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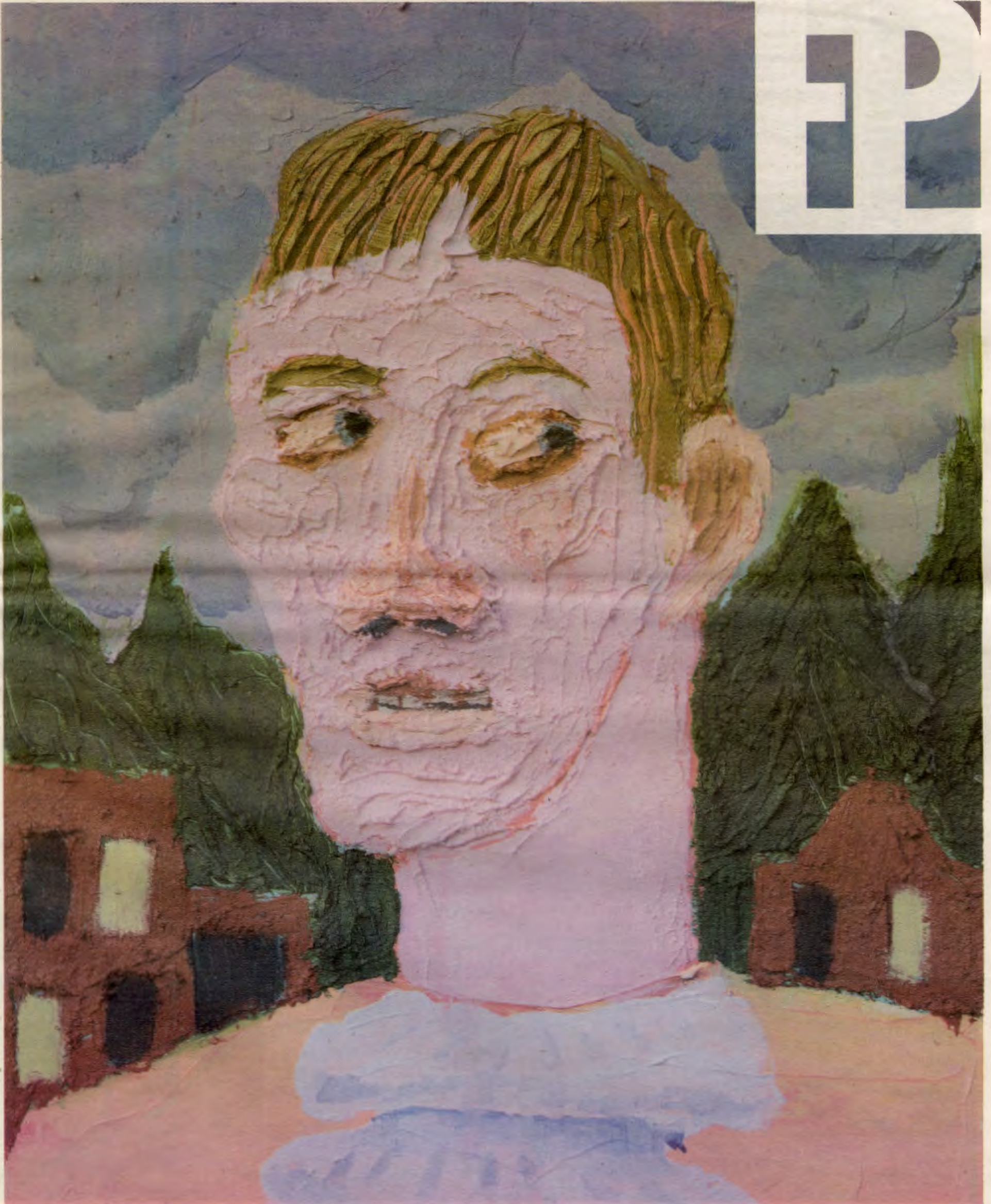
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Hey everyone glad you're back. Hope classes are good. Yeah same like three 300-levels. Yeah it sucks it's so much reading and there's a huge paper for all of them but like, the professors are so good. Like my art history seminar the professor is so good. Yeah the cute one. Yeah I know. But what are you taking again? Oh right! How is that I wanted to take it but it didn't fit in with this two-credit dance course I'm taking. Oh I didn't tell you about that? Yeah, it's amazing the professor is crazy. Yeah like so flexible. Oh my god. Wait but what were you saying? Oh right ugh that class sounded so cool. That's with that famous professor, right? Ugh I'm so jealous. Ugh that sounds amazing. Wait have you been in Kline yet? It's like totally changed it's completely different. Yeah there's someone sitting in-between the doors now so there's like no way to sneak in. Yeah but you can use someone's ID card or like get someone to get you food still. Oh right you were here over break? And it was like this during Citizen Science? Ugh how was that just you and all the freshmen? Yeah but at least you got paid. Oh my god I know I can't imagine doing it again I was drunk for like half of it. At least now we know what a bacteriophage is right?? Hahaha I know like i don't think a single thing I learned has come up since. So how was Tivoli over break was it like totally dead? Yeah I can't even imagine just the locals ugh. So what else did you do over break? Wait, oh my god did I tell you? I went to Costa Rica over break hold on one second I have so many photos!! Wait did I snapchat these to you already? Oh right you have one of those weird old phones oh my god I forgot that's hilarious. Anyways yeah it was beautiful and so so warm. It's not even that bad here though it's like cold but at least there's no snow. No I don't hate snow but it's just like not something I'm used to and it just makes everything look so cold. Ugh now I'm cold do you want to sneak into Kline. Okay yeah let's go to New Kline and sit down and then try to sneak in. Well yeah duh New Kline hahahaha. Wait there's a new Free Press out? Oh my god I bet it's such bullshit hold on do you want a copy? No I mean there's nothing in it but it's still fun to make fun of.

Grady Nixon
Editor-in-Chief

NEWS

photo by graylen gatewood

CHARTWELLS TO PIZZA BANDITS: SOMEONE HAS TO PAY THEFT RATES RAPIDLY DE-KLINE WITH NEW SYSTEM

BY LILY FRANCES

Kline Commons has long been thought of as an easy bite for those not on the meal plan. Every student living off-campus (and even those on campus) has experienced the “struggle of the swipe.” The lengths to which students will go for an illegitimate meal are remarkable, with many being turned away or even worse: banned. However, this semester, the riveting chase may have come to an end. During Citizen Science, a change in security was implemented in Kline Commons for a number of reasons, among them: the amount of food theft that occurs.

Alan Wolfzahn, Assistant-Director of Dining Services at Bard, also credited the new entrance system to the fact that “there was no flow and because of this, during rush hour times the traffic had become a safety hazard. And of course, less people sneaking in.”

While Chartwells has many contracts with schools across the country, this problem seems to be very Bard-specific. This is because the setup of Kline Commons is different from that of other schools.

“At a lot of schools—and not only ones catered by Chartwells—you have to go through a turnstile and the only way to get out is to bottleneck between a turnstile,” Wolfzahn explained. “However, this does not happen at Bard, and the reason partly being the school’s philosophy that a meal be for a community...The word ‘Commons’ is prevalent. This isn’t a dining hall, it’s common area for all students— a place to sit down between classes and meet and participate.”

This idea of Kline Commons being a place of communal interaction for all students is a feature Bard prides itself on, and hopes to sustain, despite the changes in security. Contrary to what some may believe, Bard has direct control over Kline Commons.

“The college does [own the building]. We are people hired,” Wolfzahn said.

Wolfzahn has been working at Bard for the past 17 years and believes that the best part of the job is the people he works with in the community.

“We are not outsiders,” he said, “When you’re gone, we will still be there...and that’s what I mean by community. Yes, we’re running a business, but we are very invested in this community.”

While Wolfzahn has the college’s best interests in mind, it is those who work in Kline who see the reality of the new policies on a day-to-day basis and have direct contact and relationships with the students themselves.

“I feel upset stopping students. I understand that they are hungry, but it’s hard when I have to do my job. My heart breaks when I see a kid who doesn’t have a meal. When someone grabs the plate from them, I cry,” said one Chartwells employee, who wished to remain anonymous.

The Chartwells staff seem to believe that the new system is working in terms of limiting the amount of students sneaking in, but it remains clear that students not on the meal plan are still looking for ways to get their Kline fix.

“More than ever there is more wrapping. I think they are bringing it to their friends,” said the same anonymous source.

Overall, the employee agrees with Wolfzahn. The changes have improved the day-to-day flow in the dining hall. “The new system is better than before. With this there is less waste, and [it is] a little safer,” they said.

A little more wrapping, and a less little grabbing. Eye for an eye?

It’s important to recognize the reason for this change and the impact that food theft has on the quality of Kline dining. “If you want better food, there is a price,” says Chas Cerulli, Director of Dining Services at Bard. And that price is a very literal one. “The food we put out should be sufficient, but they’ve been running out,” Cerulli said.

Due to theft, there is no way to gauge the number of students that will be eating at Kline from day to day. Because of this, Kline is either running out of food faster or making too much food, causing excessive waste.

Cerulli works with Office of Sustainability, the Bard Food Initiative, and the Bard Farm. “There are many excellent food options we are working on, what they aren’t getting is the press out about these options they need.”

By working with the BardEATS, Chartwells plans to “put out less, with higher quality, specifically in the past year” said Cerulli. But food theft and waste isn’t

the only problem that Kline is experiencing.

“There are huge issues with plates [and] cups with the return of upperclassmen this semester,” said Cerulli.

When this happens, Bard is forced to replenish these items, which can cost thousands of dollars, when those funds could be going towards food.

“We put those funds specifically into the Kline program. Not [Down the Road] or Manor Café,” Cerulli said. Cerulli has been working at Bard for almost 20 years and is well aware of the student mindset and the stigma attached to Kline.

“It’s a hard thing to try and control...and sneaking in and theft has been on an up over the years,” Cerulli said. He thinks it is important for students to see the issue on a larger scale, and think more about why what they are doing is detrimental to the college.

“Think about it as a community, why is there that sense of entitlement? Just because it’s an expensive school with a high tuition isn’t an excuse or fair argument,” Cerulli said. “That’s part of the culture that needs to change, because those on meal plans are paying for it. And they are paying for those not on the meal plan. Someone has to pay, and then, the cost goes up because we end up putting out more food, and rates go up next year.”

Why is the change in the swipe system happening now? Why not a year ago? Five years?

“Everyone is afraid of backlash,” said Cerulli. “But now that there is a goal, with student support it was made possible.”

So, next time you are in a rush with the grumbles, the doors to Kline look enticing, and the smell of burger night is in the Hudson Valley air, just remember: pack your fucking lunch.



BARD BELL TOWER HAS A COLORFUL BACKSTORY AND A COLORFUL FUTURE

BY ERIN O'LEARY

While many Bard students may pass by the stone structure-nestled between the zen garden and Fisher Studio Arts building-without really noticing it, David Bull has dedicated the entirety of his senior project to the bell tower. Built in 1965, Bard's bell tower has been inactive for a number of years now, but that will change with the completion of Bull's project opening May 7.

In the spring and summer of 1965, Stephen C. Foote '65 and a group of Bard students got together and sourced the blue stone for the structure from an adjacent mansion, which was located at the site of the current Buildings and Ground's dump. Foote credits Harvey Fite '30, professor of sculpture at Bard, with the inspiration for the tower. Fite also later worked with Foote in designing the structure. Together, the faculty and students built the tower that now stands, and put in a bell-timing mechanism which was timed by a grandfather clock in the Chapel of the Holy Innocents and rang every hour on the hour-six times on the hour-and once on the half-hour. The original bell tower only had one bell, and Bull and others believe that the second bell may have actually come from Stone Row. This is based on an old photograph that shows something on top of Stone Row- what is believed to be the bell. Over the years, the tower was left to devolve to its current state.

Bull got the idea for the project in a meeting with his advisor, Jeffrey Gibson, while brainstorming ideas for his senior project. He has long been interested in light, having completed earlier projects using the medium as a central feature- even once pitching a self-designed lighting major (which David Shein, Associate Vice President and Dean of Studies, as Bull says, was not a fan of).

Bull has an impressive resumé, especially considering that he has yet to graduate; he has worked on the lighting and set design for a number of professional shows, both at Bard's Fisher Center, Juilliard, and the Metropolitan Opera House, to name a few. After graduation, he is hoping to move beyond the theater and work also in architectural and event lighting.

When the idea to work on the bell tower first came up, Bull wasn't sure that he could get the proper permissions to even complete the project, both from the department and from the school: "It's always been an interest of mine to rehabilitate a structure, and originally I didn't think that people would go for this project, that people in the art department would go for me rehabilitating a building that's already there." However, Gibbons approved the project, and by the end of the fall semester, Jim Brudvig, Vice President for Administration, had given his permission for Bull to work on the tower.

Aside from the actual work that Bull has to perform on the tower, he also has to raise the money to complete it. To do so, he has been talking with the development office about raising money and set up a page on the crowdfunding website Go Fund Me. Additionally, he is trying to get the class of '65 (who built the tower) involved, and working with the senior council to see whether the senior class will accept it for their class gift. His overall goal is \$10,000.

Bull's project includes repointing the stone, fixing the mortar, recapping and cleaning the roof, cleaning the bells, fixing the timing system, and creating a permanent lighting installation. He also recently discovered that he will likely have to put in a new floor, an endeavor for which he is utilizing Building and Grounds as a resource.

Bull explained his current plan for the lighting system: "At 6 PM the lights turn on and it's kind of like an orange-y, sunset color. Then they do the color spectrum of the day during the night, and then at 8 AM they'll turn off. So it'll be kind of showing the day at night... but a slow change so if you're standing there, it looks like nothing is happening but if you come back two minutes later something has changed slightly." The bells will be timed to ring at 8 AM, noon, and 6 PM.

Bull is also working on a book on the history of the bell tower to accompany the project, and would also like to create a plaque for the tower that details the endeavour in brief. The desire to compile and record the history came when Bull saw that a number of teachers that have been at Bard for many years didn't even know that the



photo courtesy of david bull

tower existed. "Someone actually asked me at one point whether I built the tower," Bull said. Eileen Tieger, who works in archives in the Library, and Stuart Levine, Emeritus Dean of the College, have both been tremendous help to Bull in completing his research.

Though currently unconfirmed, there is a chance that Bull's project could expand into the zen garden. "I thought it would be neat to have strands of lights that go over those trees, or the big hedges, and they all sync up, and they can all react, and it would be this twinkling within the bushes, and it's kind of a subtle thing... this ethereal, starry light," Bull said. These lights would be environmentally friendly- able to sense the presence of people and remain off if no one was around.

Bull has already installed the bell timing system and begun testing the lights, and by the beginning of May, he will have completed Bard's newest permanent installation while simultaneously restoring a forgotten part of its history.

EXPERIMENTAL HUMANITIES INITIATIVE BRINGS APPLE FARMER BACK TO LIFE

BY BRIGID FISTER

During Bard's winter intersession this year, four students joined forces to create an experimental humanities project focused on the life and word of one Hudson Valley apple farmer.

This project was primarily concerned with local history, yet it was constructed through modern, digital resources. This project was part of The Experimental Humanities Initiative which connects Bard undergraduate students with professors Collin Jennings, Heidi Knoblauch, and Greg Moynahan, and a web developer, Ryan Sablosky. After undergoing an application process, those who are accepted were expected to turn their focus toward the creation of a large-scale digital project on the topic of local historical societies. This year, four students were selected: juniors Nora Cady, Madi Garvin, and Alexis Williams, and sophomore Noah Segal-Gould. This group spent the majority of their winter break at Bard, uncovering the pasts of the those who played a role in constructing the framework of the towns and societies surrounding Bard.

After being selected, the students formed a partnership with Red Hook's Historical Society and began brainstorming project ideas and the subsequent necessary research. The group was interested in looking at the ways in which apples circulate through the Hudson Valley and their function within Red Hook and the surrounding areas. They decided to focus on a once prominent Upper Red Hook apple farmer, William Seward Teator, his life and the role he played within that society. "We found an overwhelming amount of information on one farmer in particular. We wanted to use digital tools to paint a portrait for who this man was," said Cady. During their day long "boot camp" in January the group decided that because of the time constraint, they would work within a pre-existing context, which happened to be farms in the area.

Because of the abundance of information surrounding Teator, the project's objective shifted to thoroughly dissecting his life. Instead of simply providing an overview of Red Hook, or even apple farming

within Red Hook, the group chose to zoom in on Teator because of his role as a figure who would help to reveal the reality of the town and those who existed before and who left a distinctive mark. However, to uncover this information in any feasible way, the group had to do some digging. "It took six of us nearly a week to get through all of it and try to make sense of his life. So our goal was to represent him in ways which people wouldn't be able to see by just looking at data," Cady said.

So, after turning their focus toward Teator, the group then began the construction of a digital archetype of the apple farmer. This was done by consolidating and digitalizing the nineteenth century information which existed: collecting practices, advertising and marketing, produce distribution, and farming records. These were then represented in network graphs, interactive maps, and curated sound. However, it was not solely created into a sterilized body of information. "Each sub-section of the website employs some type of digital visualization. For example, under the correspondence section we have a network of letters which helps to visualize W.S. Teator's social network," Cady said. The viewer can now browse through each and every mode of correspondence which Teator was a part of, whether business or social.

Through their partnership with Historic Red Hook, these and other resources were made available as the society opened up their archives and provided the students with all the content they needed surrounding Teator. Cady said that, "Working with Historic Red Hook was great! The project would not have been possible without the help of Emily Major and everyone at the Elmendorph Inn." Thanks to the connection between Bard and Historic Red Hook, the transference of these primary sources were consolidated into digital renderings, and eventually a comprehensive history ready to be shared in a modernized format.

Cady added that this type of intensive is something that the Experimental Humanities Department is looking to continue. Now that winter session is a week longer, she thinks that students will have more freedom to do something with the month of January and she would strongly recommend that people apply for this next year.

MONTGOMERY PLACE SALE FINALIZED

BY KATHERINE BONNIE

It's official! Maybe you did or didn't read President Botstein's e-mail to the student body from this past January. If you didn't, that's okay - most of us were far away, wrapped up in a holiday haze. Maybe you haven't visited the estate, located a few minutes down the road from Bard's campus. Maybe you don't know what it is. But now that Montgomery Place is ours-all 380 acres of it-we have an asset to rejuvenate and invigorate with community spirit.

In a November forum discussing the estate's purchase, both locals and Bard students got together to grill Botstein on the specifics of the acquisition. Botstein touted the decision: "The community is taking a deep sigh of relief with Bard's purchase of Montgomery," he said. For those in the crowd who had doubts about the money being spent, he assured them that "donors believe in the beauty of the Hudson Valley and Bard College's campus."

So what does this acquisition mean for Bard? In passing conversation, it seems as though the topic has been discussed in vague and ambiguous terms. What's going to happen? What about the greenhouses? And transportation? What about historical preservation? Botstein emphasized that while the property will be put to use via the college, Montgomery will continue to be oriented as a public space and resource.

Through the relocation and allocation of office spaces to the Montgomery Place building, 100 more residence spaces will open up for students on Bard's main campus. Plans are being made for the restoration of the bottom floor of Montgomery Place to make way for meeting rooms, while the main house will be utilized for faculty and administrative offices. Montgomery will continue to be opened up on weekends and in the summer with guided tours. More shuttles as well as bike and footpaths and improved lighting for safety are all being factored into improvement costs.

As the estate was acquired through the not-for-profit Historic Hudson Valley (HHV), Bard and the surrounding community will continue to work at preserving the historic status through studies, research, and analysis. HHV's president, Waddell W. Stillman, was quoted for an HHV newsletter saying, "We are thrilled to partner

with Bard on this transaction, which protects the site while keeping it relevant and fresh for generations to come."

When asked about the acquisition and the historical well-being of the Montgomery estate, Paul Marienthal, Dean for Social Action, director of the Trustee Leader Scholar Program (TLS), and founder of the Bard Community Garden said, "I'm not a nostalgic person - I'm glad that era of palatial oligarchic monuments in America is over. Land should be used well and thoughtfully." He continued, "If we use the upstairs as an educational space I think that would be a great transformation."

For Marienthal, who has a strong relationship with the Bard Farm and its director Jean-Paul Sliva, the acquisition is "fantastic for the county." Touching on the beloved quality of the landscape, the museum quality array of apples in the orchard, and the positive and productive relationship the school has with those who work on the Montgomery farm through land tenancy, for Marienthal this purchase is rich in resource and possibility.

Sliva, who has been using the Montgomery greenhouses for transplants during the Bard Farm's last three growing seasons, and who holds strong connections to the estate and its staff, is of similar opinion. "I can't think of a better buyer than Bard. From a farm on campus to Blithewood mansion, the experience is already in place. With all the potential of Montgomery, many of the homes and buildings are just waiting to become used as residences again. There is much farmland that could become pasture for grazing animals or for growing more serious amounts of specialty crops," he said.

For Bard, which will now be a 1000-acre campus, a new generation of educational, sustainable, and community-oriented opportunity has risen. As Botstein phrased it in the Montgomery Place forum last November, "it will take time." And Marienthal noted, "It's not going to be easy." Yet, with time and organization, as well as community-wide influence and enthusiasm, Montgomery will become a valuable asset and benefit not only the historic wellbeing of this Hudson Valley landmark, but the local economy and the quality of the Bard experience.

ROBERT KELLY NAMED FIRST DUTCHESS COUNTY POET LAUREATE

BY OLIVIA SMITH

When Robert Kelly was chosen to be the first poet laureate of Dutchess County, he didn't exactly know what it meant. He says that in a way, he still doesn't. "I was interested, but didn't know anything about it," said Kelly. "I said 'sure' because I'm a yes-sayer. My wife keeps trying to get me to learn to say 'no.'" With dozens of poetry and prose collections under his belt, Kelly has been teaching at Bard since 1961, and is the co-director of the Written Arts program.

The induction ceremony was held at the Bardavon Opera House in Poughkeepsie at the end of January, where Kelly's introduction would precede the State of the County address given by Dutchess County Executive (and former 19-year-old Tivoli mayor) Marcus Molinaro. In the words of Kelly, "I made a small statement about how in honoring me, they were honoring language, because language is what makes it possible for us to go through time. It's how we know what Buddha said and what Jesus said, and so on." The entire presentation at the Bardavon Opera House made Kelly proud ("or at least content") to be a part of Dutchess County: "Things were said that were not particularly left wing or right wing, but rather human," he recalled. Kelly plans to arrange a series of poetry readings in Dutchess County - particularly in areas that don't at present have as much of an arts scene. In addition, he hopes to host and plan writing workshops throughout.

The position of poet laureate lasts for one year. "[After I won] I immediately began making the list of people I wanted to succeed me," said Kelly. "Women of color to succeed me," he clarified. "It can't just be old white men. Even though I am the greatest of all the old white men."

GRAMMY-WINNER AND 2016 NOMINEE JOAN TOWER ON THE GRAMMYS: "IT DOESN'T IMPRESS ME THAT MUCH"

BY ACACIA NUNES

On Monday, January 15, Taylor Swift became the first female music artist to win Best Album of the Year twice at the Grammy Awards. Adele's piano mic fell on the strings, resulting in the disappointment of fans across the world, and the work of Bard's own Joan Tower was recognized, as she was nominated in the category of Best Contemporary Orchestral Composition for her work entitled, *Stroke*.

This nomination wasn't Tower's first encounter with the award world. In 2008, Tower won a Grammy for her piece *Made in America* recorded by Naxos. This year's nominated piece was commissioned by the Pittsburgh Symphony Orchestra, where Tower was the 2010 Composer in Residence. Well-acclaimed Austrian conductor, Manfred Honeck, leads this 17-minute long piece. "He's a very good conductor—I was lucky to get him," said Tower. After The Pittsburgh Symphony Orchestra premiered the piece, the Nashville Symphony Orchestra decided to do an entire recording of Tower's music, which she notes as being very unusual. "Composers don't get whole discs of their music. It's very expensive," she said. From there, the piece made it's way to the Grammy nominations.

No artist would be disappointed to find out his or her piece was nominated for a major award—Tower is no different. "At my age it's very encouraging that something like this happens: I'm 77," she said, "It's very nice." But, she added, she's indifferent to the result. In fact, she didn't even attend the award show. "I'm not going and I'll tell you why," she said a week before the announcement, "They don't pay for anything, and classical music is kind of in

the basement. The pop thing is upstairs. I'm too old, and it doesn't impress me that much."

"I'll tell you what, if I win it's fine, if I don't it's fine," she added.

In spite of her notary, Tower emphasized that, more than anything, she loves to teach. "I love to teach, and I have students out there that are doing very well." She discussed the lessons she has learned in her own musical education that she hopes to pass on to her students. "I try to initiate people who wouldn't think of composing at all as part of their life, or [who've] never been invited to think about it," said Tower. Serving as the Asher Edelman Professor of Music, Tower has been with Bard's music department for 44 years. "I've seen the ups and downs of Bard," she said. "And right now Bard is really up."

Stephen Paulus won the award for his *Prayers and Remembrances*, but years ago Tower learned that medals are simply a byproduct. "Credentials don't run your life," she said, "What runs your life is the music itself."

"I learned this a long time ago—and I try to teach my students—that if you write a very good flute piece it will be played, and it will be played by a lot of people, because the piece has it's own energy, it has it's own life. It just kind of takes off...it has it's own fuel. Credentials, they help, but they don't sell the music the way the music does itself," she said. Tower ended our interview with a quick sentiment: "I'm very happy to be paid to do something I love to do. That's all."

CULTURE

photo by graylen gatewood

COLLEGIATE FASHION WATCH WITH THE TIVOLI TASTEMAKER

BY CHARLES MCFARLANE

THE DAD HAT:

If 2015 was the year of the “Dad Hat,” as some reported, Bard may be the Mecca of the Dad Hat. The nonchalance of the Dad Hat is a direct response to years of careful cap looks—from the Supreme panel hat to the FUBU-inspired bucket hat. If you are scratching your head at what exactly a “Dad Hat” is, you aren’t alone. The Dad Hat must be soft, broken in, curve brimmed, and often features an embroidered element. But there are no hard and fast rules. Really, the Dad Hat is more about the hat’s conceptual underpinnings than anything else—a shop-brand pseudo-nostalgia. The most important element of the hat is the brand that adorns its crown, which can be anything from a local hardware store to a faceless global oil company. The Dad Hat is the free giveaway, the corporate party gift bag, the NPR donation. The Bardian finds it in the back of dad’s closet, or at the local Salvation Army. On some the irony may be lost, but others are complicit in their peer’s laughter. They understand the hat’s inherent cultural backwardness. We might say that Donald Trump’s “Make America Great Again” is the ideal Dad Hat. His campaign has become the zenith of ironic headgear. The Dad Hat is doomed. So, what will be the great headgear of 2016?



chris pine looking lovely in the tastemaker-approved dad hat/blundstone two-punch

BLUNDSTONES:

One article of clothing that may not be giving way anytime soon is the almost ubiquitous Blundstone. For four years I’ve seen these boots as the standard uniform for anyone who had to slosh their way to class in the winter or wade through pools of mud in the fall. And why not? The Bardian wardrobe is not always practical, but when it comes to proper footwear, no one seems to kid themselves; the light, durable, Blundstone Chelsea boot fits the bill. On any given weekend night you will assuredly run into more black Blundstones than high-heels. The shoes are unabashedly practical while remaining self-consciously hip, at least in our Hudson Valley enclave. Blundstones, or “Blunnies,” as they are affectionately called, now seem to have a different market than their original wearers in 19th Century Australia. You can now get “The Original” as they call it, in a variety of different leather dyes, and a technicolor array of elastic sides ranging from deep green to bright orange. The only problem, for some, about blunnies is that everyone has a pair. If you are trying to stay practical but not become one in a sea of Blundstones, there are plenty of healthy alternatives. Most big boot and shoe companies offer their own take on the iconic slip on boot: most notably, Doc Martens, Vagabond, RM Williams, Rossi Boots, and Redback.

TIVOLI RENT

BY CHLOE FIELDS

The race is on. It seems as if students can't wait to move off campus to find and create their own space. No matter the reason, the cold hard truth is that renting an apartment in Tivoli has turned into an extremely competitive process; Bard's own Hunger Games.

As the years go on, Bard students, afraid of being unable to find their picture perfect home in Tivoli, have begun the hunt for a home much earlier than in previous years. This was the case for Jasmine Clarke and Charlie Calder, two sophomores who found and signed the lease for their apartment in early December, nearly two months before the usual rush begins. The couple only saw one apartment in Tivoli; but, having heard stories of students being beaten to the punch on apartments and simply wanting the added stress of the process off of their shoulders, they jumped at it. They signed the lease within a matter of days. When asked why they felt the need to start looking so far in advance, the two responded, "We really wanted to live in Tivoli and were scared that if we didn't find somewhere immediately then everywhere was going to get taken up."

When looking for an apartment in Tivoli, students try to find a home that is central to the hub of the town: Broadway, the main drag of the Hudson Valley village that is home to one of the only cafés, one of the only bars, one of the only sushi restaurants within miles and, the Bard shuttle stop, a necessity for students who don't have cars. Obviously, the competition to find a home that is within a short walking distance is fierce. On top of this, Bard students are picky and have very specific ideas of what they want and where they want it to be. "I really wanted to live in the schoolhouse," said Clarke, "And I had already heard of a few people looking on the Gary Di Mauro website [to find places there]" From my finding, it seems as if this process only gets more difficult and has yet to get easier.

Having very recently gone through the process myself, I can attest to how fast and decisive you have to be to get what you want. My future roommate and I made an appointment to see three apartments at 4pm the following day. By 10am the next morning, two out of the three apartments we were there to see had already been claimed. It's hard for me to believe that this process has always been this intense. I spoke to an upper-classman who confirmed my doubts. He said, even two years ago the process wasn't nearly as competitive as it is now.

I have to ask: Why Tivoli? Why not Red Hook? For one reason or another, there are many more Bard students who would rather live in Tivoli than Red Hook. I asked a sophomore who is moving to Tivoli next year why he chose Tivoli over Red Hook. "I like the idea that Tivoli is basically just Bard students," he responded. Despite the fact that there are more amenities in Red Hook (a CVS pharmacy, multiple gas stations and a grocery store), students still have their hearts set on Tivoli. Is there some element of Bard snobbery when deciding what town to rent a home in? Is Red Hook too far out of the bubble? Although finding an apartment in Red Hook is undoubtedly cheaper and less grueling to come by, Bard students are still flocking to Tivoli.

SIMON SMITH FEATURED ARTIST

"My senior project is a series of paintings, [though] there might be some sculpture too. My imagery is almost always figurative. They're all from my imagination, but some have jumping off points in the real world. I like to see what things look like painted. I don't usually plan stuff out beforehand, but that's not true for everything. A lot of the time I'll get an idea for something but what I end up painting isn't really what I anticipated."



"Doing something loud and expressive without having a concrete reason for it, I have to be open to the idea that there's going to be more there than I had intended, and I really like that. During the process, I definitely lose grip of what the experience would be for like someone looking at it for the first time and that's fun. The half-baked ideas that all these paintings started out as are so far off from what they ended up being, I'm ok with that, and I like it. To an extent they are all kind of their own things."



"I have a subdued color palette, it's hard for me not to mix a lot of white into the paint I use. I want the paintings to be weird to look at, but I think I also had it engrained in my head that you don't want to just use the paint out of the tube. The more I mix the paint together the more it feels like mine; I have more control."



"I'm open to not being totally in control. You don't have control over what people are going to think when they look at your work, so I like having a lot for the viewer to work with. For me what's most satisfying is to lay a lot of content out there. More is always good in art, I don't think obsessiveness is ever bad."



"Nicole Eisenman and Philip Guston, and John Dubuffet are some of my favorite painters. [For] Dubuffet, I don't know if his influence on me has been good in every way, but it definitely has made me appreciate the physicality of a painting in a way I hadn't thought about much before. It's hard to be influenced by someone and not just do the same thing that they did."



"Once I get going it's more about the material and working from one thing to the next. Seeing what happens is exciting. I like for the process to be confusing and mysterious to an extent, but going into a painting I do set up some basic rules for myself."

**QUOTES FROM SIMON SMITH;
INTERVIEW BY OLIVIA CRUMM**

paintings by simon smith; photographs courtesy of sam williams

CHARTWELLS DREAMS OF SUSHI THIS IS HOW WE ROLL

BY ANNE BURNETT



photo by graylen gatewood

Ever since the fateful day last year when sushi made its first appearance in the cooler at Down The Road Café, it has been an undeniable hit. The various cooler selections: pre-made wraps, salads, fruit, crudités, pie, etc. – provide an indispensably speedy option for those students choosing to dine at DTR in dire situations of time-crunch or simply sentiments of what might be called “line impatience.” The audible groan that ensues after the first glance at a line spilling out into the dining room is one of the defining aspects of life at Bard. The introduction of sushi, however, quickly dissipated those groans. While a long line remains essentially synonymous with annoyance, sushi is a valuable second-choice asset that allows for a speedy entrance and exit- because we’ve all got somewhere to be.

Because sushi has become such a staple at DTR, many might have noticed a change since returning from winter break. According to Chas Cerulli, Chartwells Senior Director of Dining Services, the reason for this change was due to issues of quality assurance in the main factory of the previous company Chartwells employed to provide the campus with sushi. After having been abruptly confronted with this issue, which could potentially have compromised the health and well-being of Bard’s students, Cerulli made the executive decision to cut business ties with the original company.

While many are all-too-familiar with the annoyance of having to wait in a ridiculously long line to order food at DTR, Mr. Cerulli explained some other considerations that contributed to a sense of urgency in employing another sushi provider: DTR simply does not have the infrastructure to accommodate so many students. The idea behind the café was to be exactly that: a space where students could have the option to get a small bite to eat in between classes, not regularly to offer full meals breakfast, lunch, and dinner. The volume of students eating at DTR puts a strain on the employees and the resources that the space is equipped to provide. Seen from this light, sushi offers an entirely new opportunity for quick and easy meal options that both shorten the line and relieve some of the infrastructural strains.

Scrambling to find another sushi provider in just three days and with considerations of its multifaceted importance, Chartwells entered a partnership with The One Sushi. While Cerulli admitted that the original product may have been higher quality (although less safe), he is confident that over time the new partnership will grow to be even more productive than the previous. Katrina Light, the Food Sustainability Advocate for Chartwells, also noted that the new company’s method of preparing its fish on-site is much more sustainable than otherwise.

The important thing to take away is not only that there is new sushi, but that it plays a surprisingly crucial role in DTR’s ability to operate productively within the confines of its limited infrastructure. Cerulli hinted at possible plans to renovate the café in an effort accommodate its overextending demands. Bard may have a very different campus center in years to come.

FICTION PRIZE ALEXANDRA KLEEMAN YOU TOO CAN HAVE A BODY LIKE MINE

Marooned on the concrete isle of the RKC, within the faux copper annulus of Bito Auditorium, on the night of our first substantial winter storm, I awaited the initial public appearance of Bard's most recent fiction prize winner, Alexandra Kleeman.

Introducing her was Benjamin Hale, a writer-in-residence at the college, and a former Bard Fiction Prize winner himself. He walked to the Bito podium, which was steel and softly lit, with an almost ceremonial seriousness. Behind him were six rectangle blackboards that stared creepily out at the audience like the inutile eyes of a tarantula. I noted that Professor Hale had layered brown on brown—brown tweed sport coat with beige elbow patches on top of a brown corduroy shirt, which, I ascertained by the red batwing logo at the shirt's bottom seam, had been procured via Levi's outlet.

As he read from his introduction, which was a standard affair—piling up bromides until he reached what felt like a vertiginous degree of insincerity—I took stock of the room. It had been almost completely filled by faculty, with only the odd ergonomic chair acceding to a set of younger gluteal muscles. All the heavy-hitters were there: Daniel Mendelsohn, Wyatt Mason, Mary Caponegro, Ann Lauterbach—a panoply of belletristic talent. Once his introduction had finished, to a round of concerted applause, Ms. Kleeman took the podium, upon which had been placed, quite oddly, a Victorian-style lamp. It gave off a soft yellow light, by which Ms. Kleeman would read from her novel, "You Too Can Have a Body Like Mine."

She had arrived in Annandale only a few days prior, and one could tell from her presence (shaking slightly; a nervous laugh and sucking of air) that she had not yet settled into the hyperborean isolation of winter life upstate.

Her reading comprised of the novel's first chapter, opening with the question: "Is it true that we are more or less the same on the inside?" It then continues to elaborate all the

question's associated nuances, such as the possibilities of bodily transfusion, and exact physical imitation between discrete human entities.

Ms. Kleeman's reading persona embodied, to my mind, a volatile concatenation of both extreme daintiness and extreme nervousness. I found it difficult to watch her read. It felt, to me, as though the simple act of standing in front of an audience, revealing to us a treasured product of her consciousness, was enough to forcibly rip her body in two. The anxiety produced by such a feeling was what lent the reading its power.

"You Too Can Have a Body Like Mine" is a horrifying book. There are no jump scares. It does not set your heart racing. But it is horrifying. It develops in you a fear of and for the narrator. It creeps you out. Its off-kilter anatomical observations had the effect, more than once, of inspiring the sensation that my body was slowly consuming itself, as though the work were enacting hypnotic auto-cannibalism through the medium of language.

I left the reading slowly, hesitantly. As with all good readings, I had forgotten that the world in which I existed was not the world of Ms. Kleeman's creation. I had to readjust to my life. A reading has only, truly, succeeded when one is able to view the world of the work as standing parallel to one's own, such that the two worlds overlap for a time, and everything that was once normal becomes new, strange. I can only hope that my article is a testament to this fact, so that the reader may understand the power of Ms. Kleeman's novel, and the spirit in which it was written.

The Bard Fiction Prize is an annual award given to an up-and-coming writer of Prose Fiction, who, upon winning, receives \$30,000 and a semester long residency on our campus. *You Too Can Have a Body Like Mine* is Alexandra Kleeman's first novel. A collection of her short fiction—published in *The Paris Review*, *Guernica*, *BOMB*, and *Conjunctions*—will be available in the Fall.

BY THATCHER SNYDER

HANS DEHAAS STRIPS BARE

Hans Dehaas is a full-time artist and part-time couch-surfer. He graces the Hudson Valley with his presence every three months for a three-month visit. We think he's so great, we're giving him a monthly comic strip.





BARDIVERSE

photo courtesy of the atlanta-journal constitution

This month, three Bard students were arrested at Georgia State University for taking part in a protest involving undocumented immigrants and their access to higher education. In the spirit of the Greensboro sit-ins the protest gathered approximately 100 students at the University of Georgia, Georgia State University, and the Georgia Institute of Technology; participants stood in solidarity with those who have lived in Georgia all their lives and have been deprived of a college education.

The demonstrations were directed at the Board of Regents, the single governing authority in Georgia that implemented the controversial educational policies. The first, Policy 4.1.6., bars undocumented students from attending the top 5 public universities in Georgia, without access to in-state tuition. The other Policy 4.3.4, prevents undocumented students from receiving in-state tuition at any public school, including community college. The protesters disclosed that they were fighting for the right to sue the Board of Regents for educational discrimination.

The Bard students in Georgia worked closely with Freedom University. The students at FU, along with other supporters organized the event to draw attention to the millions of undocumented immigrants in the United States who do not have access to equal education opportunities. They believe that accessibility should be based on "academic merit, not social status." Their mission was to rid the system of "educational segregation...which has no place in the 21st century." Bard student Angie del Marco added, "Our goal was to establish [three] integrated classrooms...in each school students were not allowed to attend."

After 15 hours of protesting late into the night, tensions rose on the first floor of Centennial Hall. A source provided the protestors were charged with "criminal trespass" and were removed from the scene because they refused to vacate the building. The Deputy Chief of Police at Georgia State University said those who remained became "disruptive," shoving

police officers until they were finally escorted outside. However, Colin Rainey-Slavick, one of the Bard students who protested the Georgia educational policies said the police account was a "complete and utter falsehood...This should be obvious based on the fact that none of us were

FROM PROTEST TO ARREST

BARDIANS HELP FIGHT EDUCATIONAL DISCRIMINATION

BY MIRIAM RODAY

charged for assaulting an officer, resisting arrest, or any similar charge." Likewise, Luisa Stainback, who joined Slavick in Georgia said, "We were only trying to occupy space."

Angie del Arca said, "[Our] legal case is ongoing." Fellow protestor Stainback echoed this sentiment adding, "This is part of broader movement of human rights...We've taken a step in the right direction." In fact last week, the Georgia State University student government released a statement supporting the cause for "academic freedom" while effectively denouncing the two discriminatory bans against undocumented immigrants.

Ultimately, the Bard students felt their criminal arrest was a minor—even irrelevant—part of the story. Rather, the protests in Georgia were intended to empower other students, to honor those who fought for educational equality nearly sixty years ago, and to advance the brave cause of Freedom University.



OPINION

photo by emma ressel

WHERE DO WE GO NOW? ADMINISTRATION'S REFLECTIONS ON LAST SEMESTER'S SOCIAL CLIMATE

BY TAYLER BUTLER

Much like the winter, peace on Bard's campus seemed like it would never come. Now, we have entered into a new year, with the hopes of building stronger community ties, promoting more accountability on all fronts, and effectively engaging the student body with the ongoing issues on campus. However, in moving forward, it is vital that we recognize the issues that once caused an unsettling atmosphere in the final months of last year. The vandalism in the Multicultural Diversity space in Sawkill Café and the belligerent letter anonymously written and delivered to Orlando Riley were such events that rocked the campus community and provoked an outcry from students who felt affected.

The trailing frustration, the spread of information—and thus, the dilution of its accuracy—started the conversation on how the administration could be more transparent with its students. This common sentiment was residual from the November walkout, where student organizers and student supporters stood in solidarity with Black students at the University of Missouri. There, Black students held its administration, its faculty, and its White students accountable for the implicit and explicit practices of discrimination and oppression. Moreover, these cases placed the administration in a conflict between respecting the wishes of the students who were directly affected by such incidents, or adhering to the protests of the curious campus community.

Admittedly, what a portion of the student body has yet to realize is that making such decisions is difficult, according to Jonathan Becker, the Vice President for Academic Affairs at Bard. Becker added that there are many approaches that one can take to ameliorate such issues, yet not every approach will satisfy all. In any matter, there are going to be “some students who want, and students who don't want, a community response,” said Bethany Nohlgren, Dean of Students, who also participated in the interview. In almost all cases of bias incidents, Nohlgren notes that there is an attempt to “balance people's desire and right to privacy.” For instance, during the fall semester of 2014, a Bard student encountered a group of people in a truck who shouted offensive slurs towards the student and threw a bottle their way. Though this was a bias incident, the student thought it was effective enough to talk with the newly established Bias Incident Report Team, Bard security, and protect their privacy rather than make their encounter public news.

Though Orlando Riley chose to make his situation public, it was a hesitant decision. According to Riley, he didn't want to tell administration because

he thought that his action would be looked on as “something to get attention...get sympathy from the school.” He also confessed that he didn't think that President Botstein and the administration would do anything about it. Riley's family members encouraged him to give the administration the chance to do something about it, and that's exactly what he did.

After finding the letter on his desk in his dorm room, Orlando first disclosed what had occurred to his peers in Brothers at Bard, an on- and off-campus outreach group for men of color. There, he was met with a combination of frustration, anger, and good advice. He later revealed the information to his POSSE, to which his mentor responded by contacting Erin Cannan, who along with Mary Ann Krisa and Kolrick Greathouse (the Administrator on Duty) attended the POSSE meeting. After talking with Cannan and Krista, who are still in touch with him, Riley met with the head of security, Ken Cooper, and the Red Hook police. According to Riley, there wasn't anything that the police could lawfully do as there wasn't a direct threat in the message. Still, Bard administration and the Bias Incident Report Team offered Riley many resources to which he accepted. Riley admitted that any current efforts to bring light to his issue would be pointless, and that he would rather there be some events that focus on “racism as a whole.”

A few weeks before Orlando Riley's encounter, questions arose about whether the college even cared enough to publically acknowledge and mitigate the issues happening on campus. And though it might not always seem so, Julie Duffstein, Assistant Dean of Students, believes that Bard is aware of the larger systems of oppression and is actively working to fight them. Nevertheless, some students, according to Nohlgren, claimed that administrators were trying to “whitewash” the incident when the vandalized wall in the multicultural lounge in Sawkill was painted over. However, many students do not know that members of the Multicultural Diversity Committee asked for the wall to be repainted immediately. And though the perpetrators were caught, this is not a matter of roasting them at the stake. Rather, the administration wants the students involved in any bias incidents to “understand the impact of their behavior.” So, if administrators have been active in dealing with these issues, what exactly is the grievance from the students?

Following the solidarity walkout, which Nohlgren described as “not infantilizing and not uncritical... [but] well thought out and strategic,” student organizers met with faculty and administrators to discuss the eight grievances listed at the demonstration. The uniqueness of the situation was that most of the grievances had already been topics of discussion amongst faculty and administrators

prior to the demonstration. The most popular term used during the meeting was ‘transparency.’ The students there wanted the administrators to be more transparent, which could imply that administrators were not being completely open, or even that they were actively concealing what might be critical information for students.

However, the Dean and the Vice President made a convincing suggestion about the question of transparency. In fact, Nohlgren suggested that it wasn't a problem. Nohlgren acknowledged that students just want to know that the college is paying attention to what is going on campus. As well, it might seem that when there is no collective or hasty response from the administration, there is critique of either the school's perceived imperviousness or ignorance to the issue. On the contrary, Jonathan Becker thinks otherwise. “It's easier,” he says, “to criticize than to build.”

Truth is, Nohlgren will tell you anything; that is, if it's appropriate to share. She also said that the administration is made up of action-based people; in other words, after administrators complete tasks, there is often no advertisement of them because they are always moving onto the next task. So, the problem is not one of transparency, but more of proper and accurate dissemination of information. Becker also said, “...we can do a better job working with students to publicize and disseminate information....it is just challenging in the current media environment to find the right means.” However, because transparency is not the real issue, it is also important that students take personal responsibility for seeking the information that is conducive to understanding their academic and social climate. Personal responsibility is important, because in a time when there is a careful eye on administration to determine even the most minute mistakes, blame doesn't further the institution's improvement. As Becker said: “it's easier to criticize than to build.” Bard's administration wants nothing more than to build better systems of accountability and stronger community relationships; but it takes the skills and will of the students to help.

During the interview, Nohlgren and Becker offered suggestions for how to closely connect those in both the administration and student government to the student body. These included a student government newsletter, a column in the Free Press for members of the administration to answer any questions that students may want answered, and a new website for the Council for Inclusive Excellence. And though Bard is moving onto a path of correcting both its institutional and social inadequacies, it is best to understand that, as Duffstein offers, “There's no easy or single solution to any of that, so the best we can strive for is ongoing, multi-faceted attempts at changing systems, structures, and the overall culture.”

Note to readers: While I am critiquing the "slave morality," I am not promoting a "master morality" nor am I criticizing all aspects of "slave morality." In addition, whenever possible we should refrain from causing intentional harm or discomfort, however, many of the complaints that come to light seem to be unintentional and causing a small degree of discomfort. We cannot totally root out such slights without resorting to fascism, which is becoming increasingly clear on campuses nationwide.

Bard is undoubtedly a place of great privilege—however, the exact privileges conferred by attending Bard do not seem to be very well understood. To many people in the world, having a warm dorm room to sleep in every night is a privilege. A dining hall that serves edible food (even if barely so) three times a day is a privilege. Bard campus is far safer than most places in the world, and as far as I am aware there have been very few violent crimes committed at Bard since I have been here. The same cannot be said for my high school, let alone my city. Why then, is Bard inundated by calls for safety, security—and most bizarrely—freedom from oppression?

The answer may be found in the writings of Nietzsche, who wrote on the idea of "ressentiment": "a sense of hostility directed at that which one identifies as the cause of one's frustration, that is, an assignment of blame for one's frustration." Personal flaws are not examined and worked through, but rather, blame is assigned to external forces. An enemy is created in order to shield one's self from any culpability in the situation. This is a result of a slave morality, which looks outward and denies those forces that oppose it, seeking to negate them. A master morality has a strong will to power, and is capable of creating a value system truly of his own conception, is thus able to focus on looking inward and can affirm. The slave has less will to power, and can only negate values of the master, looking outward. An example used by Nietzsche is a lamb and a great bird of prey. A lamb justly resents the fact that birds of prey hunt them, but once the lamb begins to resent the birds themselves, a slave morality begins to form. Resenting the bird does nothing for the lamb, and the great birds can then look down and scoff at the weak and resentful lambs. The resentful lamb begins to see good not as a value in itself, but as the negation, or the opposite of the what oppressor values. Lambs then become a shadowy representation of what they view as the opposite of the great bird, never creating anything for themselves, which includes a system of morals and values.

Let us then turn to Bard College. Calls of freedom from oppression ring often across the campus, while

NIETZSCHE, OPPRESSION, AND BARD

BY ETHAN QUINONES

calls for self reflection are stifled and squashed as "apologetic." But who, or what, is oppressing college students? The common answer is racist, sexist, cissexist, ableist, transphobic hetero-patriarchal forces found in the institutions that surround us. The blame for feelings of alienation, loneliness, dehumanization, etc. is placed upon such institutions. The student feels alienated and dehumanized because the institution does not recognize them as a person, or because the faculty does not represent them well enough. This recognition and representation focuses not upon values, such as honesty or honor, but upon superficial markers such as race and sex. "I feel oppressed because there aren't enough faculty similar to me," can mean very different things based on what one views as similar to oneself. If a student found that there were no faculty members who valued honesty and kindness, it may indeed lead to one feeling isolated and alienated. However, finding that faculty do not mirror yourself in racial composition would appear to be resentment. Professors are being blamed for problems that are actually located within the individual. Fellow students, the college, America, capitalism, men—or even just society itself—are blamed for anything that makes us feel slightly uncomfortable, but that feeling of being uncomfortable—while it may be exacerbated by external forces—originates from within.

Are we really being oppressed if our professors do not look like us? If it were to be discovered that our professors were lying, cheating, stealing lowlifes, there may be a case for claiming oppression. However, when one is surrounded by the trappings of a decadent life: food, shelter, entertainment, a gym, beautiful landscapes, a huge library, and countless well-meaning and wonderful faculty, it grates the ears to hear one claim to be oppressed solely because more professors are not of the desired race or ethnicity, or because someone slighted you by not holding open a door. This is resentment. The feelings we despise are not originating in the external—Bard—but rather within ourselves.

What Nietzsche called "the spirit of revenge" is tempting and cloying; resentment allows us to avoid the painful experience of self-reflection. Before crying "Oppression!" and seeking to tear down the nearest institution, look around, and ask, "Is the problem me (us), or them? How much am I contributing to this problem?" Are we sad and lonely because Bard doesn't help us enough, or is there a deeper problem, one found within ourselves? How much is the system to blame, and how much can an individual be held accountable? As John Lennon once wrote, "You tell me it's the institution/Well, you know/You better free your mind instead."

INSIDE OUT: APPROACHING CROSSROADS BETWEEN BARD AND THE WORLD OUTSIDE OF IT

BY NATALIE DESROSIER

The Fall 2015 semester at Bard College was marked by a campus climate of racial tension. In her article for Buzzfeed entitled, "Bard: The Secretly Bigoted Bubble," Bianca Bell, senior, eloquently depicts a chronological sequence of events of racial violence and the responses of the students of color to such events. Due to the nature of what is popularly coined "the Bard bubble"—describing not only the physically isolated location of the institution, but also a student mentality that intellectually engages with discourses strictly inside the context of Bard—there are students who attempt to stress the importance of a world outside of ourselves. Attempting to simultaneously "pop" the bubble and examine the current explosion of public conversations about the experiences of racial tension and violence at Bard, students of color are reminding the Bard community that this activity merely places us as participators within a national discourse and movement outside of the college. In other words: we are not alone. This discourse on institutional racism has become a national conversation and a matter of interest to the public with the emergence of mainstream attention given toward the Black Lives Matter movement.

The same voices responding to racial violence at Bard ask the question: why now, is the administration being so responsive to addressing the vandalism of the Multicultural Lounge in Sawkill, the racist letter addressed toward a Black student, the grievances and demands of students of color, just to name a few? Attention is also being called to the fact that these events are common acts of racial violence at Bard, that our grievances and demands are merely reiterations, and that others have fought for our same objectives for quite some time. The moment of student action is not an isolated event but occurs during a time where the nation's Black communities are making yet another uproar in our country's history of Black liberation movements. Timing can be just as important as the actual spectacle.

Because the mainstream has temporarily perked its interest toward Black suffering, the administration at Bard College does the same. This interest in Black suffering by the mainstream media is the farthest from genuine. Rather, it is used for the exploitation of Black suffering by reproducing the dominant narrative that the Black experience is a one-dimensional existence of trauma. This is often done through exhibiting visuals of Black individuals in emotion-

al pain and being dominated by others. Racial violence is often perpetuated in this process. This interest in Black suffering becomes objectifying—a painting on a wall for the fascination of white eyes.

Another event engraved in Bard's history is the Blackout Bard on November 18th—a campus-wide walkout organized by students of color, though tailored to the concerns of the Black student body. The purpose of this event was to express solidarity with and raise awareness of the struggle of Black students at Mizzou, Yale, Ithaca, and elsewhere. Additionally, the walkout served to bolster the voices of Black students at Bard, to call attention to the racial violence experienced and practiced at the institution, and finally, to create a space where the Black community at Bard could publicly express their support and love for one another. This event witnessed an attendance of hundreds of people from students, to faculty and staff. I remember leaning against the wooden rail on Ludlow Lawn before the beginning of the walkout, observing the sea of pale faces. I was struck with a visual reminder that we were speaking in front of a community of white liberals, radicals, conservatives, and those who do not politically identify with any of these.

At the walkout, numerous events were advertised that supported the same interests as those discussed at the rally. Among them was a screening of the yet to be released film, *The Black Panthers: Vanguard of the Revolution*, to be showcased that same evening. While attendance at the screening was decent, the majority of students present were those already at the forefront of discussions about race and other forms of institutional oppression.

Black students at Bard cry out for more events that open student dialogue toward critical discussions about institutional oppression. These events do occur. However, whether the Multicultural Diversity Committee Retreat on Cultural Appropriation on December 6th 2015, *The Black Body Experience*, or a conference organized by Colored Womyn United—these events are continuously attended by the same group of people: students who sustain and are the impetus of the campus dialogue around this topic. Furthermore, such students are already at a level of political and racial consciousness that allows them to be this impetus in the first place. They are present at these events, look around the room to see familiar and friendly faces, and walk out disillusioned at that fact that their

classmates—often those who spew racist, sexist, and/or homophobic comments during or outside of class—were absent.

Yet, many from the latter crowd attended Blackout Bard, some for the controversy the event raised, some because their professor cancelled class, allowing them the opportunity to be present, and some for their personal interest be it genuine or not. For those present at Race Monologues on December 4th, 2015, a student-organized event featuring a series of student performances on race and racial experiences, it may have been noticed that many of the students who we don't see at the lectures, workshops, and movie screenings that are organized by students of color, attended these two events. This begs the question as to why Blackout Bard and Race Monologues were attended by a larger crowd of students—majority white—who are normally disinterested or antagonistic toward discussions around race most particularly. My concern here lies more, not with the amount of attendees the two events, but with who the attendees are. This is in comparison to many other events with similar topics but witness low attendance from this type of crowd. In the case of Race Monologues it is easy to claim that the reason is due to the event being an artistic showcase, something the student body at our liberal arts college craves and impulsively gravitates toward.

However, I believe that similar to the way mainstream media has a taste for Black suffering, many of the students at our predominantly white college perceive the Black experience as "interesting." Not only is it more fascinating, more entertaining, and more "interesting" to attend an event where Black people are publically exposing their experiences, trauma, and "what oppression feels like," but it is more comfortable. To witness the Black individual depict their experiences of racial violence is more comfortable for the white liberal and radical than it is to be exposed themselves. Too many white students at Bard tremble at the thought and avoid having to occupy spaces that challenge their consciousness. In this way, we see white privilege molding into a shield and protecting the white individual from holding their self accountable. Somehow, an illusion is constructed that because racism does not oppress the white person, it does not affect the white person: as if racism does not function in tandem with classism and patriarchy, and as if racism itself does not corrupt the mind

and soul of the white individual.

Attempting to figure out how to disrupt this quality of the student behavior as an attribution of the campus climate and intellectual culture is the next task. As a friend once suggested to me: perhaps event promotion should take a new direction. A dynamic student body often regenerates the quality of the campus climate outlined in this essay and sustains the Bard bubble as a result. The influx of new students entering and departing Bard each year, those studying abroad, transferring in and out of the school, or perhaps going on leave have an impact on how this situation will and can be addressed. There are new minds to educate, to revolutionize, and challenge. Students of color that are now organizing events and are at the forefront of these critical discussions will depart, and new individuals will take their place. Regardless, these successors will bring different events to campus, and different ways—whether it is subtle or not—of speaking and addressing the same concerns on campus. The accumulation of these factors will dynamically shape the sociopolitical landscape of the student body. Maneuvering ways to effectively address this must be considered.

In whatever way the complacency of the student body is tackled, it's important to understand that changing this student behavior has the ability to cause a disruption in the existing intellectual culture and qualities of social relations on campus. There is a reason why it matters that a larger white student body at Bard attend events on campus that critically engage in dialogue about institutional oppression. Obviously, attracting this audience will not solve the problem of institutional racism at Bard or anywhere else. However, it does matter.

This kind of student behavior speaks to realities that are larger and exist beyond Bard College: the sentiment that white privilege is legitimate. There are students of color at Bard that are fighting a battle against the legitimacy of white privilege that is tethered to a socio-economic power structure. Preserving the comfortableness and complacency of the white student body is frankly uninteresting. Eradicating the need and desire to protect white privilege is imperative. The trend of student behavior outlined in this essay is only a behavioral manifestation of a larger system that produces a culture legitimizing it. The task of delegitimizing whiteness adequately requires us to direct our actions to the roots of the system. It runs that deep.

THE "AFRICAN BOOTY SCRATCHER" WAS JUST A FAD IN 6TH GRADE BUT THE IGNORANCE LIVES ON AT BARD

BY ABIBA SALAHOU

When I was in elementary school, if you were African then you were infamously dubbed an

"African Booty Scratcher." No questions asked, no chances to plead your case by showing the other girls how well you pressed your hair that morning. No time to re-pronounce the word "school" so that the "l" rolled off your tongue the way it did so effortlessly for the other students. No chances.

And you still had the burn on your index finger from the hot iron that you rushed to use that morning and the word "school" was still stuck in the back of your throat with the other words you were forced to swallow on a daily basis because they didn't sound "smart" enough, or "white" enough when you said them. The whiteness that you were unconsciously forced to adopt grew like tapeworms inside your belly until you were robbed of your own identity and left empty. Robbed and terrified, searching for your blackness as if it disappeared in the night.

When I left my friends and family behind in the early morning of August 2013, I felt assured that my new liberal home would welcome me in all my black, awkward glory with warmth and outstretched arms. Bard College did—for the most part. The thing that they don't tell you about predominately white, small liberal arts colleges is that from the moment you walk in the classroom you are supersaturated in whiteness. You are made to believe that you live and eat among liberal, open-minded people because they are vocally in support of LGBT rights and once worked for an Obama campaign. You quickly become the token black friend that makes everyone feel better about their own lack of exposure to diversity and professors refer you to "Jane Duffy" when you have an issue before checking to see if you even know what BEOP is.

The aspect that I currently find to be most troubling part of my overall positive experience at Bard is the amount of sheer ignorance that comes out of First Year Seminar (FYSEM), and the stark parallel between my experience as the ostracized African girl in 6th grade and the only black student in a FYSEM class dominated by a single white narrative. Students who make comments such as, "Muslims are violent anti-Semites" and, "Black students hate FYSEM because it is too hard for them," will go through an entire four years of the Bard curriculum without ever being corrected by someone other than an exasperated student.

Hegeman 203, fourth seat from the right side, closest to the chalkboard. You sit silently in your seat and wait for your professor to take charge as the facilitator of the classroom and call out the racist comment. Silence. Time and time again as a student of color in the classroom you are left to defend an entire race on your own. Defending your views against eleven other white voices that build off each other's ignorance and grow like wildfire: it wears you down.

You ultimately decide to speak up again, this time hopeful that your professor will say something, anything to validate your presence in the classroom as more than just the appointed overnight expert on Olaudah Equiano, the black slave. "We are getting too far off topic, who wants to read the next passage?" The routine is always the same. It is acceptable to go off on a 25-minute tangent about a topic completely unrelated to the class discussion but when it is time to confront race there is never enough time. Students of color are not afforded the luxury of choosing what we adopt into our academic vocabulary and what we shy away from. There only exists a single, white-male narrative that we are forced to master. Our peers and professors leave us with the burden of teaching to them a narrative that they are too afraid to learn because they fear that they "won't do it enough justice".

We are all here at Bard College—A Place to Think—and it is time that we all start doing our own thinking as a moral duty to the community. If there wasn't enough time to discuss the "uncomfortable" topic of race last class then in the two days before the next class we all ought to do a little research and confront it. The First Year Seminar canon is under threat and we, not just students of color, but students of Bard College who pay over \$60,000 for a college education will not continue to read about the same old white men and the white-washed

narrative for another 30 years. There may not have been "enough time" in the last class discussion but at the next class meeting, every single person—including the professor—will be held accountable for knowing the other side of the narrative regardless of how uncomfortable it may be. Students of color are uncomfortable every single time the white liberals separate race from liberalism in the classroom. The issue of FYSEM will not go away until it is properly solved, not dressed in a European disguise of a solution.

RE: BARD TWEETS

Carly Krim @crlyk4 Feb 17

i wish dtr was in tivoli so that it could
be my favorite tivoli coffee spot

garbage man @guys_beingdudes

i talk about my junior year of college
the same way that sports fans talk
about "rebuilding" seasons

malmberg @killkellan

2 /17/16 - the day everyone rediscov-
ered the onion article about Bard

CharlesMcFarlane @Chuckymac_94

There must be a place in hell for
couples that hold hands in the library

sauce @wombjewel

dad's valentines day: e-mail gets
hacked

my valentines day: get an e-mail
from dad that tells me how i too, can
lose 25 pounds by midnight

analiese @tween_witch Jan 30

just deleted all the vampire week-
end off of my phone and now i feel
Cleansed

d r e @dreBR_

i think bard is best explained by this
girl in Blundstones dragging her roll-
ing backpack up the stairs

emoji @devonmello

I've forged my advisers signature
way more then I ever did my parents
for field trips

siira @notsiira

Local elementary school secretary
told me I "didn't look at all like a Bard
Student" as a compliment

Terrence Arjoon @terrencesarjoon

Secret: I wear pasties under my
turtleneck

