist lend to his current position at Bard's Hannah Arendt center.

BY ARIEL BLEAKEY

FP: Where did your career begin?

DB: I have a Bachelor of Science in Astrophysics, studying comets. The Europeans just this last year landed on a comet and proved my thesis!

FP: Which of your written works is your favorite?

DB: "The Postman," filmed in 1997, brave hero for civilization. "Glory Season" is my spunky, never say die daughter, "Earth" and "Existence" are my intellectual children, so you can appreciate the ways in which each of your offspring differ - they're varied talents.

FP: How long are you at Bard?

DB: Only here for three weeks. Delightful time, beautiful season of the year.

FP: How did you come to be in this position?

DB: Principally, I was invited to be the kickoff keynote speaker for the Hannah Arendt Center's conference on privacy.

FP: What is your involvement with the HAC?

DB: As long as I was coming here for the conference, we [referring to the National Endowment for Humanities thought, "why not make it a visiting scholar position?" So, we included a Bard Center, the Bard Center in NY, we included a gathering there, and these two additional talks for this week, and also I am tutoring five Bard writing students.

FP: How did you come to be an author? How does being a scientist assist this process?

DB: My father sat next to Hannah Arendt at the Eichmann trials, so the bug for writing bit early.

When I was a child, I read a lot of history, as do most science fiction authors. Only ten percent of us are as technologically trained as I am, but we all devour history. [History] is the greatest of all stories, the saga of humanity struggling gradually upward and forward, among many slips and tumbles. What could be more poignant, what could be more gripping? And, in a sense, science fiction was badly named; it should have been called speculative history. [History] is about extensions, extrapolations of that great saga, how things might have gone otherwise. These are what Einstein called the "Gedanken Experiment," or Thought Experiment. Einstein, when he created relativity, half of it was just doing thought experiments imagining himself in a street car leaving the clock tower in Bern, Switzerland, at the speed of light.

Thought experiments are rooted in these pre-frontal lobes, just above the eyes, that I sometimes call the lamps on our brow, because that's a phrase in the Bible that refers to Moses, that he had lamps on his brow. I like to think that it is a reference to our pre-frontal lobes which let us imagine the possible consequences of our actions.

In any event, when I was a child, I read history and I realized something interesting. We are told that the arts are rare, special, and important for being human, but two out of three are true. They aren't rare, the arts fizz out of us, every time someone tried to kill all

the artists, it just brought more art.

As a child, I realized the arts are important. They're vital, but they're not rare. Every human culture fizzed with arts, but I looked around and I saw that only one culture did what we were doing, and that's dedicating maybe a million people, not to investigating what art does, [but to investigating] Truth, with a capital T! But [truth is] amorphous and improvable, but simply finding out what's true [is] a different thing, and only science does that. So, I made my art a hobby, and went into science. All of the great scientists I've known had artistic hobbies that they practiced at a skill level that was almost professional.

FP: How were the students selected for the tutoring you're doing with the HAC?

DB: Students applied to the Hannah Arendt center, I've been reading their scribbles - not science fiction per se, just writing, I don't think any of the five presented me with anything one would call science fiction.

FP: How are you structuring the course?

DB: We read each other's works, and do critiques. If I can teach anything it is the value of criticism. See, human beings are inherently delusional, it's our great talent. We not only have these things these pre-frontal lobes that let us peer into the future, but we actually let ourselves believe the stories that we tell ourselves.

FP: Where does the intersection lie with your work as a science fiction writer and Hannah Arendt, and how is this helpful to the students you've been teaching?

DB: I helped to establish the Arthur C. Clarke Center for Human Imagination at UC San Diego (UCSD). The reason for getting the grant, was because of the dynamic way that UCSD cross-fertilizes different dynamics. This was the dream expressed 50 years ago by C. P. Snow when he gave a talk about two cultures: the culture of the Arts and Humanities, and the culture of the Sciences. He observed that they spoke virtually too, that day is coming, that day has come!

FP: What are you working on currently?

DB: I just completed editing my third short story collection, I am working on a couple of novels in parallel, I'm helping run the Arthur Clark Center at UCSD, and I do a lot of teaching and consulting and lecturing about modern technology, about how on rushing change affects human society.



photos by jessica chappe

*"Privacy is for the powerless, not for the privileged. Transparency is for those in power."  
-Edward Snowden.*

## FACETIMING SNOWDEN

BY ERIN O'LEARY

On October 16, Olin Auditorium filled with civic-minded people: a mix of students, faculty, staff, community members, and many others who had travelled, both from within the country and without, to attend the 8th Annual Conference conducted by the Hannah Arendt Center for Politics and Humanities. People sat on the floor and in the aisles, crowded at the back, and were filed into "overflow" rooms in which the conference was streamed. Others tuned in from Bard's satellite campuses in Germany, Russia, Kyrgyzstan, and the West Bank. Edward Snowden's face appeared suddenly, projected on a massive screen. The audience erupted into applause.

Snowden, a former CIA and National Security Agency (NSA) employee and this year's Keynote speaker, participated in the event via satellite from Moscow, Russia. In 2013 he leaked classified information from the NSA, revealing massive surveillance programs run by both the U.S. and European governments. After being charged with violating the U.S. Espionage Act and the theft of government documents and communications, he was granted a three-year asylum in Russia, where he currently resides. The Arendt Center was able to connect with Snowden through his lawyer, Ben Wizner, who had spoken at a similar conference held at the Bard campus in Berlin.

The two-day event, titled: "Surveillance and the Private Life: Why Privacy Matters," brought together a range of individuals to speak on the topic of privacy: authors, attorneys, journalists, artists, and, of course, professors of numerous disciplines. Roger Berkowitz, academic director of the Arendt Center, explaining the connection between Arendt and the issue of privacy, said, "On the one hand, [Arendt] sees privacy as primitive, and therefore something that's missing, that takes away from human life, because human life is...to be lived in public. And yet, she also insists that you can't live in public without a private space, a private realm. And so while there are many people today who argue that we need to defend privacy, very few can explain why... Arendt is, as far as I know, the only thinker who really makes a strong attempt to articulate why having a private life matters, as in politics and for us as human beings." Snowden, he said, along with the other participants in the Conference, were involved with making similar attempts.

Ann Lauterbach, poet and professor of Written Arts at Bard, interviewed Snowden along with Peter Maass, senior editor at "The Intercept." The two were chosen specifically by Wizner, from a list Berkowitz had provided, comprised of individuals whom he thought might make interesting foils for the activist. Berkowitz's only requirement was that one of the interviewers be involved in

journalism and politics, and the other be a humanist.

When the conference began, Lauterbach and Maass realized that they would not be able to address Snowden directly while they were seated facing the audience. They shuffled their chairs around until their backs were to the audience, which Lauterbach described as "a very painful, difficult weirdness."

Snowden joked, ironically, about feeling like the "real Big Brother."

The interview was somewhat one-sided. Snowden spoke articulately and at length, skillfully rerouting, or even outright dodging, personal questions. Lauterbach, who had hoped to find out more about who Snowden is, and what had given him this particular "path," said, "I interrupted him at least twice, deliberately, to see if I could get him off his track and see whether I could get some kind of spontaneous thinking about something else. It didn't happen."

Lauterbach says, though, that she understood why: "in America, what we do is we collapse issues around people, persons, right? So, if you can just let the person hold the issue, then you can just talk about the person. And he's completely conscious of that, so he's not going to let us spend our time talking about Ed Snowden." Lauterbach felt the most interesting thing about Snowden was his awareness that "his privacy is in service of a mission."

Snowden's mission, it seemed, involved understanding how people relate to the issue of privacy. He said that some people claim that they don't care about privacy, because they don't feel they have anything to hide. "Privacy isn't about something to hide," Snowden countered, "privacy is about something to lose." Later, in a similar manner, he remarked, "surveillance is not actually about safety. It's about power."

For most of his life, Snowden was deeply involved with the government, coming from a military family and going on to work for the military, CIA and NSA. "The language of government... is very self-certain," he remarked. Snowden said that it was newspapers, over time, that got to him, wherein he realized that the claims made publicly by the government did not match the private realities; that the government was arguing these programs on the basis of public safety, but that they were not really about safety at all.

When Snowden's remarks were met with applause, he appeared genuinely surprised. Indeed, when asked how he calculated whether or not his actions had proven "worth it," Snowden said, "things have gone so well - so far beyond my expectations." He said that when he left the NSA on the last day, he expected to go to jail. Fast forward two years, and the first program that he revealed to the public has been declared unlawful by the courts. Though the Obama Administration has prosecuted more whistleblowers than every other administration in the history of the U.S. combined, Snowden's actions have resulted in meaningful changes of policy.

Maass asked Snowden about the dual response to his actions, saying that Snowden was the only person mentioned by name in the recent Democratic presidential debate. All but one of the candidates said he should be punished to one degree or another. "Ultimately, when they're talking about me on the stage of the Democratic debate, this isn't something that makes me happy, this isn't something that makes me excited, because it's not about me. It's about us. It's about how we want our policies to look like in the future," Snowden said. With regard to the traitor-or-hero argument, Snowden said that he "reject[s] both because even being a hero is a good thing, it's 'otherizing.'" Snowden noted however, that he viewed the statements made during the debate as an "extraordinary leap forward," as no one used the word "traitor."

Snowden said that he would be willing to stand trial under certain conditions. "I wanted a fair trial and an open trial. To be able to argue to the jury why I did this," he said. He explained that the laws under which he was charged would forbid his testimony. "I love this country, I love this system, I want to see it thrive," he said, explaining that he told government officials he didn't want to take down the system, but instead wanted to improve it. "They said, 'well, we won't torture you.'"

A number of audience members let out a dark, uncomfortable laugh as the reality of this remark sunk in. "It was so unexpected. And also that he didn't put it in any context. It was just this raw piece of data or information. What else

did they say?... It was so shocking, actually - and memorable," Lauterbach said.

Later in the week, Lauterbach reflected on the importance of having someone like Snowden speak in this particular context, to this group of individuals. "For him to combine what seems to be an authentic love for this country with this radical action that puts him personally in an enormous amount of jeopardy, and his insistence that 'it's not about me,' I feel like for young people to hear something from a youngish person that's really thinking about... the world outside of himself, I thought that that was incredible, and useful, and powerful, and important - to just witness that. Here is somebody who's not crazy, who's not belligerent, who's not having an ax to grind. None of the things that you might associate with somebody doing something that dangerous," she said.

"Then you have... something happens... I think we're in such a cynical time, especially politically, the cynicism is so profound - just a figure like that does a little to shift that ground that 'there's no point, there's no agency, what can anyone do to change anything?' So, then this person comes along and, well, you can actually do something to change things. It may not be that thing, but you can do something that has resonance in the world. And in his case, big resonance in the world, you know? A law got changed. And that's not nothing, to have caused a certain kind of recalibrating."



## TWO BOOTS: A EULOGY

BY MADI GARVIN



**THE ST. TULA**  
PLEASANT SAUSAGE-UP-THE-GUY,  
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SWEET RED PEPPER PESTO,  
ON A WHITE PIE  
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CHEESEBURGER PIE,  
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SOPPRESSATA &  
SWEET ITALIAN SAUSAGE  
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BLUE CHEESE DRESSING,  
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PIE FROM THE GARDEN  
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WHOLE WHEAT SICILIAN CRUST  
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**PIZZA FACE**  
KIDS ONLY  
\$6.95

I will never forget the first time I tasted the Two Boots "V for Vegan" pizza. I was in the Free Press office during a production weekend my freshman year. "What kind of pizza are you guys eating?" I asked. Will, an editor-in-chief at the time, responded that only the vegan pie remained. Yuck. Well, I ate it because I was hungry and, boy, did I find it delicious. Goopy Daiya, red pepper pesto, artichokes, mushrooms, red onions, and basil pesto united to pleasure my taste buds.

Since then, I've had a two-year love affair with Two Boots. Its delivery staff have been there to bring me garlic knots and pizza when it was too cold (and I was too lazy) to walk to DTR from North Campus. Two Boots pizza was a boon whenever I was in the midst of finals.

Many people, however, do not feel so lovingly about the defunct Cajun-Italian pizza joint. Some may complain about the cornmeal crust, which can feel like sandpaper on the tongue; some may dislike the pies' priciness. But, for anyone who has crashed a Manor party, or paid a visit to the Spring Fling food tent free Two Boots pizza was a godsend.

And for Two Boots' short existence—a little over three years—Bard students were a godsend. According to the shop's manager, Kendal, Bard students provided

approximately 70 percent of the business for Two Boots Hudson Valley. But business was never excellent from the moment the Hudson Valley Location opened.

While other Two Boots locations are in major metropolitan areas like Manhattan, Nashville, and Los Angeles, Two Boots Hudson Valley was the rural oddball of the bunch. Perhaps founded more out of nostalgia than profitability, the pizza shop was the brainchild of former Bard student Phil Hartman, who attended in 1976 but never graduated.

Despite being housed in one of the newest buildings on campus, Two Boots had some decidedly '70s flair. Bright greens and oranges provided wall accents, and icons from the era such as Divine, Andy Kaufman, and Bette Midler are featured in murals and mosaics. These colorful features will likely disappear as Bard decides what to do with the space (connected to the Alumni/ae Center, the College owns the entire unit), but memories of Two Boots Hudson Valley will remain.

Though we may not be able to see Larry Tate, Grandma Bess, Cleopatra Jones, and Tony Clifton in Annandale anymore, fear not. Two Boots Hudson Valley is survived by fifteen other Two Boots locations, nine of which are in the nearby boroughs of New York.



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CRISPLE CHICKEN,  
PLAIN TOMATOES,  
FRESH GARLIC & MOZZARELLA  
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SUN-DRIED TOMATOES,  
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**LARRY TATE**  
SPINACH, PLUM TOMATOES,  
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## A BERNING SENSATION

BY MADDY FIRSKER

Given that Bard College is such a progressive campus, it is unsurprising that one of the current democratic front-runners, Bernie Sanders, has garnered strong support from the student body.

The idea to create the group Bardians for Bernie, which is dedicated to Sanders' presidential efforts, came from student Nathan Susman in spring 2015. As Chapter Leader of the organization, Susman's responsibilities include coordinating with the official Sanders campaign. He also meets and plans with grassroots organizations such as "Hudson Valley

for Bernie," "Stickers for Students," "#AllowDebate," and "College Students for Bernie." The club's principal focus is to create and propose actions and events that help to either get the word out about Bernie Sanders, register voters, or direct money to his campaign.

The club has received a lot of attention lately as a result of an online petition. The purpose of this petition, "Bring Bernie Sanders to Bard College," is to raise the awareness and money needed to bring Sanders to campus. Susman, who is spearheading this initiative, says that once he learned

how low the cost of Sanders's visits are only \$622 according to the petition - it motivated him to call his fellow Bardians to action to bring this "true progressive" to campus.

Some critics of the proposal have questioned the necessity of a visit from Bernie. They wonder how the Sanders campaign could benefit from speaking to the already generally liberal student body. Susman responded to these doubts by explaining how a visit of this kind would not only benefit the candidate, but also Bard.

"The utility of campaign visits does not end at persuasion," said Susman.

"Campaign visits and events are a great way to register volunteers, excite a sometimes apathetic base of supporters and encourage positive energy manifested through the form of civic engagement. If Bernie Sanders visits Bard, a mutually beneficial growth of reputational capital occurs."

"Bard gains the prestige associated with having had a notable presidential candidate (and perhaps future president) speak at our college," said Susman. "Bernie gets to appear alongside Leon Botstein, one of our country's most outspoken and innovative educators, as well as motivate

liberals who may already agree with him to take action, to knock on doors, phone-bank, or even throw up a bumper sticker."

So far, the petition has achieved 408 out of its goal of 800 signatures, so the likelihood of a discussion with Sanders is still uncertain.

The club is also working with the Sanders campaign to create a Town Hall Event geared especially for young people, enrolled college students, and recent graduates, to talk about issues that are important to those who make up this age group. The club also plans to distribute Bernie Sanders

2016 bumper stickers, and will host a campus-wide sale of Bernie Sanders shirts, after which they will organize a "Wear Your Bernie Shirt To Class Day." Says Susman: "The purpose of this activity is to demonstrate to our professors and peers the depth and breadth of Bernie's support on campus, to start conversations regarding his policies."

# YOU SHOULD GET TESTED HAS HOOKUP CULTURE LED TO A RISE IN STI'S?

BY ACACIA NUNES

"We live in a generation of not being in love," -Drake, Doing It Wrong.

Hook-up culture. Everyone's writing about it. Vanity Fair covered the subject last month; New York Magazine just released a spread on the topic; so, it only makes sense that the Free Press publish a story, too. Unlike the general readership of these other publications, though, Bard students are being affected by the resurgence of severe STIs, most notably HIV, which begs the question: is hookup culture responsible for this concerning news?

According to Director of Health Services Barbara-Jean Briskey, HIV has always been at Bard. Statistics from four years ago indicate that 1 out of 500 Bard students were HIV positive. This year's statistics mark a 50 percent increase in HIV from the 2014-2015 academic year. Briskey refrained from using the exact number of positive cases. "I don't want to give numbers because Bard is so small it will single people out," she said. Though she did state that "in the last six months we have a notable increase in newly diagnosed cases."

Comparing the statistics from four years ago to today, the number of HIV positive cases is still relatively small, but Briskey notes that it is "a significant increase." So significant, in fact, that Bard received a phone call from Dr. Charles Kutler, an infectious disease specialist at the Medical Associates of the Hudson Valley in Kingston, informing the school that he is "very concerned about the number of STIs coming out of Bard," said Briskey. In addition to HIV, syphilis has also become a cause for concern. Briskey stressed that a reason for alarm is the fact that they only have statistics on diagnosed cases, which are just "the tip of the iceberg," she said. "We have to assume that untested means not diagnosed."

This issue is not restricted to Bard. According to Briskey "It's a phenomenon we're witnessing between the beginning of Marist College [in Poughkeepsie] coming up through Tivoli." The Hudson River corridor is experiencing a definite reappearance of STIs, and she thinks the trend is directly related to hookup culture. "I say this without judgment. I'm saying it as in interest in science, an interest in epidemiology," said Briskey. "You're looking at a college hookup culture that is creating this. Most likely, that would be a guess, but it's probably a good one."

Briskey adds that hook-up culture, which she refers to as a "cultural phenomenon," has become more rampant in the last decade. "Think about it - ten years ago nobody ever would have hooked up and not thought it was incredibly risky business."

Whether or not Briskey's observation is true, Bard's influx of STIs, specifically HIV, must have developed from somewhere. Also a part of the equation, she notes, is the use of alcohol in hook-ups. "The first thing to go in drunkenness is judgment. If one's judgment is gone, you're not going to use the protection that you would use and take care of your body otherwise," said Briskey.

Venture to any party on a Saturday night and you'll be met by a slew of intoxicated "hellos" and empty PBR cans. It's no secret Bard students drink - even the underage ones. But in a recent study published by Amelia Thomson-Deveaux titled "The Sex Habits of 784 College Students," she found that 51 percent of first-years and sophomores and 39 percent of juniors and seniors typically do not drink at all on a night out. This information is not limited to Bard, but it is representative of the tendencies of college students across the country. Thus, we're left to wonder how much of the rise of STIs is alcohol related, especially considering the fact that few students on campus have been knowingly exposing themselves to HIV. "On campus, too, we've had incidents, I know because they come to us, of somebody having unprotected sex with somebody with known HIV," said Briskey. "Risky behavior is off the charts."

"I think the conversations need to be among students, and not about hooking up, but... about respecting your body to the point where you want to protect your health," she added. "[You may be] a vegetarian and you're at the gym, but you're having unprotected sex 2-3 times a

week...We have first year students who have had sex with 18 students since coming to Bard. That was unheard of 10 years ago."

"The question that comes to my mind is 'why?'" said Briskey. "What happened culturally where people are willing to trust their bodies to somebody who doesn't genuinely care for them?" Another senior from Dartmouth College quoted in Van Syckle's article also commented on the lack of care in a hook-up. "Hookup culture is inherently bad because you're hooking up with people you don't care about, so you're not concerned about their safety," he said.

Briskey wonders how this current sexual culture can "cause young people to give up what they know about risk and protection to trust the health and safety of their bodies to, one, people they do not know well and, two, people who do not care for them and have no investment in their health?" Asking each other these questions, she thinks, will bring about more interesting conversations than simply saying "you shouldn't do that."

On November 17, Bard will host Dr. Kutler and Andrew Evans of the Dutchess County Health Department for a presentation from 5:00 p.m. to 6:00 p.m. in Weis Cinema regarding the rise in STIs in the Hudson Valley. Briskey is also working on getting the Hudson Valley Community Services to conduct finger prick testing on campus. She referred to these resources as a two of the few ways the school is getting involved.

Though she doesn't feel the school bears any kind of responsibility in the matter because "students know you should use condoms, students know having sex is risky business, students know to protect themselves with condoms," said Briskey. "Condoms are free and easy to come by at Bard," she said, listing Health Services, dorms, and the dime store as places students can access the contraceptive. In the meantime, both Health Services and Planned Parenthood in Kingston offer STI testing. Of the many statements made about college sex, one seems the most fitting. In regard to sexual assault, Elizabeth Armstrong, a University of Michigan sociologist who studies sexuality, stated, "this generation is surprised they are not as safe as they thought they were, and as they think they should be..." The same applies to STIs.

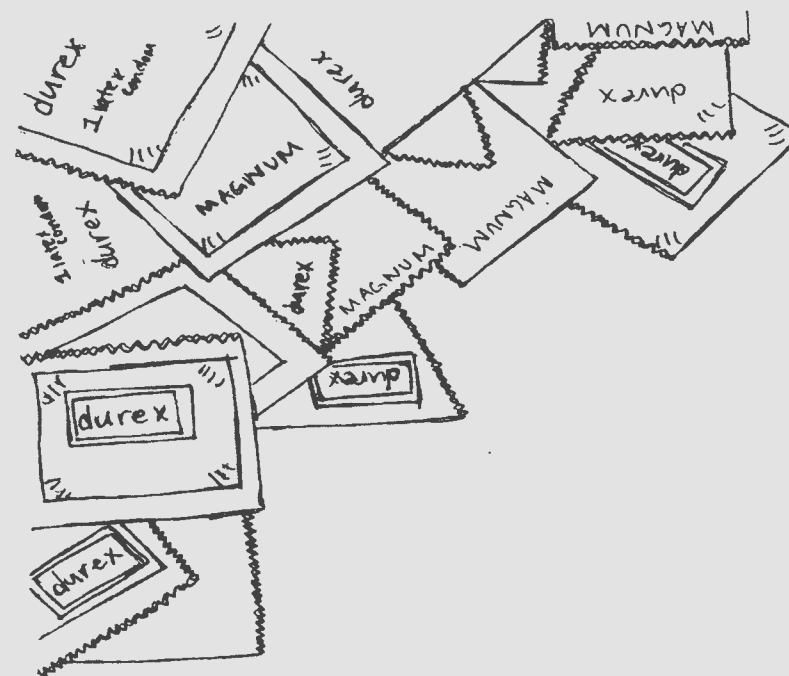


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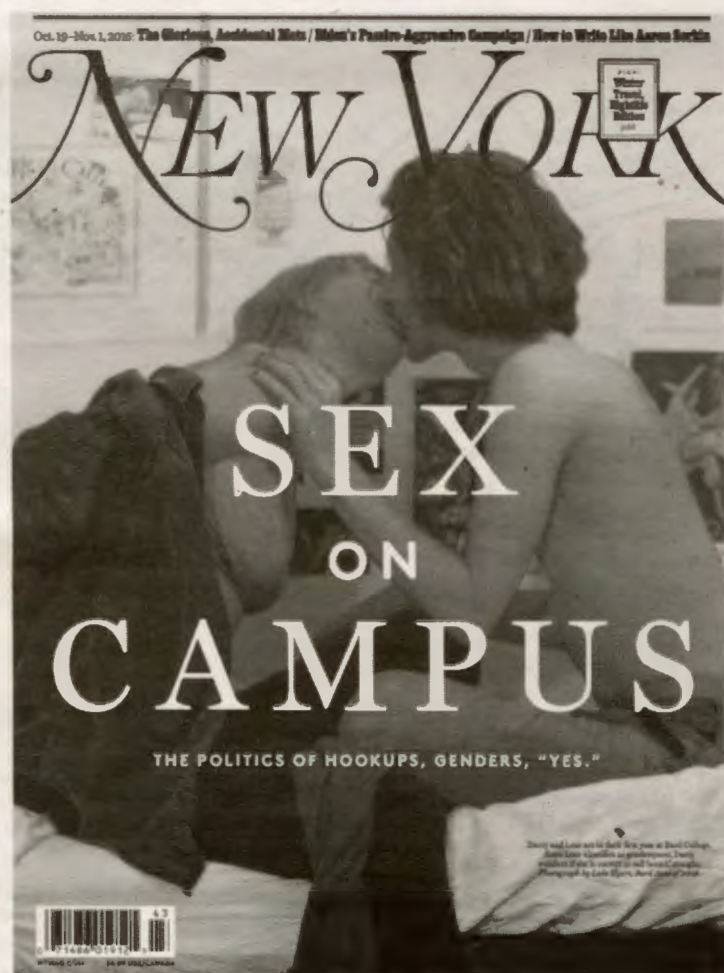
## NEW YORK MAGAZINE

## ASKED US ABOUT FUCKING

BY NIALL MURPHY

The sex we're having at Bard is now featured on newsstands everywhere. This week's New York Magazine found itself concerned with "The Sex Lives of College Students" and surveyed a number of undergraduates at ten different schools ranging from The University of Texas Austin to the Savannah College of Art and Design. Authors Lauren Kern and Noreen Malone describe their project as "a record through their eyes of what it means to be young and in college and sexually aware in 2015," exploring how increased experimentation with uninhibited sex on campus plays out alongside evolutions in gender identification as well as concerns regarding rape and re-interpretations of consent.

Six Bard students, ranging in class from first-years to seniors, talked openly about their recent bedroom encounters. Two more contributed photos for the project, including first-year Lula Hyers, who earned the cover of the internationally circulated periodical. Hyers submitted roughly thirty photos for the project after she was contacted by New York Magazine photo editor Jody Quan, only learning her work would grace the cover days before the issue's release. Hyers identifies sexuality as a fairly common theme in her photography, though she strives to "shoot as many different things as possible."



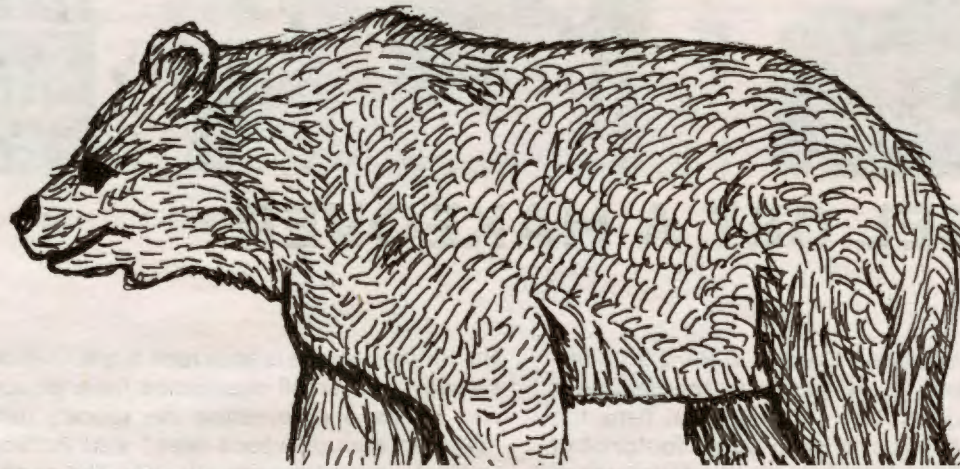
Hyers enjoyed "hunting for interesting people" to find her subject matter, turning to her friends as she "found that each of their relationships have a special aspect to them that interested me." Hyer's cover for the magazine features the image of fellow first years Leor Miller and Darcy Graves embracing as clothes peel off onto the Shelov dorm-room bed on which they sit cross-legged. Of being on the cover, Graves admits, "My parents were pretty shocked, but they were okay with it in the end." In their conversation with the magazine, Graves and Miller talk openly about their affection for one another. They discuss meeting during L&T and how the fact that Miller is non-binary affects their relationship - a dynamic they are not yet ready to define with a label.

I asked Graves, who was initially unaware that Hyer's photos would be accompanied with an interview, about any reservations she had when speaking openly about her sex life, especially in regards to her relatively budding relationship with Miller. "I was pretty nervous. I hadn't even told my parents about my relationship with Leor, so I wasn't too sure about revealing a lot of personal information in a national magazine." Indeed, the details divulged in many of the magazine's interviews with undergrads were of an intimate nature, particulars that may elicit skepticism from some when it comes to their publication in a magazine with 1.5 Million subscribers. Despite these hesitations, however, Graves felt she was represented fairly. "There was nothing in there that took me aback when I read it," she said.

At the same time, with regards to other interviews featured in the issue, Graves felt the magazine missed the mark on a few occasions. Speaking on an anecdote given by an Indiana University senior, in an article that the magazine titled, "Caroline blacks out, then makes out," Graves felt the authors ventured towards hyperbole. "After reading the actual interview, I felt like the title was a little bit sensationalist, which I guess is what journalism is all about."

Senior Ethan Barness also spoke about the sensationalism he saw apparent in the article. Like Graves, Barness was interviewed and photographed, though he viewed his representation as far more problematic and dishonest. "I feel like I spent 45 minutes trying to have a conversation about relationships, but all they took from that was a paragraph about sex," he said. Indeed, despite the significant length of dialogue he says he contributed to his interview, Barness' feature is little more than a paragraph, one of the sparsest in the article, merely consisting of a single anecdote detailing Barness cheating on his girlfriend at a Halloween party, leading to their subsequent breakup. "They wanted someone who could fit the cheater archetype, and they turned me into that. They just turned me into a headline. It was brief and shallow and a complete misrepresentation." Barness clarified that his girlfriend at the time had been on/off for most of his time at college, and that there were a litany of other issues leading to their dissolution other than the Halloween hookup.

Unfortunately for Barness, he sees the article as representing him not as someone capable of serious monogamy, and more as a twenty-one-year-old pleasure-seeker looking for unattached sex. "They made me seem like I'm afraid of commitment, and I'm not. I like being in a relationship. I like romance. But I don't think that was the kind of article they wanted to write."



## CREATURE IN ALL BLACK SEEN FOR THE LAST TIME BEFORE WINTER A BEAR, NOT A BARD STUDENT

BY OLIVIA SMITH

Long-time security director Ken Cooper is finishing up a lengthy phone call regarding a student's illicit stun-gun. He asks me to remind him what he was speaking of beforehand. "Black Bears," I answer.

After sending out an email on the first of September, Cooper said there have been some questions about the bear prevalence on campus. "The last bear sighting was very recently," he said. "They wander through the campus around Levy, by the Blithewood Estate, to Montgomery Place. The guy who runs Montgomery Place called me. We think that it's a dad bear, his wife, their children, and some cubbies."\*

Cooper believes that the bears have yet to become an issue. "There's a couple different categories of wildlife; when they start to bother people they are called a nuisance," said Cooper. "Usually that happens because people feed them, which is the worst thing in the world you can do to a wild animal. When the animals start getting fed, they won't hunt for themselves and they will starve to death...at Bard there is so much food lying around that it draws in animals to eat it." For those abiding by law instead of ethics, deliberate and intentional feeding of bears is illegal in New York.

"I send a lot of emails about not petting the cute little bear cubs, because the mama bear will eat you. We have no students that have done overly dumb things with the larger animals," said Cooper.

One of the only recorded bear-related fatalities in New York history occurred an hour away in Fallsburg. Thirteen years ago, an infant was strapped into her stroller on her front porch when a bear carried her in its mouth into the woods. Although obviously tragic, it's not the kind of situation that pops up at Bard. Nevertheless, precaution is still a necessity.

According to Cooper, The 6,000 to 8,000 bears inhabiting New York are currently busy looking to acquire nutrients and fat to keep warm during hibernation. If a bear ever does come close, instinct tells us to run. Cooper advises against this. "Back away very slowly. If you run, it gives animals the predatory view that you are prey."

If any animal, big or small, starts acting strangely, it is time to call Ken. "I deal with it directly," he assures me. "We used to call an agency or law enforcement, but they don't know what they're doing." It's comforting to know these issues are in capable hands.





## CCS AND HESSEL GET A MAKEOVER

BY PANSY SCHULMAN

This year, The Center for Curatorial Studies at Bard is undergoing a dramatic renovation. To the passerby, the change is only visible as a row of construction vehicles that flank the familiar building. Rather than expand the physical footprint of the building, CCS has elected to transform their existing space to better accommodate the growth of the graduate program and its resources.

The \$3 million renovation, made possible by an anonymous donor, began in June and will continue until next Spring. It will be unveiled in conjunction with the CCS graduate thesis exhibition. HWKN, a New York-based architectural firm, and artist Liam Gillick designed the new space, joining Frank Gehry and Rafael Vinoly in making Bard's campus an important landmark for contemporary architecture.

Late this September, I visited CCS to view the ongoing renovation and talked to Tom Eccles, Executive Director since 2005, and the individual largely responsible for the program as it exists today. Because of its research library and the Hessel Museum, the Center for Cultural Studies is inherently more integrated with the undergraduate world than other Bard graduate programs. But while many undergraduates flock to CCS to view exhibitions and study, the workings of the program and its facilities remain, for the most part, a mystery. The expansion of CCS in recent years has necessitated this renovation, but Eccles hopes that the new design will help connect the facilities and resources that the program offers to the greater Bard community.

After equipping me with a hard hat, Eccles guided me through the construction space. Though still very much in process, the changes made over the summer are significant. Today, plastic sheeting is the predominant structural material, but a vision of

the finished space is apparent. Walls that once formed narrow hallways and small classrooms have disappeared, amplifying our voices, and revealing the space's potential for change. "We had enough space here," said Eccles, "We just needed to think about how we use [it]." The changes I saw that day reflect the idealistic aim of the renovation: To make visible what it is that CCS does. "There's an interaction between the collection, the archives, and the gallery...where there never was before," said Eccles.

The new design promises to double the number of teaching spaces, and expand the library without breaching the perimeters of the building itself. Eccles explained that this was achieved in part by making gallery space more flexible and rooms multi-purpose. Liam Gillick's contribution to the design, titled "Structured Expansion," is especially reflective of this. Totalling 3,600 square feet, the space is a primarily a teaching area, but it will also store and display CCS archives and Special Collections, and function as a permanent exhibition area for large works by Sol LeWitt and Louise Lawler. Even in its unfinished state, the room is impressive. Eccles explained the extent of Gillick's contribution, both in its significance for CCS as a school of curating, and for Gillick as a culmination of his previous artistic explorations. "His work has often been about discursive practices and making art more of an interaction than actual paintings, sculptures and objects," said Eccles, "He wanted to be an actor within a pedagogical environment." "Structured Expansion" is designed to provide a unique learning environment, bringing students in direct contact with CCS resources.

The CCS Library and Archives re-opened on October 5, once again able to receive undergraduates looking for a little



sunlight as they study. Construction continues in the rest of the building. According to Eccles, a site-analysis performed prior to the renovation showed that this was the space used by the most people over the longest period of time, which made its expansion key in the renovation. Most in its renovation, is the growth of floor space but it also offers greater visual access to the archives that the library hosts. The collection, which focuses on curatorial studies and post-1960s contemporary art, has grown from 20,000 volumes in 2008 to over 30,000. It is open to the entire Bard Community. The library's substantial role in the renovation is an acknowledgement of the academic needs of undergraduates, faculty and staff.

I've spent a lot of time in CCS while at Bard, to work in the library or view exhibitions, but I was never fully aware of the wealth of CCS resources, or their accessibility. I wonder how many other undergraduates are similarly oblivious. The new Bard CCS Library and Archives is the first realization of the hope Eccles expressed in connecting CCS to greater Bard: "People think of us as the 'Wild West' of the humanities," he joked

, "They think, 'what are they doing over there?'" As it progresses, the renovation's thoughtful consideration of space promises to demystify CCS and open up even more possibilities to undergraduates.



## GOOD NEWS! YOUR ZINE COULD GET YOU A JOB AFTER COLLEGE

BY PANSY SCHULMAN

Bard is well-known for its distinguished literary presence. Ralph Ellison, Saul Bellow, and William Gaddis, among others, worked and wrote here in years past. Today's faculty hosts an impressive roster of award-winning writers, such as Neil Gaiman, Teju Cole, and Ann Lauterbach. *Conjunctions*, the literary magazine based out of Bard, is esteemed for its boundary-pushing fiction, having been one of the first journals to publish stories by David Foster Wallace, Jonathan Safran Foer, and Karen Russell. It just passed its 25th anniversary with a slew of awards under its belt.

Recently, Bard's literary legacy has taken a new turn, as many alumnae are finding their way into New York's literary world. There, independent literary publications are thriving, despite the looming "death of print," and breathing life into the publishing industry. The success of magazines such as *McSweeney's* and *n+1* is bewildering to the major publications struggling to keep abreast of the changing industry. The *New York Times* speculates that the success of literary magazines is due to the characteristics they share with profitable online ventures, namely, a lean staff, low overhead and a specialized audience. Meanwhile, *The Guardian* cites the economic collapse as an impetus for young writers, unable to break into the established publishing world, to make

their own. For whatever reason, young people are meaningfully changing the publishing game, both in print and online.

Bard alum have a decided presence in this micro-industry, appearing as both editors and contributors. Many are on the staff of *Ugly Duckling Presse* (a small poetry press based in Gowanus, Brooklyn known for crafting beautiful handmade chapbooks) whose co-founder, Matvei Yankelevich, is a member of the writing faculty at Bard's Milton Avery Graduate School of the Arts. Moira Donegan '12 is an associate editor at *n+1* (a magazine of millennial literature and politics), and Naxdi Nieto, in addition to running her own book-design firm, is a contributing editor at *NOON* (a literary magazine founded by Diane Williams in 2000). Micaela Morrissette '03 also the managing editor of *Conjunctions*, was recently published in *Bomb Magazine*, known for their artist-on-artist interviews. Bard professor Mona Simpson and recent graduate Caitlin Youngquist '12 work for *The Paris Review* (the oldest and best-known of New York's literary periodicals). The list goes on.

But what does Bard's presence in this world mean? Maybe, our school's environment fosters the mentality required to tackle the "man" of corporate publishing. Or, the

numerous connections to New York's literary world that Bard provides facilitates professional transition for graduates. However, I am inclined to think the former, as current students are similarly shifting the on-campus publication culture. When *Lux*, Bard's primary literary magazine, stopped printing last year, a number of smaller and more specialized publications quickly took its place: *SPASM*, *YST*, and more recently *Ingenue* and *Yolk Magazine*. I asked Ananthan Ajit, a founder of *SPASM*, what motivated him to start his own publication: "[it] was borne out of the necessity for the expanded intersubjectivity and democratization of art...in a post-colonial West," he said, "We're writing about what it means to be us right now where we are." Izzy Leung of *Ingenue* said, "We wanted to create a physical newspaper that would foster a more inclusive art scene on campus, bringing artists across mediums together into one space."

The desire expressed by Anjit and Leung is the same one driving the larger trend that has attracted so many Bard alumnae to the literary world. These people have perceived a need for communication or solidarity in their community, but rather than turning to the establishment, are setting out to make their own future.

## SEASONAL SUPPERS

### WE'RE JUST TWO COLLEGE SENIORS HUNGRY AND TRYING OUR BEST

BY JOHNNY CHERICHELLO

RECIPES BY EMMA RESSEL AND JOHNNY CHERICHELLO



Welcome back, hungry Bardians! This summer, while Emma was in Tuscon, Ariz., interning, photographing, and just generally being a superstar, I stayed in the Hudson Valley. My goal was to get a head start on sproj, but honestly, I found myself spending more hours in watering holes around the area than at carrels in the library.

More importantly, this past July I started working at Sawkill Farm's store. Located in Upper Red Hook, right on Route 9/Albany Post Rd, Sawkill Farm raises grass-fed and finished beef and lamb, heritage pork, and pasture-raised and roaming chicken and eggs.

Kallie and Michael Robertson own the farm. They are very cool people and indeed a power couple; they make running a farm and business look effortless, though I assure you it is the furthest thing from that.

Entering the store, you will most likely be greeted by one of their dogs, Rex or Gordon, and see either sheep or cows in the pasture. In addition to meat, you can buy an assortment of local condiments, spreads, and sauces, their homemade chicken broth, beef bone broth, and cook's lard. Not to mention luxurious lamb pelts and seven varieties of aromatic hand-made tallow soap. All in all, Sawkill Farm is a great spot to buy local and sustainable meat, and it's less than 10 minutes from Bard. FYI: if you present your Bard ID at the store you'll get a 10 percent discount.

When Emma came back to Red Hook in late August, she landed a job at the Montgomery Place Orchards farm stand. Right down the street from Bard on 9G, the farm stand opens in June and runs through November, selling fresh produce and local goods. Because of this farm-stand, I was in peach and tomato heaven all summer long. Most of the produce comes directly from the farm and orchards of Montgomery Place, but other local farms are featured at the stand as well (including Sawkill Farm's tallow soaps). Another power couple of the Hudson Valley, Talea and Doug, own the stand. This year marks Talea's 29th year with Montgomery Place Orchards. Now that it's fall, all sorts of apples (79 varieties total) are making their way off the trees and to the farm stand. Be sure to visit the stand (open 9AM-6PM Wednesday-Sunday) as the season progresses to sample their wide and special varieties of apples.

With fall well under-way, we felt the obligation to use apples in this first column. And what goes better with these Montgomery Place apples in a savory dinner dish than pork chops, (especially local heritage pork chops from Sawkill Farm)? Pairing pork chops with apples is common, and for good reason. This dish will warm your soul on these chilly autumn evenings. This meal did not take us long to prepare and it was fairly inexpensive, too!

# PORK CHOPS ROASTED WITH APPLES, ONIONS, AND RED POTATOES

(Serves 2-4)

2 nicely sized Pork Chops  
2 Jonathan or Crimson Crisp Apples  
5-7 small Red Potatoes  
1 Yellow Onion

Preheat oven to 400°F. Pat pork chops dry and season with olive oil, salt, and pepper. Chop apples, potatoes, and onions. Heat oil in pan. Pan sear pork chops for 3 minutes on one side. After 3 minutes, flip pork chops and place pan into oven. (If you don't have a cast iron pan, sear chops in regular pan and transfer into a roasting dish.) Cook chops in oven for 7-10 minutes. Remove from oven and add apples, potatoes, and onions to the pan. Lower heat to 300°F and let everything cook together for 5-7 minutes. Remove pork chops and place on a dish. Cover with aluminum foil, so the chops retain their juices. Keep the potatoes, apples, and onions going for a little while longer.

To accompany the pork chops, we decided to make a kale salad, and not just any kale salad: a riff on Emma's mom's famous kale salad. Mama Ressel's kale salad doesn't taste healthy, even though it completely is. It's just that delicious, full of garlicky and cheesy goodness. Emma brought home a delicata squash from the farm stand, along with the other produce featured in this September issue. We decided to add it to her mom's kale salad. Something great about delicata squash is that you can eat the skin.

\* A quick and easy apple dish that I grew up eating is baked apples. They work perfectly well as a dessert too, as they taste like little apple pies, minus the crust. Very simply, baked apples are cored apples baked in the oven, skin on, with butter, cinnamon, and a lemon rind in the hollowed core. Plate with a scoop of vanilla ice cream, and there you go. Make these for your friends while you're all studying or hanging out.



photos by emma ressel

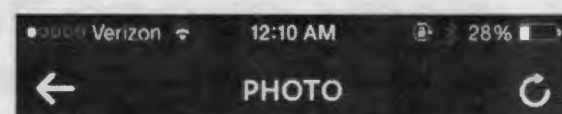
## DELICATA SQUASH KALE SALAD

Hella Kale  
1 Delicata Squash  
cup Coconut Oil  
2-3 tbsp. lemon or lime juice  
1 tsp. red pepper flakes  
1 clove garlic, minced  
Rosemary and/or thyme  
Salt and Pepper, to taste  
A generous amount of grated Parmesan cheese

Preheat oven to 350°F. Cube squash. Toss with olive oil, salt, pepper, and other herbs and spices like rosemary and thyme. Roast until soft and golden, for 30 to 40 minutes. Prepare Kale for salad.

To prepare dressing: Heat coconut oil, if necessary, to liquefy. Stir coconut oil, lemon or lime juice, red pepper flakes, garlic, parmesan cheese until combined into a dressing.

Toss kale with the dressing. Once squash is cooked and slightly cooled, add to the kale. Sprinkle salad with more parmesan, if desired.



## I'LL HAVE WHAT THEY'RE HAVING

### AN INTERVIEW WITH BARD'S NEWEST FOOD PORN SENSATIONS

Cooldinners, an Instagram account dedicated to posting images of often substandard meals to humorous effect, has recently found itself at the center of Bard's social consciousness. The account's militant approach to aggregating followers, and the admins' insistent anonymity has made cooldinners a topic of conversation across campus. Some think Senior Conrad Brittenham runs the account. Others think it is a Red Hook local, looking to ridicule Bard's love for a certain type of anti-humor. To quell the rumors, I reached out to the admins of cooldinners (there are two) via Instagram direct message. Our meeting took place at a refurbished coach house in Lower Red Hook, where the pair live and cook. We spoke after a dinner of Spaghetti Bolognese and by way of chicken nuggets, we entered into conversation.

FP: Alright, this is the Bard Free Press with cooldinners. We just had a nice meal, a "cool dinner" of sorts, and I'm just going to ask them a couple of questions about, like, why cooldinners? So, the first question is, of course, why cooldinners? Why did you guys get started?

CD1: Well, uh, I think it was... I was with my boy—

CD2: I'm the boy.

CD1: He's the boy. We made food at my boy's house, and it came out looking really, really shitty. And I took just like a straight shot of it, and I wanted to see just how far I could make it as like a food blog if like the food looks really, really shitty. So, uh, that's why. And then I just clicked until my lil fingers bled. And here we are.

FP: Ok, so you're just taking the concept and extending it out. Interesting. Julia Child once said, of French Haute cuisine, "it's so beautifully arranged on the plate—you know someone's

fingers have been all over it." I get a similar feeling of curation when I look at your photos. How important is the dinner's preparation to what you are trying to achieve?

CD1: It's the most important. We put love into every single second that we're cooking on the stove. It's all about the preparation.

FP: I understand. I mean, they're beautifully put together. I've noticed that you've gone out of your way in some of your posts to antagonize some members of the Bard community—

CD1: [Laughter]

FP: —namely, the Tivoli cafe Murray's, and recent graduate Robbie Brannigan. From where does this stem? Is there any bad blood between Robbie and Murray's and you guys?

CD2: Well, we both grew up [as] the children of union organizers, and, from a young age, were both really deep into Marxism and just like anti-bourgeoisie activity. And, when our families moved up to the Red Hook/Bard area, we noticed that, um, Murray's had become a sort of gentrifying agent in the cuisine "scene" here in Tivoli. And, we just wanted to dip our toes into that and be like, "You know what? Fuck that." You know? I'm not down with that. I'm not down with you saying the n-word every time I go to Murray's. Just because you're Latino doesn't mean — just because you're Latino, Robbie, doesn't mean you can say the n-word at me., Robbie. Anyway...

FP: So, so, I'll just — I'll just skip a question, because this one seems more appropriate: In his book *Culture Jam*, Estonian-Canadian filmmaker and social activist Kalle Lasn writes of the concept of "cool" as being a "heavily manipulative corporate ethos." Later on in the book, he calls for a

meme war: a battle of ideas to shift western society away from consumer capitalism. I am curious, is your use of the aesthetic of "cool" meant to subvert the heavily corporate, capitalist ethos presently engrained in the structure of Western-style Haute Cuisine? Think perhaps of expensive restaurants in the Hudson Valley, such as Gaskins, The Corner, The Crimson Sparrow, etc.

CD1: Very interesting... Very interesting...

CD2: That's a lot to take on. The way we see it, the concept of "cool," as you said, in that really heavy quote, is that "cool" has sort of been appropriated by capitalist industry and shit into something that's used to sell stuff to youth to make more money. We are trying to take back "cool" and bring it back to the counterculture—

CD1: [Belch]

CD2: —We're trying to make food a revolutionary act, you know? We're trying to form a sort of minor language through which we can subvert the powers that be, which we see to be Murray's and all these bougie-ass n-word saying white people, you know? I — Seriously, cool it with the n-word you guys.

FP: You sort of came out of nowhere. And then, in the past month, you've accumulated almost 2000 followers. Tell me, is there any secret to your social presence? Any method?

CD1: Follow every single person that has an Instagram. That's the end goal. We need to get our message out there, and the only way to do it is by letting everybody know. We did the math, and it would take about 4.4 years, if we follow a thousand people a day. So, we've been working at that. But, um, Instagram has blocked us, so... We can't follow anymore people.

cooldinners #chicken #myfriends #cola #rice #cool #dinner #creativedishes #chefsofinstagram #gordonramsay #baby #love #justin #spinach #content #summer #foodie sure

View all 12 comments

FP: What do you mean by 'Instagram has blocked you?'

CD2: We're not allowed to follow people anymore.

CD1: Yeah. I looked it up on Wikihow, and, um, if you follow a large amount of people within a short amount of time, which we did, which was about 7000 people in six days—

CD2: [Laughs]

CD1: —You lose the ability to follow anyone else, usually for some period of time, which I've read to be between three hours and twenty four hours, but it's been about two weeks by now. So, I'd assume it's tied to how many people you followed within that short block of time is how long you're banned from following more. So, we're officially not in Team Follow-Back at the moment, but as soon as we're allowed, we'll be back in.

CD2: Our goal, really, is to follow as many people as we can. We go on people we know and we follow everyone they follow. We follow their mommas, their friends, their friends' mommas, their mommas' mommas—

CD1: Their mommas' friends.

CD2: —We're just all about it, you know? But, I don't really see what's so controversial about it. We're just taking a page straight out of ISIS, you know? We've been doing the exact same thing.

FP: Could you give The Free Press a little bit of background on yourself—just a few facts, to humanize you?

CD1: No.

CD2: Sure—

CD1: No. Don't.

CD2: We're both disgruntled Red Hook locals who like to have a chill time, you know? Have a roll in the hay...

CD1: We're just sick of the kids from Bard College coming into our blue collar middle class society with all the... [Sighs angrily] collared shirts, nice haircut, cuffed jeans... Like, stupid-ass expensive organic food culture that is just the complete opposite of what I know to be American.

CD2: When I walked in on two Bard students pig-roasting my beautiful wife Bertha, I knew that my goal in life was to make cool dinners.

CD1: Amen, dude.

FP: Could you tell us maybe a little bit more about this kind of cathartic release that cooldinners is, after your wife cheated on you with some Bard students?

CD1: Cathartic release, what does that mean?

FP: It's a release of emotion. It makes you feel better.

CD2: The way I see it, post-modern writer William Gass once said, "I write, because I hate. A lot." And the way I see it, I cook, because I hate. A lot.

FP: Most of your shots are fact down, onto a wood-grain table top, with one notable exception. Is there any story behind the birthday cake? And, what are the significances of the numbers "69" and "420?"

CD2: Well see, our old friend from work, Geronimo, just turned 69. And, we thought it'd be nice if we got him a birthday cake. Sixty-nine also happens to be a so-called "sex number." Me and this guy [gestures to CD1], we don't know anything about that. We just don't dabble in it. But, you know...

CD1: Yeah, we got into Hannaford kind of late that day, as we were picking up the cake, because we had forgotten it was his birthday, and we were running short on time. And, we go to Hannaford and the only candles they had left were the numbers "4," "2," and "0." So we figure, better than having no

candles at all for our good friend Geronimo's monumental birthday, who - I'd be blessed, if I could make it that far in life.

FP: Also, is there any particular reason for keeping the table the same? I feel like you guys could—

CD1: What do mean, keeping it the same?

FP: You always shoot it in the same place. You guys could go into so many different - you know, there could be so many different places to shoot a cool dinner. Why is it always the same table? Any reason for this?

CD1: Because we know that the table we shoot on cannot be traced. If we go out somewhere and we shoot a photo on a table that is perhaps recognizable by one of our "fans," if you will, followers—

CD2: Groupies.

CD1: Groupies, right. If that were to happen, we'd be ruined. No one can know who we are. They cannot trace us. Because, there's this thing called "The Man." You ever heard of him?

FP: This is reminding me a little bit of the movie Enemy of the State with Will Smith and Gene Hackman, wherein Gene Hackman runs kind of a black box that is essentially untraceable by the U.S. Government, and brings Will Smith into it. The only problem is that at a certain point, Will Smith gets lonely. He starts to miss his family and friends, and contact with other people in the outside world. Has this anonymity, with cooldinners, made you guys miss anyone, with whom you can't maybe speak about this part of your life anymore, which is such an important part of you life? Has that had any emotional or physical effect on you guys?

CD1: No, because our closest - I mean, the people closest to us, who we care about, know what we do, and they understand why we need to do it. So, we're completely comfortable with them knowing who we are and what we do.

And, we know that they'll keep the secret safe, because we love them.

FP: Some people have taken the cool dinners that you guys make to be intentionally bad, or, say, "ironically" uncool. I'm not so sure. Could you weigh in on the debate?

CD2: You keep saying this word, "ironical." I don't know what it means.

FP: It's sort of like when you do something that is the opposite of what you say you're going to do.

CD2: That's honestly so fucked up. You know, we set out with one mission statement: "Make Cool Dinners." And, that's all we do, you know? I mean, I don't know man. People just—they interpret it however they want to interpret it. But, I believe, from the bottom of my heart, that this dinner is cool as fuck every time I'm taking a picture of it. It's like "damn," you know? And, Murray's should be thanking us. I mean, they should be licking my nuts, stroking the shaft, you know? Just fondling my nuts. It's great. I think about that every night.

FP: You think about Murray's fondling your nuts every night?

CD2: The very same Murray, dude.

CD1: Mr. Murray.

FP: Alright, final question: So far, cooldinners has only shown us a limited range of foods. Is there anything that you are planning on expanding to in the future? Anything new that we should look out for?

CD1: Not food-wise, but there will be a video once we reach 3000 followers. So...

FP: Can you say anything else about that video?

CD1: No.

FP: Just click the like?

CD1: Just the click that MF like.

# SHUDDHABRATA SENGUPTA THE 2015 KEITH HARING FELLOW

BY BEATRICE WEBB

This Fall, artist Shuddhabrata Sengupta joined Bard's faculty as the 2015-2016 Keith Haring Fellow. As of September, Sengupta has been teaching and conducting research at the Human Rights Program and the Center for Curatorial Studies. The Free Press sat down with Sengupta to discuss his previous work and role at Bard this year.

FP: What is your background as an artist?

SS: So, I am an artist and a curator with Raqs Media Collective, which is a contemporary arts practice based in Delhi, India, where I live. We've had a practice together, the three of us - there's me, my colleagues Jeebesh Bagchi and Monica Narula. We've been working together for almost 23 years now. So, it's a practice that has a presence in contemporary art exhibition as well as in curation, research, writing about artistic practice, and with it, as well. It's an effort to ground an artistic practice in the desire for creating constant provocations for us to think more philosophically about the world. That's what we are and that's what I do.

FP: And with the Raqs Media Collective you've had exhibitions in many different locations, right?

SS: Yes, for instance, this year we've been showing at the Biennales, and we've had solo shows in Mexico City in Buenos Aires, in Delhi at the National Gallery of Modern Art, where we live, and also in Boston at the School of the Museum of Fine Arts. If one were to take this year as a snapshot then that would give you a sense of the kind of distributed character of our presence in different continents, and in different contexts.

FP: And, along that line, you reach people through a website called "Kafila." How would you describe it?

SS: It is a group blog that is a very lively barometer of the political temperature, if you like, of India, and of what's going on in our part of the world. And it has all sorts of different kinds of writing. I am one of the founders of that blog, and one of the administrators of it. So I both contribute to it with some regularity but also edit it - posting articles for the blog, that's actually what I was doing when you just came in. It's a kind of an independent voice, an independent radical voice, or voices, rather, that reflect on the turbulence of what is contemporary in India and in the world.

FP: Could you tell us a bit about what its development process was like?

SS: Yes, I think it came to be in the

mid-2000s when many people felt the need for creating independent online spaces for thoughtful political commentary in India. There was a concern that the big media corporations were all squeezing out any space for independent reflection, reporting, or commentarial work in, let's say the "big media."

FP: Which happens here.

SS: Which happens here and elsewhere, too. So automatically, I think, the internet becomes, and especially now that the internet is also riding along with social media, becomes a means by which very different sets of voices can begin to make themselves heard. And Kafila grew from very modest beginnings to becoming one of the blogs with the largest share of readership in the blogosphere in India. And it's entirely volunteer-based; nobody gets paid to write on Kafila and nobody gets paid to administer it. But it has a very vital and lively presence because it becomes a sort of touchstone for thinking about what's going on. So if you look at "what's up" on Kafila today you will see responses to a variety of snowballing crises. And these are voices that are very significant that would not otherwise get a hearing in many parts of the media.

FP: Could you talk a bit about the impact of Kafila? You said that it was one of the largest alternative websites in India. What are some of the reactions to the site?

SS: There are now a few more sites that have come up that also have space for interesting thoughts across the political spectrum. I don't see that as competition for Kafila, I see that as help as everyone now has more voices speaking more interesting things. And since we're not a business it doesn't hurt us at all. In fact, the opportunities of cross-linking, and of readers reading different things is good for the overall climate. In terms of reach, I think we still have the largest reach, because we are older so we have readers who are followers. Who dedicate their following to us, and posts become very viral very quickly. There's a lot of pretty lively comments in the comment section of every post. Sometimes we get a lot of really high velocity, angry speech from extreme right-wing readers—

FP: So, they go to your website

even though they're right wing?

SS: They do. And they sort of make Kafila a target but that doesn't harm us at all.

FP: Because you see that you have your opinions and they have theirs.

SS: Right. I can see that what we are writing is creating an impact on a readership that is, let's say, is not only the "converted."

FP: Right, that's probably productive.

SS: And I think that for many, especially young people, who don't come to many social or political opinions with very set ideas already, a place like Kafila is a place where they find that they will transform their views on something. I've seen that happen quite often and it makes me happy to see that the blog becomes a cata-

lyst for the transformation of people's consciousness.

FP: What exactly will you be doing and teaching, now that you're at Bard?

SS: I've been here now since the first of September, so I'm almost a month and a half done here. And the Keith

Haring Fellowship is for a year, but I'm required to be on campus teaching and being with students and faculty here for one semester, and then to use the rest of my time to do some thinking and writing. I teach two courses. One at the Human Rights program, at the other end of campus, the Hannah Arendt Center, with undergraduate students. And one graduate seminar here at the Center for Curatorial Studies. And I think these two courses reflect the two reasons why I am engaged with Bard. One is to intensify and deepen a political commitment to understanding what is happening in the world, and another is to think, with greater depth, about what signs, images, and sounds do in a contemporary arts context - to make us think more profoundly about what the world is doing.

FP: So, signs, that's almost anthropological.

SS: Well, both are philosophical questions. And at the Curatorial Center there's also a methodological side to it - how do we as curators or

as artists deal with silence or speech, or with distressed speech? Because the question that I'm asking in that course has to do with what does it mean to "speak" in a contemporary arts context? What does it mean to say anything? So, in order to understand that we've also got to understand what role silence might play. In the human rights program, with the undergraduate students, I do a very different kind of course. It, in a sense, cites the tradition here at Bard Common Course that was started by Heinrich Bluecher, Hannah Arendt's husband, and I think that it was in some ways quite a remarkable course, in that it emphasized a certain kind of auto-didacticism - students had to learn how to become human beings in conversation with a canon of texts. So, I'm taking that question, "what does it mean to be human?" and expanding on that in each class, and expanding on it by looking at it from different angles, using a very different set of resources from the canon that Heinrich Bluecher instituted here. So we can have readings that come from science fiction, or classical literature, or writing about nature, or documents from the history of African American or Native American traditions. And we read all of these things together in order to ask ourselves - for instance, in the last class, what does it mean to be telling the truth and what does it mean to be telling lies? And when can a lie be a kind of truth? Or, we've had classes where we've looked at the question of what is life? What is the threshold between life and death?

FP: So, big questions.

SS: Big questions, yes. We ask these questions so that at the end of the course, when we think about what is justice or what is liberty, our asking of those questions is informed by all of that depth and intensity that has come before.



# DEJA VU

BY CHARLES MCFARLANE

Over the past few years, much talk has been made of the changing demographics of the college. Bard's athletic program has grown significantly, to the ire of some. Many see this as a new problem but, as with most things in a college with constantly changing populations, this problem is far from new. In 1943, some Bardians found themselves similarly unseated from their bohemian throne when the campus was host to nearly 300 soldiers.

The 300 soldiers who came to Bard in August of 1943 were part of the short-lived Advanced Specialized Training Program (ASTP). ASTP was designed to give intellectually qualified soldiers college degrees, and prepare them for roles as officers. The program was offered at over 220 colleges.

Bard found its way into the program out of necessity. With many of Bard's students leaving for military service, the school's financial future seemed dark. ASTP helped bring much needed funds to the Bard, and helped the institution survive.

But for the few civilians who returned to Bard in the fall of 1943, they found their school transformed. In his opening letter to the college, Dean C. H. Gray admitted, "While the presence of such an overwhelming proportion of students, pursuing quite different programs from those of Bard College students, changes the face of things considerably, we shall make every effort to carry on our established program of education for the small number of civilians who may still be able to attend. It is not going to be easy to persuade these students that it is still their college." At Bard, the soldiers took

crash courses in geography, history, French, German, and engineering. All this was done in strict military discipline and included physical training and maneuvers around Annandale.

While there were few civilian students to experience the shift from private institution to temporary military barracks, those who did were left with a mixed bag. Stanley Falk, Chairman of The Bardian newspaper editorial board, and the only civilian on the paper's staff, wrote a review of the ASTP's tenure in the January 1944 edition of The Bardian: "What effect would Uncle Sam's arrival have on the individual student? After six months' acquaintance with the khaki-clad savants this question is ready to be answered... the pre-army Bardian has seen the school change from what had been a small college to a large institution with a faculty more than doubled and a student body more than quadrupled. The libraries and gymnasium are no longer [entirely] his... and at dances his hopes of success with the fair sex usually have been frustrated by G.I. Joe."

Falk goes on to reassure his readers, that overall, the ASTP experience has not been a negative one, but a change of pace. Soon after the January issue of "The Bardian" was published, ASTP was gutted to provide much needed manpower for the broadening war in Europe, sending Bard's G.I.s to the frontlines instead of the specialized jobs they had been selected for. Those who fear the 'normalization' of Bard might do well to keep this part of our history in mind.



illustration by chloe fields

## KEN COOPER KEEPS YOU SAFE

BY GRADY NIXON



photo by grady nixon

As always, my interview with Ken Cooper began with a quick conversation about an interesting object in his office. This time, I made a comment on a large bong he has tucked away in the corner. "We collect a lot of artifacts around here," he says laughing. "Students don't realize it's illegal to smoke indoors," he pauses, "and I don't think it was tobacco in there." Cooper has a sense of humor about these things, he understands the situation in a way that your friend's chill dad might. But this is a friend's chill dad who has had a lifelong obsession with safety - this is a friend's chill dad who will take away your bong if you use it inside. There could be a fire. In Cooper's eyes, there will be a fire.

It is for this reason that Cooper remains ever-vigilant in his pursuit toward total, campus-wide safety. Every bike light he gives out is a win. Every sword-cane he confiscates is a big win. I went into his office to ask about the logic behind building lockdown procedure, I

ended up having a half an hour long conversation with him that addressed nearly every single question I've never had about campus safety.

The answer to my initial prompt has to do with, according to Cooper, the will of individual building managers. The RKC, for instance, has to lock at night because it is on a timer security doesn't have control over. "We have to secure certain buildings...not just valuable stuff but because of potentially dangerous stuff that we have to keep control of," adding that, "99 percent of the people do fine, it's that small percentage that could cause a huge disaster."

That small percentage has made Cooper's career quite interesting. Part of the issue stems from the fact that we have an open campus. Cooper told me the following anecdote: "We had two really bad people. There was an uncle and his niece, who was pregnant, I can't even describe to you what I think of these people.

But they're not good people—they're not good citizens. And they went into a car that was left open and there was an antique, very valuable camera with all the equipment, worth \$3,500, maybe it was \$6,000. And they stole it." His eyes light up. "We got it back." Cooper worked with the victim's relative, and the local police, to run a sting operation involving ebay and a pawn shop.

He has a countless number of stories like this. This is part of Cooper's job, as security director. But the thorough enthusiasm he has for his work is revealing. He considers the role of security to be that of the protectors of Bard. Watchful guardians in khaki and Priuses. And, quite frequently, this involves protecting students from themselves. So don't get mad if Ken Cooper takes away your bong. He doesn't want to take away the bong, but you can bet your ass he's going to do everything he can to make sure an accident a la fire safety day doesn't happen on his watch.



## FEATURED ARTIST: SCOTT VANDER VEEN

BY ORI CARLIN

Scott Vander Veen is a first semester Senior studio art major. Previously interested in both writing and painting, he now focuses on ceramic sculptures. Beyond their vibrant and colorful forms, the pieces have confused function; oversized shells as masks, claws for gloves and oceanic forms as fountains. His recent work conjures the sculptures of Robert Gober, in which sinks and cradles are slightly deformed to estrange the objects from their meanings. Scott's recent work is pretty cool.

FP: Which artists inspire your work?

SV: Well, I mostly pay attention to contemporary sculptors and ceramicists; Arlene Schechet, Roxanne Jackson, Folkert De Jong, David Altmejd, Nick Cave, Lulu Yee, Thomas Schutte, for all different reasons. I like Schechet because she's so technically skilled and her glazes are gorgeous. De Jong, on the other hand, we don't have much in common materially, but I love his work because it's so imaginative and weird. Eugene Von Bruenchenhein is king of my heart; I realized a few weeks ago that he was where the ceramic crowns I made came from. I'm really influenced by a lot of medieval art and text as well. I'm most interested in work that is sort of whimsical, but also has a dark or grotesque side. I like when you can sense some strange sort of logic motivating the art, even if the sense isn't fully apparent.

FP: When did you get started with clay, and what captivates you to work with the medium?

SV: I started working with clay in the spring of 2015, only a semester after I shifted from drawing and painting to sculptural work. After doing installations, it was a real change in scale. I had no idea what I was really getting myself into, but I was immediately infatuated with the material. Working with clay feels really urgent; it's such a sensitive material in terms of time and form and

process. It's also a historically fascinating medium. Imagine the earliest people scooping up fistfuls of dirt and molding images of their lovers or their gods or their enemies, treasuring or shattering those images. And then it rains and all you're left with is mud, anyways. But I think you can feel the weight of all that history in the material; working with your hands and dirt, it's instinctive and ritualistic. The medium really revived a lot of my oldest interests just because it is so mythic and organic and alive.

FP: Can you talk more about the process of working with ceramics? In what ways is it fun or challenging?

SV: Working with clay is about finding a balance between play, craftsmanship and time. Often, it's a waiting game, but sometimes it's a race against air and temperature. I usually have a pretty specific image in mind, which I start building with layers and layers of coils. When clay is wet it's really soft and heavy, so whenever things get structurally precarious you have to stop and let things dry a bit, but not too much. Larger pieces (large, relatively; the kiln itself is only two feet tall) are pretty challenging because of how temperamental the material can be, and they usually take at least three days of consistent work to build. After that, you have to let the thing dry for a few more days, fire it, glaze it and fire it again. It's a slow payoff. You really have to plan ahead, especially if



the ceramic object is not actually the endpoint, if you're going to combine it with another aspect.

FP: So, when you work with such drawn out processes, how do you maintain a sense of direction while you create the piece?

SV: One of the most interesting things about ceramics, I think, is the trajectory that they take in malleability and form. I was building this big shell a few weeks ago, for example, and there was this moment when I was about halfway done and I saw all of the other things it could have been: an ice cream cone, a tower, a body, and of course an immense pile of poo, were a few alternate destinies. It was the baby Aleph. It was overwhelming. I stuck with the shell. Often with ceramics, I have to try to keep myself from branching out in too many directions. Even beyond just the choices of forms, though, there's a huge variety of possibility. Especially when you keep in mind, even if just loosely, the tradition of function with regards to the medium. I don't make vessels, but I try not to make static objects either. That's why I got into wearable ceramics, and incorporated ceramic pieces into performance. Now I'm starting to combine ceramics with machinery. So far I'm working on some fountains, and I have a lot of plans that incorporate motors, lights, fans and speakers, etcetera. I'm excited by the fact that my sculptures can engage with the functionally oriented ceramic past while also breaking away from that.

FP: When and how did you realize you wanted to become a studio art major?

SV: When I got over my fear of it. When I accepted that it was too compulsive to ignore. It's one of the only good choices I've made so far.

FP: What were you doing before that? Does it connect to what you are doing now?

SV: For two years, I was a double major with Literature, and that really influenced my work. Last year, I wrote an essay dealing with the processes of forms becoming,

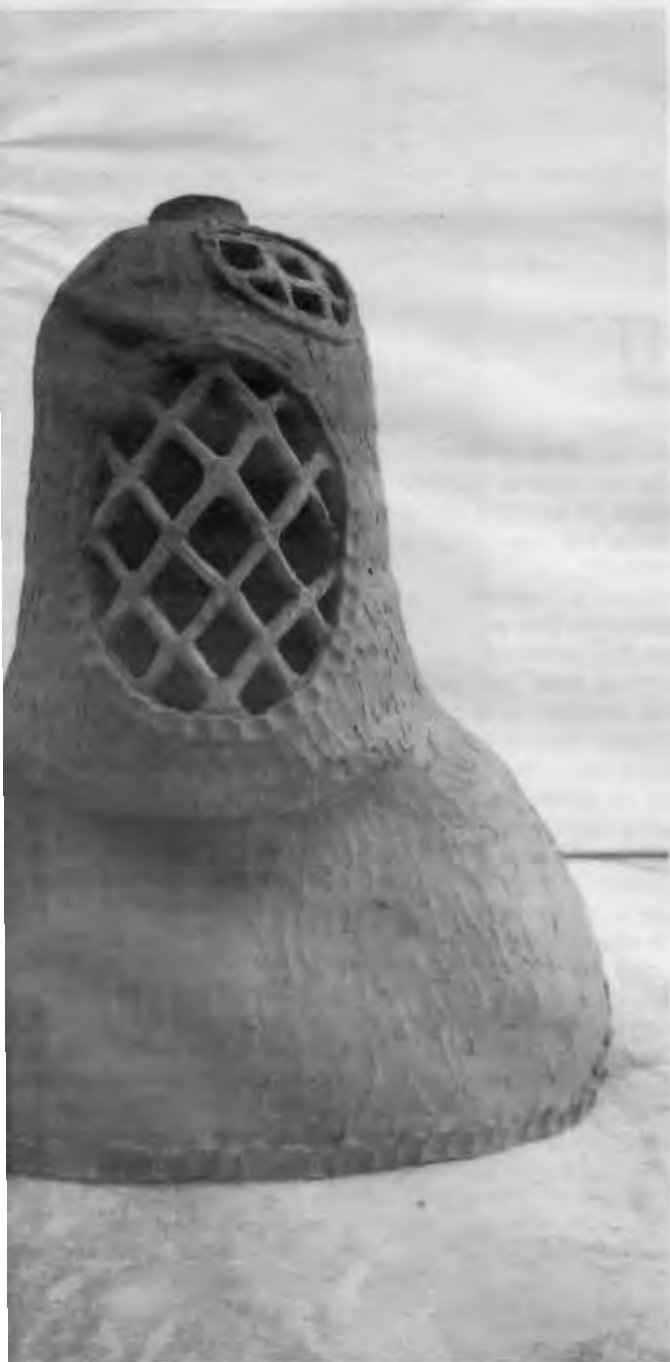




using Italo Calvino's *Cosmicomics* and Bachelard's *The Poetics of Space*. The image of the shell was important in both Calvino's and Bachelard's work, and so I took what I was thinking and reading and writing about and made it physically manifest. That literary background is also where my interest in narrative springs from. I sometimes feel swept along by a stream of images and references from classical mythology, folk tales, and medieval romance to sci-fi and horror movies. Right now, I'm really trying to slow my own head down and delve into a single narrative at a time. Currently, I'm working with this dreamlike vision of these people or beings at the bottom of the ocean. It's pretty romantic. For me, it's full of emotional metaphors. It's a quest and it's loneliness, reflection, vast space and time and surreal beauty and weight. Tons and tons of water pressing down. It's really personal in a way, but I think-I hope it's also accessible and relatable.

FP: It's clear that you've been producing quite a bit of work this year so far. Where is it all heading?

SV: Well, with this imagined world in mind, I've been creating characters and artifacts and things, which I think hover between imaginary and plausible. Creating objects so imbued with their own lives and histories is really consuming, and it's led me to some weird complexes within the studio where I feel variously like a king, a god, one possessed, a pseudoscientist animating dirt bodies. But sometimes fantasies really propel me forward and give the work a sense of mystery, and, I think, earnestness, strangely enough. And the more I claim the territory in my head by making it tangible in this world, the more I feel the urgency of investing each piece with its own reality and experiencing my own fully realized universe. Ultimately, I think it's heading for a cohesiveness of vision between separate works, which feels really new for me.



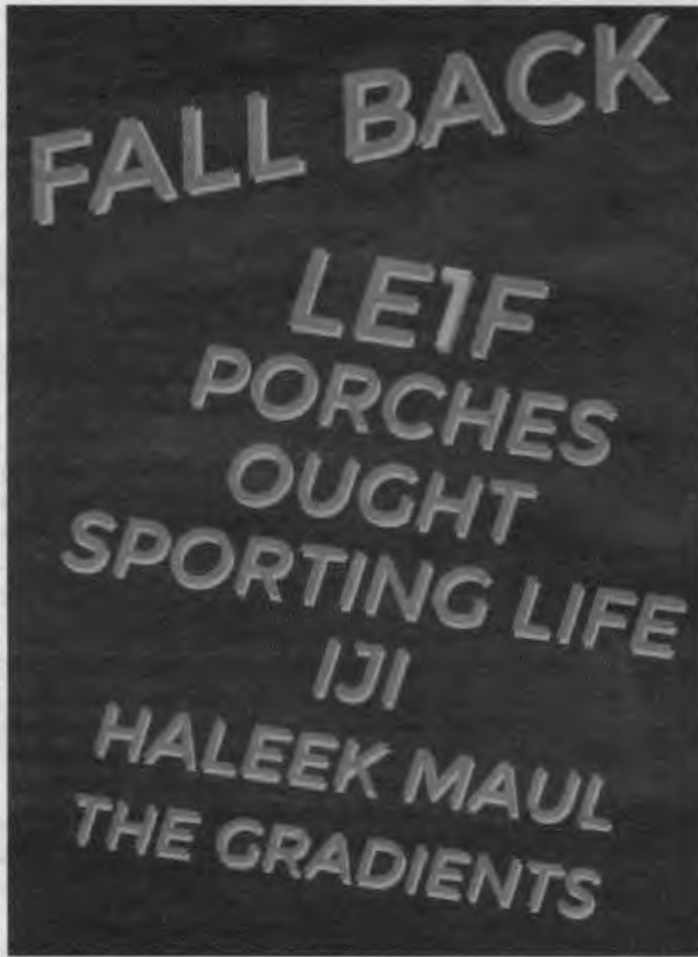
# A SOLID FALL BACK BUMP PRESENTS CONCERT SERIES

BY MADY THUYEIN

While the rest of us have been planning which Spice Girl we're going to be for Halloween, Bard BUMP, the extracurricular music committee of Bard, has been hard at work planning this year's Fall Back. This event was started last year by the previous head of SMOG, Preston Ossman, as a large-scale music show similar to Spring Fling. Seeing how difficult it is to keep students from running rampant through nearby towns during Halloween weekend, it has since become a way of providing safe, on-campus fun for everyone. This year, Fall Back will be held at SMOG from October 29 through 31.

Through a series of collaborative meetings, BUMP decides who performs for the students and how the entire concert will be staged. According to Clark Hamel, who helped cultivate the line-up as a BUMP member, "It's a mix of artists reaching out to us, and us reaching out to artists. Personally, I reached out to The Gradients and Ought. But IJI contacted me asking to play that night."

This year's line-up showcases artists that cater to a wide array of tastes - Thursday and Friday include indie rock and pop musicians while Saturday is strictly considered a hip hop night. Thursday's sets feature IJI, a surf-rock group from Seattle and The Gradients, a Brooklyn-based alternative rock band. Friday will host the likes of Porches, the indie pop banner of last year's Spring Fling, as well as Ought; a Montreal rock quartet that recently released their sophomore album, "Sun Coming Down."



"The idea behind Fall Back is that it will appeal to everyone and anyone. I think it's really important to have Saturday be a kind of 'hip hop night' because we don't actually have a lot of hip hop shows at Bard, which is something I want to change," said Clark. Saturday features the rapper Lelf, who is releasing his full-length album, "Riot Boi," on November 13. Following Lelf is Haleek Maul and Sporting Life, who is a part of the renowned New York City hip hop group, Ratking.

Even though live music is the focal point of Fall Back, BUMP and the Bard community prioritize the safety of the campus on Halloween weekend. Security guards and trained event staff will be keeping an eye on SMOG as the event happens. BUMP is also organizing a station outside of the venue that will have counselors from BRAVE or Title IV who are available to anyone who wants to talk or take a break from the festivities.

"I will be there with the BUMP team to make sure there's no funny business. Safety is the most important thing at this event. Like, more important than the music," said Clark. In addition to these safety precautions, Title IX will be sponsoring a discussion with Meredith Graves, the vocalist and songwriter of Perfect Pussy. This talk on restorative justice, "Community Healing over State Punishment," will take place on October 26 at Weis Cinema.

## TRAGEDY IN A SLAUGHTERHOUSE THEATER DEPARTMENT KILLS IT

BY MIRIAM RODAY

"Iphigenia Among the Taurians," this autumn's department play, put a modern spin on Classical Greek tragedy. The production, directed and adapted by artist-in-residence Jean Wagner, premiered on October 22 in the Luma Theater and ran through October 26.

In classical mythology, Iphigenia is the daughter of King Agamemnon who flees from Troy to become priestess to Artemis. She attempts to negotiate the tides of fate while nursing an irrepressible longing for home. As the plot unfolds, Iphigenia reunites with her brother, and together they devise a plan to abandon the island of Tauris, and return to Greece.

Wagner's version contained a number of structural changes. The most immediately striking of these is the shift of setting: the entire plot unfolds in a slaughterhouse, presenting the key thematic tensions to the audience in a

visceral and immediate way.

As a whole, the production revamped the poetics of Greek tragedy. It drew from two translations of Euripides' text: Anne Carson's newest addition, and Nicholas Rudall's older work. This amalgamation had a dramatic effect on the chorus. Segments were manipulated to generate intensity, and introduce a new vocabulary of movement to choral actors. The seven students who acted in the play seemed to function as a singular entity, while maintaining individual distinctions; speaking in tandem in overlapping chaos, voicing a 1970s rock-and-roll influence throughout the show. Creative decisions were made to break down and reassign gender roles - a development which Iphigenia, played by Payton Smith, notes is "very Bard." The chorus, typically played by a group of women, was mixed with men who brought a different, yet still feminine, energy to the

stage. This production also casts a female actress as Iphigenia's brother.

The show employs various devices and abstractions to reinvent traditional notions of Greek tragedy. Sophomore Rishi Mutalik, who stars as the Messenger to King Thoas, praises the production's unique fusion of classic and contemporary theater: "Despite being written so long ago, it is a universal play, because it deals with [familial] relationships, politics, oppression, prisoners... I think the diverse Bard community will be able to draw insight from this show."

Ultimately, the play cuts through the heaviness of melodrama with comedic twists. It poses important questions about justice as it relates to politics, divine intervention, the displacement of identity and sense of belonging. Assistant Director junior JaQuan Beachem is very excited about the show's potential, saying in breathless

disbelief: "The temple is a slaughterhouse. Where is justice when a place of sanctity, of holiness, is nothing but one of despair and sacrifice?"

Wagner's creative decisions culminated into a production that kept the audience engaged and on their feet. In particular, the dead bodies wrapped in plastic bags that dangled from the ceiling, and the furious scrubbing of blood stained walls by chorus members. The actors were comfortable enough with the text to break through the dense Greek tragedy and access the emotions of a modern audience. Iphigenia Among the Taurians was the first production featured by the Bard Theatre Department this year. If its quality of execution are any indication of the future, we can't wait to see what's in store next season.



# BARDIVERSE

## EIGHT STUDENTS ARRESTED AT AL QUDS

**BY MADY THUYEIN** Al-Quds University, a Palestinian institution partnered with Bard College, has been the subject of constant collision between students and Israeli law enforcement over the past few years. Since the establishment of a liberal arts dual-degree program in 2009, the suburban Jerusalem campus has suffered from raids in which students have been injured by tear-gas bombs, rubber bullets, and stun grenades. Al-Quds experienced an especially brutal raid by the police last year on January 22 and the situation has only worsened since.

In recent news, eight student protesters were arrested by Israeli forces on October 13—a serious imposition on the political rights of the Al-Quds community. Pranab Mukherjee, the president of India, was visiting campus on that day and a group of students decided to lead a demonstration in front of the world

leader. They were promptly arrested and, in the ensuing fracas, the surrounding buildings faced considerable damage. Mojama's Alanshita, a student group of the university, posted a Facebook video of the account, in which the Israeli military can be seen fully-armed, patrolling the vicinity of Al-Quds University during the arrests.

The presence of Israeli forces only becomes more pervasive in the everyday lives of students, to the point where they cannot travel across the West Bank to attend classes. This is especially frustrating for the professors who find their students frequently sequestered to their own homes due to lack of security. Al-Quds students come to study on campus from various locations, including distant Palestinian cities such as Nablus. Those who commute have to go through military checkpoints that are often closed, not allowing them to travel any further

to their intended location. Even when they are able to travel to safe zones, classes are disturbed when professors and students are told to evacuate the premises. They are always living under the looming possibility of an attack—one that requires them to carry materials preventative of tear-gas.

What began as a major oppression of Al-Quds student voices is now interfering with their ability to participate in a formal university education. There has been a noticeable increase in the clashes between students and Israeli authority, and this places a burden on the access that Palestinians have on their academics. Students and professors alike intend to maintaining a sense of normalcy in the midst of continued disruption, but this is no easy task. The syllabi of Al-Quds classes have been forced to become more malleable, due to the frequency of cancelled classes, and the university is now

introducing online lectures. While these are all reasonable solutions to interrupted class time, they considerably lessen the level of education that the Al-Quds/Bard affiliation seeks to provide. The professors' allegiance with their students, however, is becoming stronger, seeing how the Al-Quds students are in need for teachers who will continue to serve them under such pressing circumstances.

The problems that have emerged with studying under siege call for support from rest of the Bard community, whether from the college itself or its international network. Those of Al-Quds university face disturbances in their studies everyday and when the basic right to education is being threatened, a signal for solidarity is more necessary than ever.

**THE DEBATE IS OVER.  
BPI WORKS**  
BY MADDY FIRSKER

The Bard Prison Initiative (BPI), which has grown into one of the college's most valuable assets, gives detained men and women the chance to earn a Bard College degree while serving time in prison. This highly successful program was started by former Bard student, Max Kenner, when he was a sophomore in 1999. Since Kenner graduated from Bard in 2001, the previously student-run program has expanded its efforts to extracurriculars such as a debate team.

In the summer of 2013, BPI's Director of College Operations Megan Callaghan, several BPI students, and the leader of Bard's debate team, David Register, started the Eastern NY Correctional Facility branch of the Bard Debate Union. Since then, the team has accomplished quite a bit, especially with their participation in intercollegiate competitions.

A recent debate in particular, which was held on September 18, has brought the group some well-deserved attention. Three incarcerated men of Eastern New York Correctional Facility won the match against the position: three undergraduate students from Harvard University's debate team. The competition's distinguished judges voted 2-1 in favor of the

Bard Debate Union for their affirmed resolution: "Resolved: Public schools in the United States should deny enrollment to undocumented students." Despite the expected, yet still somewhat shocking disparities in resources compared to those of their competitors – such as the total restriction of Internet access for inmates – BPI's debate team proved the capabilities of the program and the students themselves. The BPI team took part in its first debate in spring 2014, at which they won against the U.S. Military Academy at West Point, N.Y. and later beat the nationally ranked team from the University of Vermont.

Not only does BPI create positive academic results, but its graduates have significantly lower recidivism rates than those of other inmates. BPI graduates have less than a 2.5 percent chance of re-offending, in comparison to the current rate of New York State prisons, which averages around 40 percent. Additionally, the program and its founder were recently awarded the 2015 Manhattan Institute Social Entrepreneurship Initiative's "Richard Cornuelle Award," which recognizes nonprofit organizations that directly serve the public.

The Bard debate team's leader, David Register, said that there are many reasons why Bard students should care about the debate against Harvard or BPI in general: "I think it's important to remember that when Bard debaters at Eastern step on stage to compete, they represent the College. They do not take this lightly, and they do everything they can to represent Bard with distinction. The debaters at Eastern embody many of the things that make Bard such a special and unique institution, and their success (whether they win or lose) is something that we can all take pride in."

Tuition free, and clearly proficient, the Bard Prison Initiative has exposed over 600 inmates to the liberal arts and has awarded nearly 350 degrees so far. This impressive program has many opportunities for students to get involved. Any Bard student who is twenty-one and interested in volunteering for BPI should contact seniors Emily Brown or Moriah Mudd-Kelly for more information to find available opportunities this year.



## A MORE PERFECT UNION BY THATCHER SYNDER

John Winthrop, in his 1630 sermon, "A Model of Christian Charity," envisioned for his future Massachusetts Bay Colonists an exemplary community, a "city upon a hill," for the world to follow. This statement, which expresses the aim of the Puritans' "Errand into the Wilderness," is the first instance of American Exceptionalism put into words. The history of the United States of America from this point forward can be described as a series of disappointments in living up to Winthrop's vision.

Recently, we have found ourselves the bullies of the world - a country whose imperative toward military might has far outstripped its original political vision. Now, by forcing representative democracy upon the world, we have inevitably betrayed the tenets by which the founding of such a democracy was originally necessary, and eminently important.

We might say: Early American democracy had brought with it a promise that can be interpreted as a promise of freedom (of speech), or a promise of the possibility of political conversation (i.e., a forum, or context, in which to speak freely) that America has subsequently, both within the country and without, betrayed.

To clarify, the promise of American Democracy, as it was originally set out is that each citizen has as much political power as any other. One implication of this promise, obvious as it is to us now, is that the system's elected officials will be citizens as well, whom we have collectively decided to elevate, for whatever reason, to represent us. We have given them a vote of confidence, such that they may now speak for us.

I do not mean that we have transferred our political power to an elected official, as though we have no political use, no political agency, once election season has come and gone, but rather that an elected official is meant to carry on our conversation, can voice our concerns to those citizens who could not hear us otherwise. These elected officials are not to be thought of as holding more political power or agency than any other citizen, but rather that they have been invested with the right to speak on our behalf.

Thus, the moment that an official refused, or deliberately twisted, his constituency's words, was the moment at which this promise was foregone. And, it seems the shock was so great, the disillusionment so dark, that we decided to stop speaking altogether. (I am compressing for want of space. This shock and disillusionment, of course, occurred over decades - if not centuries - of continued political failure - think of Vietnam, Desert Storm, Iran-Contra, Iraq, Afghanistan, and any number of more personal political scandals.)

I think we have, as a country, given up hope for, and faith in, the political process - that America's promise could ever again be offered in good conscience, and that it could ever find the right citizenry to accept it, and hold to it. We are starved for political honesty in a candidacy that seems

to increasingly pander to special interest causes, mammoth corporations, and the system's own internal maneuvering.

I, as an American citizen, have often hated this country's politics: the misplaced idealism, the mismanagement and misallocation of funds, the idiotic commitment to bipartisanship (as though having a debate can only be possible if the two sides stand diametrically opposed to one another); the candidates who feel almost inhuman, the machine of it all.

But this country is my home, and it never fails to inspire in me an enormous hope, even if I have, arguably, lost my faith in it's ability to deliver on such hope. The country would need to be transformed - there would have to be a revolution - and, I'm just not sure such revolution is possible.

So, when I began to see "Feel the Bern" stickers appended to the bumpers of student vehicles, when I saw the Traghaven was holding a (Balkan!) fundraiser for Bernie Sanders, and when I learned that an independent, self-identified socialist was gaining on Hillary (competent, establishment vetted, nae-naeing on "Ellen") Clinton at the polls, I decided to do some research into the candidate.

Sander's official political career began in 1981, when he was elected mayor of Burlington, Vermont. He ran as an independent against a democratic incumbent and remained mayor for another eight years. Over the course of four terms, he balanced the city's budget, rehabilitated Burlington's Lake Champlain waterfront, and created a community land trust that allowed for many low-income residents of Burlington to own homes.

In 1990 he was elected as an independent from Vermont to the House of Representatives. Therein, he helped to found the Congressional Progressive Caucus, a group purposed to policing corporate welfare and influence within the political sphere, and fostering "government of the people, for the people, and by the people" (Cf. <http://cpc.grijalva.house.gov/> - the CPC's website). Sanders opposed the Patriot Act, and was a vocal critic of Alan Greenspan, the Federal Reserve Chairman from 1987 to 2006. In 2003, he accused Greenspan's economic policies (which were based in trickle-down Reaganomics and easy-money lending - lending large sums to corporations so as to retain market stability) of being "way out of touch with working and middle class families," citing a loss of 3 million private sector jobs, growing national debt, and the shrinking middle class. In 2009, Greenspan admitted that the economic policy the Fed followed during his tenure was integrally flawed.

Sanders was then elected to the Senate in 2006. He continued speaking out on tax breaks for the rich and attempting to amend economic policy to support the shrinking middle class. Most recently, he was elected ranking minority member of the Senate Budget Committee - electing as the minority's economic advisor Stephanie Kelton, a scholar

of Modern Monetary Theory. (MMT is a branch of Post-Keynesian economics in which many of Bard's economics professors specialize).

So, this is what I learned. I read a few articles, looked up a few terms, and wrote most of it into this article. The take away, for me, is that Bernie Sanders has been saying and doing the same things over his entire 34-year career as an elected official.

Thus, I am increasingly finding all these profiles on Senator Sanders somewhat beside the point. Another profile came out the other day, on the website of the literary/political magazine *n+1*. The *New Yorker* ran one recently as well, titled, "The Populist Prophet."

I find the term, "prophet," to be a particularly good appellation for Senator Sanders. Not because he carries with him the word of God. But, rather, because he intends his words to inspire. He wants us to use his words - to have them help us in changing our lives. The point of his campaign is not about him. It's about us, who we are, what we can do politically. As the man said himself in a speech at Benedict College in South Carolina:

"I will tell you something that no other candidate for President will tell you. And, that is, given the balance of power in America, given the fact that Wall Street, and corporate America, and large campaign donors, have so much influence over the political and legislative process, no president, not Bernie Sanders, not anybody else, will successfully address the real problems facing our country, unless there is a political revolution. Now, what does that mean? What that means is that if you think somebody else is going to do it for you, including a good president, you're wrong. Because the opposition is so strong that they won't let it happen unless tens of millions of people demand that it happen. If you think somebody else is going to do this for you, you're wrong."

Returning to Winthrop's sermon, I should like to say that what makes Sanders worth writing about is his refusal to place us upon his shoulders, or to support us. Compare this with Donald Trump, whose campaign is built around his promising to solve all of America's problems himself. We won't have to do a thing, except vote him into office.

Bernie Sanders is providing us with an example in himself. He is provoking us, or attempting to provoke us, into leading a more politically active life. This type of provocation is the bedrock of political discussion. Democracy does not begin in agreement. Rather, it takes conversation as its root, and flourishes in the articulation of disparate points of view - their cleaving to one another, provoking and informing. We are the best that we have. Bernie Sanders will come and go. He is attempting to harness the nation's will, which is us: our convictions and abilities. He leaves us to our potential, and in one another's keeping.

# LET'S GET THE POSSE BACK TOGETHER

## WHY BARD NEEDS ITS SCHOLARS FROM NOLA

BY TAYLER BUTLER

It's the running joke within our POSSE that Peter Rosenblum is our father at Bard; he is our Bard Father. Almost three years ago, when he set expectations and boundaries for us after our first meeting (i.e. no car rides, no texts or calls on the weekend), I would have never anticipated the rather intense bond that I would have with Peter. But, as a junior who has made many shifts in friendships and other relationships, Mr. Rosenblum has remained the true constant during my time here at Bard.

Many of my friends are perplexed by the origins of our close relationship, but it was no coincidence that Peter would become a mentor to me and five other students. The POSSE Scholarship prompted this opportunity for us both, and this special bond developed based on the genuine interest in supporting one another. Don't be mistaken, this is not a one-sided mentorship. Peter might agree that in our conversations, I have never shied away from voicing my comments and concerns about his various adventures and opinions. And as I would sit to chat with him, all I could pleasantly assume was that other POSSE members were forming the same connection that I had developed with my mentor.

So, it came as quite the surprise to hear that Bard would no longer partner with the POSSE Foundation in New Orleans, using that same funding to, instead, form its own model of POSSE. Most Bardians are aware of the hand that our community has had in New Orleans, a very giving hand indeed. Bard has had many projects and partnerships there, including the POSSE Foundation, Bard Early College, and the Bard New Orleans Exchange Program. Thus, reallocating funding to Bard Early College students was not the true disappointment.

If you ask many people on campus associated with POSSE, including the scholars themselves, you'd find a common sentiment that POSSE, although with good intentions, is not perfect. However, POSSE's strength was in realizing the need for college students to have support from, and connections with, faculty members. Thus, the replacement of POSSE with another scholarship program came with mixed views.

The POSSE scholarship is said to be a leadership scholarship, a notion that seems broad, but speaking frankly, it is a scholarship with deeper intentions. The intentions are hidden in the language of leadership. A merit scholarship has definite implications: students with high GPA and high standardized test scores are awarded. On the contrary, the implications of a leadership scholarship are vague. What are the qualifications and what is the degree to which these qualifications should be met? Peter would suggest that it is another excuse for failing New Orleans schools by providing a chance to attend well-rounded academic institutions despite the lack of academic qualifications. POSSE in New Orleans was no accident, but a crucial ladder placed in a city with a decrepit school system. So, the language of leadership is questionable as it disguises the program's true mission: to allow many students who may have been overlooked in the college applicant pool, due to normalized academic deficiencies, the opportunity to attend the exact schools that may have overlooked them. Hence, because POSSE's target is not students with soaring GPAs and high standardized test scores, it would be false to label this a merit scholarship, as it is not. Thereby the most convenient, and arbitrary, label to place on the POSSE scholarship is then leadership.

From this arises the first concern for replacing POSSE with Bard's own merit scholarship program: Bard Early College is a competitive program that admits students that could potentially apply to Bard, be admitted, as well as receiving a nice financial

aid package without POSSE. These students could perhaps apply to Ivy Leagues and be granted the same opportunity. The stripping of the funding from POSSE New Orleans misses the point: Most of the students nominated for the scholarship won't fit the above description. Moreover, the selective pool would be reduced extensively as POSSE has taken in as many as 600 nominations, of which about 500 compete for the scholarship. Bard, in its early stages, would only take students from the Early College, of which there is an applicant pool of less than 100 students.

Peter might call himself a thorn in the administration's side, and he has no shame in being such, as he understands that, normatively-speaking, the administration should be sympathetic to the needs of the students. We sat one afternoon to discuss the meeting that regarding the decision to end POSSE in New Orleans. His reaction was tentatively positive, on the condition that Bard administration committed to the delegation of its funds (Bard would potentially override its own financial policy and award up to one-hundred percent financial coverage). Another condition that would please Peter would be the continuation of the POSSE mentorship. He admitted that there has been an ongoing confusion about this issue as a representative from President Botstein's office, has been very encouraging and understanding in regard to this crucial program; whereas, other administrators are clear-cut about not having mentors assigned to student cohorts.

What is the potential risk of having mentors, despite the success of the program under POSSE? There is none, and there lies no logical explanation as to why one sees a risk.

A common and forthcoming argument might involve that Jane Duffy and Truth Hunter from BEOP might supply adequate support for all of the incoming Bard Early College students from New Orleans. Another might be that not all scholars develop the bond that is similar to that of my own with Peter, so what does it matter to continue it? Both contribute to legitimate rationale, but in the wise words of Peter, "Why can't we take the risk?" Sure, Jane and Truth have been tremendous support networks, but has the administration realized the growing numbers of the BEOP community including POSSE? It would be hard to really connect with over 100 students while performing logistical and administrative tasks. What Bard's administration may have forgotten, or have never noticed, is that POSSE New Orleans students are of a very different than the demographic that Bard finds itself normally admitting; these students are approached with challenges of class-based, racial and academic differences, among others.

Despite these pragmatic justifications for why the mentoring program should be sustained, the only significant justification is simply that it works. It has helped me to get to know Peter. Unlike the distant relationship that professors often have with students, I actually have a strong connection with someone who can guide me and support me in the most natural and unpretentious way. And it has helped Peter to get to know us, along with the other professors who are also in support of the program continuing, because alongside his normal professor/student relationships, he has students who are on his mind and about whom he is in constant inquiry. The mentorship program is not about one-sided advisory (my two academic advisors have sufficed), but an engagement and exchange in which a professor and a student can strip themselves of those identities and interact, person to person.

## HE MAYOR OF TIVOLI WANTS YOU TO (PLEASE) SHUT UP

Dear Students of Bard College,

The Bard Free Press kindly offered me the much-appreciated opportunity to comment on the increased noise fines and the new Nuisance Gathering Law now in effect in the Village of Tivoli. The Village Board of Trustees took these steps for one reason: To preserve and protect the quality of life for all Tivoli residents. That said, I am deeply aware of how this is a big change for student life around Bard College.

Many of you read my letter distributed via email by Ken Cooper to the entire Bard community on August 28. I hope you did. If not, please go back in your emails and look for it. It tells you a bit about my history with Tivoli and Bard, why I am serving my hometown as Mayor, important details about the new laws, and how to make sure you don't get these tough tickets in Tivoli.

Sadly, despite getting the word out and informing everyone that things were going to be different this semester in the Village, two Nuisance Gathering tickets have already been written. The hosts of these parties are looking at a \$150 ticket for noise PLUS a \$250 ticket for meeting the standard of a Nuisance Gathering. That's a \$400 decision. It is serious. These penalties are stiff and are intended to be stiff, because Tivoli is going to curb the late-night noise. Tivoli is making a break with the past and moving to a better future. With all the tremendous cultural and economic benefits of being adjacent to the College, it has always been sad that the late-night excesses have been hurting what should be a mutually respectful and beneficial relationship between Tivoli and Bard. Getting things back to a healthy balance is actually a prerequisite for good relations between non-student residents, student-residents, the Village and the College. Bard and Tivoli are both going to be here for a long time. We will all benefit from establishing a proper relationship between a tiny residential Village and a growing first-rate College.

But these penalties are harsh! Yes. That is because the big sloppy parties we have seen in recent years are going to either simmer down or move out of the Village. Don't want the fines? Don't make unreasonable noise after 10 p.m. For some who have become accustomed to a conception that the Village is the place to whoop it up, this is going to require a change in consciousness. Take your party inside, turn the music down. You can still have plenty of fun but you must be respectful and considerate of other residents in this community. If you are moving about the Village after 10 p.m., don't holler, don't scream. Every street in Tivoli is a residential street, even Broadway. There are good, hard-working people trying to sleep all around you. There are six-year-old kids who have school in the morning. Be cognizant of that. Think carefully about how you conduct yourself in the Village after the 10 p.m. noise ordinance goes into effect, and if you are hosting a party, be smart and set the proper tone and behavior for your guests.

Or, if you want to have a rager with 40+ people drinking in the yard and dancing to thumpin' music 'til dawn (and that can be quite fun), you will have to find another location outside the Village of Tivoli.

I have had the wonderful opportunity to meet and speak with many students and student-residents since taking office in April and for the most part, like all decent people with common sense, they understand why Tivoli has done this. Many even support it! All people and all communities deserve respect and decency, even the residents of little Tivoli.

Dean Bates and I hosted an open forum for student-residents of Tivoli on September 10 and another on October 22. Everyone is welcome and will have a chance to speak. The first one we went well over two hours and I believe the students who came found it real and useful. I know I did. I am also available any time at mayor@tivoliny.org. I would love to have you in to sit down and talk, whether we agree or disagree.

When the Village Board of Trustees voted unanimously to adopt these laws I made a brief speech explaining and justifying our actions. For those who have read this far and are still in disagreement or dismay about why we did what we did, you may find the restating of passages from that speech useful:

"The Village of Tivoli is wonderful place. It is also a very small place. In the Village of Tivoli, houses are side by side. Some of these houses are owner-occupied, and some of them are rentals, but all these houses are homes to those who live there.

In these homes is a diverse population of 1,100 residents. These residents are mothers and fathers, married couples, and single parents, children, grandparents, little babies, young singles, young couples, students and seniors. There are families who have lived in Tivoli for generations living next door to families who just moved in this year. There are people who enjoy this Village for two or three years, before their lives take them onward and elsewhere, and there are people who walk the same streets, and enjoy the same Village they loved 30, 40, 50, 60 and 70 years ago.

1,100 diverse people all dwelling in a little Village side by side. All of these people, like people everywhere, deserve civility and respect. Each of them deserves a desirable quality of life. And what could be more fundamental to one's quality of life than peace, tranquility and repose in one's own home? Everyone in this Village is entitled, by common sense, common decency, and the laws of Tivoli, to the conditions for a quiet night's sleep in their own home.

Peace and repose in one's own home, whether you own or rent, is a right. It is an incontrovertible right. It is sacrosanct—and it is protected by law. The Code of the Village of Tivoli has said, since 1997, that quiet time is between 10pm and 7am."

Now, it is in this context, and with this understanding of Tivoli, that the Board of Trustees has brought forth this legislation. We need stronger laws to address a culture of late-night noise and partying that has settled in Tivoli. Depending on which street you live on, this may go back five years, or ten years, or 15 years. Large numbers of people, some who reside in Tivoli, and many more who come into town and leave again, choose our Village as the place where they party. They do this late at night, well after our 10 p.m. noise ordinance is in effect, and along with the noise there is rowdy drinking, litter, and sometimes vandalism and worse. Too many of us, for too many years, have been awakened in our homes in the middle of the night, and gone to the window to see bands of roaming partiers screaming and hollering in the street, or worse—in our yards. This keeps going past 10 p.m., past midnight, and past 2 a.m.

Why should self-respecting Tivoli tolerate this? We have seen in our beloved Village a phenomenon which would not be tolerated in the Village of Red Hook, a phenomenon which would not be tolerated in the Village of Rhinebeck, and frankly, a phenomenon which is rarely tolerated on the campus of Bard College. Why does Tivoli have to be different? We don't and won't.

In the Village's 220-year history, this late-night bacchanal

culture on this large scale is a relatively new thing, and is by no means inherent or intrinsic to the character or identity of this Village.

So, we have two things: people trying to sleep in their own homes so they can wake up and go to school or go to work, and a late-night party phenomenon which is by its very nature loud. These two things are in conflict. They are by their nature in conflict: quiet and noise, peace and disruption. How do we resolve this conflict? By making a change, by making a break with the recent past. We alter the status quo and redefine ourselves as a community.

The issue is simple: in a densely populated community like our own, late-night noise unquestionably affects other residents of the Village.

For too long, many of our friends and their families, in many areas of Tivoli, have suffered from chronic, disruptive late night noise caused by partying in the Village.

Tivoli welcomes all people, from all walks of life, to enjoy the wonderful Village we all know and love, but those who come to visit, to settle, to study or to work, must abide by our laws—and more importantly, by the standards of civility we hold as a self-respecting community.

Thank you again to the FP for this opportunity to share some thoughts. I hope everyone understands this change was not to criticize or target Bard College or Bard students. It is a GOOD thing for our Village to have many students living in and visiting Tivoli. It is a GOOD thing to be only three miles from Bard College. But Tivoli is a village, not a college campus, and the chronic excessive late-night noise and partying has been hurting our community.

Tivoli loves Bard. Many of us have cherished personal connections to the College. I grew up in Tivoli because my father got a job at Bard in 1968. Many of us work or teach or study at Bard. Not a few of our finest Tivolians came here first as Bard students and then chose to stay, because they too fell in love with our Village. And of course, the villagers who have no association with Bard are also great human beings who care about their community and deserve respect. These laws were put in place to protect and preserve the quality of life in our village, for all residents and visitors. That alone is all the justification they require. However, there are further benefits.

These laws are the tool to affect a necessary change in the deeply problematic status quo. The change will ameliorate a long-standing tension in the Tivoli-Bard relationship. This change must happen to allow the Village and the College to advance together as collaborative, intertwined communities toward a bright and healthy future. We have much to look forward to!

-Mayor Joel Griffith MFA '03



illustration by chloe fields



## RE: BARD TWEETS

**niall** @lil\_nyquil

big ups to these two old dudes standing butt naked in gym locker room talking bout 9/11 conspiracy theories

**self-awareness** @TheGradyNixon  
are you a moodle post? 'cause i'm trying to do you as fast as possible right before i go to bed

**tivoli mike** @yunggavery  
hardest part of studying abroad is accounting for the time difference while figuring out when to tweet

**Loren Jackson** @TivoliPolice  
You're only allowed to scream in the stairwell of the library

**MX** @maxwortman  
TFW your prof adds you on snapchat

**spookie babie** @milk\_babie  
entertainmentcommittee's budget is like 80% devoted to porches

**honey butter** @ayebaybays  
what kind of idiot goes to dtr for a salad

**Carly Krim** @crlyk4  
every kid at bard is the kid that discovered neutral milk hotel for their high school

**robbie** @robbiebrannigan  
I can't fucking believe I'm a barista....

