

New Faculty on Board

An international roster of scholars and artists joined the Bard College faculty this fall. Following is a sample.

In the Division of Science, Mathematics, and Computing:

Christian Bracher (Ph.D., Technische Universität München, Germany), assistant professor of physics, includes among his areas of research quantum ballistic motion and its applications, and the sojourn time problem in quantum mechanics. He taught at California State University, Long Beach, and Bryn Mawr College, and conducted postdoctoral research at The College of William and Mary and at Max Planck Institute for Quantum Optics in Garching, Germany.

Emily McLaughlin (Ph.D., University of Pennsylvania), assistant professor of chemistry, held a postdoctoral appointment at the University of Maryland. Her research interests lie in the development of new methods for organic synthesis that will bring about a greater understanding of chemical reactivity. She is interested in manipulating these methods so that they will be applicable to what is known as “green” chemistry, with a focus on sustainability and low environmental impact, such as using water instead of harsh organic solvents.

In the Division of the Arts:

Mark Franko (Ph.D., Columbia University), visiting professor of the humanities and performing arts, is a dancer who does research in dance history and theory from early modern to contemporary, performance studies and literatures, and dance and visual culture. He edited *Ritual and Event: Interdisciplinary Perspectives* (Routledge, 2007) and chairs the Theater Arts Department at the University of California, Santa Cruz.

Kristin Lucas (M.F.A., Stanford University), assistant professor of studio arts, creates video, digital, performance, and installation art. Her solo exhibitions include a show earlier this year at And/Or Gallery in Dallas.

In the Division of Social Studies:

Beth Gershuny (Ph.D., University of Missouri-Columbia), associate professor of psychology, comes to Bard from Skidmore College. She held a postdoctoral fellowship at the Department of Psychiatry, Harvard Medical School, Massachusetts General Hospital, and is a research affiliate with the Victims of Violence Program at Harvard Medical School. She took part in multisite research, “Genetics of Obsessive-Compulsive Disorder,” supported by a grant from the National Institute of Mental Health.

In the Division of Languages and Literature:

Elizabeth M. Holt (Ph.D. candidate, Columbia University), assistant professor of Arabic, has teaching and research interests that include Arabic language and modern literature, history of the Arabic press, and Francophone literature and culture. She has received two grants from the Middle East and Asian Languages and Cultures program at Columbia for study in Cairo, Egypt, and Beirut, Lebanon.

Njabulo S. Ndebele (Ph.D., University of Denver), Senior Scholar in Residence, is a South African novelist, poet, and essayist. He is the author of several books, former president of the Congress of South African Writers, and current vice-chancellor and principal of the University of Cape Town.

At the Chinua Achebe Center for African Languages and Literatures, Binyavanga Wainaina, a Kenyan author and journalist, has been appointed director, a position that also has a teaching component. Wainaina is the founding editor of *Kawani?* a leading East African literary magazine, and was cited in 2006 as one of the 50 Best Artists in Africa by the British newspaper *The Independent*.

The Bard Center Fellows have been augmented by two. Stephen Graham (Ph.D., Columbia University) includes among his interests fiction and poetry of the Victorian period. Philip B. Kunhardt III (M.Div., Episcopal Divinity School) is an author (*Looking for Lincoln*, forthcoming this year from Knopf, and scheduled for PBS in 2009) and a writer and producer of numerous PBS specials.

Botstein and BPI Honored

The Pipeline Crisis/Winning Strategies Initiative honored Leon Botstein, president of the college, for his stewardship of the Bard Prison Initiative (BPI). The honor was presented at a July symposium in New York City that was attended by more than a thousand academics, activists, and political leaders.

The Pipeline Crisis/Winning Strategies Initiative is a national effort aimed at identifying ways to reduce the many barriers that limit the number of young black men in the pipeline to higher education and professional careers. Charles J. Ogletree, a legal scholar who directs and teaches at the Charles Hamilton Houston Institute for Race and Justice at Harvard Law School, is the driving force behind the initiative and the annual symposium.

BPI was founded in 1999 by Max Kenner '01, who is now the program's executive director. BPI offers a Bard College education

inside five New York state prisons, enrolling nearly 200 incarcerated men and women in rigorous liberal arts courses. The 2008 Commencement, held at Woodbourne Correctional Facility in June, was BPI's fourth and the first at which Bard College B.A. as well as A.A. degrees were awarded.

The Pipeline Crisis/Winning Strategies Initiative was launched in 2006 by Sullivan & Cromwell LLP; Goldman, Sachs & Co.; and Harvard's Houston Institute. It calls on the legal, financial services, and business communities to partner with the public sector to address the needs of young black men in target areas: early childhood and public school education; employment and economic development; criminal justice, prison reform, and reentry; and opportunities for youth with high potential.



Here Comes the Class of 2012

The 518 students who matriculated at Bard this fall comprise the College's most select class to date. Chosen from nearly 5,500 applicants, the members of the Class of 2012 hail from 36 states, and 17 percent are either non-U.S. or dual citizens from 37 countries. In addition to the languages they were required to learn in high school, on their own they have studied Finnish, Hebrew, Norwegian, Esperanto, Aramaic, Swedish, Dutch, Flemish, Afrikaans, Danish, Russian, Vietnamese, Swahili, and ancient Greek. Among the successful candidates selected from this year's applicant pool are more than 50 editors of high school newspapers and literary magazines, several dozen athletes who were team captains, and, notes Mary Backlund, director of admission, "many students with good intern and work experience" gained at places such as a Quaker hospital in Africa, a leprosy clinic in Nepal, an AIDS clinic in Venezuela, law offices and U.S. government agencies, and a Russian orphanage. Over half of the members of the incoming class served as class officers and club presidents and held positions in activist organizations. In keeping with the recent trend of students who apply to Bard intending to study math and the sciences, "there are quite a few science fair winners and finalists in this group," says Backlund. The Class of 2012 also includes concertmasters, conductors, composers, playwrights, Eagle Scouts, volunteer firefighters, and a student who is training to be a pilot.

SEEN & HEARD

JUNE

5—Gerard C. Wertkin presented an illustrated lecture, "**Visions Made Tangible: Shaker Gift Drawings**," at the New York City campus of The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture.

7—The Bard Center and the Hudson Valley Chamber Music Circle presented a concert by the **Tokyo String Quartet** at Olin Hall. The renowned quartet performed works by Franz Joseph Haydn, Anton Webern, and Beethoven.

14—A program by the **Kalichstein-Laredo-Robinson Trio** featured works by Rachmaninoff, Katherine Hoover, Tchaikovsky, and Joan Tower, Asher B. Edelman Professor in the Arts at Bard.

19—**Karen Finley** performed *Impulse to Suck*, a new work about the Eliot Spitzer scandal, at Weis Cinema. The presentation was part of Voice & Vision Theater's ninth ENVISION retreat at the College.

27—The opening concert of Aston Magna's season at Bard, "**The Young Mendelssohn**," featured String Symphony No. 10, which Mendelssohn composed at the age of 12. The concert took place in Olin Hall.

28—The 2008 Hudson Valley Chamber Music Circle concert series concluded with a performance by the **Trio con Brio Copenhagen**.

JULY

4—**Aston Magna** celebrated the Fourth of July with music from Thomas Jefferson's library, including selections from *The Beggar's Opera*, and other works by American and European composers. Featured performers included soprano Sharon Baker, harpsichordist John Gibbons, and violinist and musical director Daniel Stepner.

11—"J. S. Bach: **The Art of the Fugue**" was performed by Aston Magna at Olin Hall. Musicians included Daniel Stepner, David Miller, Loretta O'Sullivan, Laura Jeppesen, Christopher Krueger, Stephen Hammer, Michael McGraw, and John Gibbons.

18—**Aston Magna** performed a selection of English consort songs for its Olin Hall program, "Awake, Sweet Love."

20—The **Milton Avery Graduate School of the Arts** presented an exhibition of works by third-year M.F.A. students at the Bard College Exhibition Center in Red Hook, New York.

AUGUST

1—The **Conductors Institute** of The Bard College Conservatory of Music presented a program of new works written by Institute composers in the Composer-Conductor Program. The morning concert took place at Olin Hall.

1—The Aston Magna concert series at Bard concluded with "**The Operatic Art of Monteverdi's Late Madrigals**." The Olin Hall program featured a performance of the minidrama *Il combattimento di Tancredi e Clorinda*.



Kevin O'Connor (left) and Gary Lai use the Fisher Center roof as a stage in *Rapture*, choreographed by Noémie Lafrance.

Dancers on a Hot Steel Roof

When Bard's Richard B. Fisher Center for the Performing Arts was still under construction, it was a revelation to watch the roped workers deploy themselves in the peaks and valleys of Frank Gehry's rippling roof. At times they seemed like Sherpas, negotiating the slopes and crevasses of a steel glacier; at other times they evoked surfers on a frozen wave.

For choreographer Noémie Lafrance, the fluid roof of the Fisher Center suggested the perfect place to stage a dance. Her *Rapture*, a site-specific aerial work involving six dancers suspended in midair and following the contours of Gehry's architecture, concluded two weeks of thrilling, eerily beautiful performances on October 5. Commissioned by the Fisher Center,

the dance, a world premiere, was made possible by the generous support of Tiffany & Co.

"To me, Gehry's buildings feel alive; they seem to be in motion, constantly adapting to the light, your vantage point, and the natural landscape," said Lafrance, the artistic director of Sens Production and choreographer of Karol Szymanowski's *Harnasie* at this year's Bard SummerScape. Her hope is to adapt *Rapture* for site-specific dances on other landmark Gehry buildings, such as Disney Hall in Los Angeles and the Pritzker Pavilion in Chicago.

Another of Lafrance's alfresco dance works, *Manor Field*, took place in the eponymous expanse adjacent to the Fisher Center preceding each performance of *Rapture*. The work, an "exploration of topology and time," was performed by Bard dance students.



New Book Studies James, Brother of Jesus

The research of a group of biblical scholars leads them to believe that Jesus had four brothers and that the eldest, James, merits special attention as the first leader of the early Christian movement. This opinion challenges two traditional views: that Mary was a lifelong virgin, and that Peter was Jesus's immediate successor.

Bardians who wish to learn more about James may read *Retrieving James/Yakov, the Brother of Jesus*, a new book by renowned biblical scholar Sean Freyne, visiting professor of early Christian history and literature at Harvard Divinity School and director of the Centre for Mediterranean and Near Eastern Studies at Trinity College, Dublin. The book is published by the Center for the Study of James the Brother at Bard College, part of the Institute of Advanced Theology (IAT). The text is adapted from the Center's inaugural lecture, which Freyne gave in Weis Cinema last fall.

Cofounded by Frank T. Crohn, the Center collects and provides scholarship regarding James and explains his distinctive teaching. The book's preface is by Bruce Chilton '71, Bernard Iddings Bell Professor of Philosophy and Religion, and executive director of IAT. Bard College thanks Frank T. and Helene Crohn for their outstanding support of the Center for James the Brother.

Track and Field Takes Off

Bard's first-ever varsity track and field team hit the ground running last spring, with 14 men and eight women competing in four meets during its opening season. Head coach Fred Pavlich began training student athletes in February. Their first meet—held in April at Misericordia University in wind, rain, and bitter cold—resulted in some top-five finishes.

The team hit its stride in the final invitational meet of the season, at the United States Merchant Marine Academy. Pitted against vigorous competition from more established track teams, Raptor runners clocked their best times of the year. Both of Bard's pole-vaulters cleared opening heights and placed well. William Sarno '10 made the finals for javelin. In the 5000m run, Charles Barnes '08 passed the lead runner from Hofstra University with only one-and-a-half laps to go, winning Bard a first-place finish and crowning the College's inaugural varsity track and field season with a victory.

"This season was a great start," said Erica Ball '11, who runs 5000m, 1500m, and the 4x800m relay for the women's team. "The runners that carried over from cross country held the team together, and we gained excellent athletes in the field events. This season's success will be measured further by the strength of the team next spring and our ability to improve from year to year."

As the team ended its first season on a high note, Coach Pavlich looked to double its roster for the spring 2009 season.



Team captain Aaron Ahlstrom '10 (right) runs his third race of the day, the 4x800m relay, at Misericordia University last April. Ahlstrom was this year's Skyline Cross Country individual champion for Bard; he also won the North Eastern Athletic Conference Cross Country championship in his first year.



Arriving in the rain at Misericordia University in Pennsylvania last April for Bard's first varsity track meet were (left to right): Samantha Root '11, Erica Ball '11, Mariam Alshagra '11, assistant coach Jack Powers, Kevin Powell '11, Tavin Weeda '11, William Sarno '10, Charles Barnes '08, Eric Mulholland '11, David Silberberg '11, Sam Share '11, Maka Geller '11, and Lionel Barrow '11. Absent from photo: head coach Fred Pavlich and Aaron Ahlstrom '10.

SEPTEMBER

8—The Bard Graduate Center presented "White-Muslined Misses and Mamas: Women's Fashionable Dress in France and England, 1789–1815," a discussion by clothing historian and assistant professor Michele Majer and BGC researcher Michelle Hargrave.

9—Violinist **Arnold Steinhardt** conducted a master class at Olin Hall with students from The Bard College Conservatory of Music.

16—The Institute of Advanced Theology presented a book signing and lecture by **Father Paul Murray '71**, Catholic chaplain at Bard and author of *Life in Paradox: The Story of a Gay Catholic Priest*. The event was held at Weis Cinema.

—Students at **The Bard College Conservatory of Music** performed the first of their fall series of noontime concerts at Olin Hall.

18—**Ted Sorensen**, adviser to President John F. Kennedy and author of *Counselor: A Life at the Edge of History*, gave the first lecture in the fall 2008 James Clarke Chace Memorial Speaker Series. The talk, "Leadership in International Affairs," was sponsored by the Bard Globalization and International Affairs Program (BGIA) and held at the Levin Institute in New York City.

19—Bruce Chilton '71, Bernard Iddings Bell Professor of Philosophy and Religion, kicked off the **Institute of Advanced Technology's** fall lecture series with his talk "Child Sacrifice in the Legacies of the West."

19, 20—**Leon Botstein** conducted the **American Symphony Orchestra** in a Fisher Center program celebrating Grammy-winning composer Joan Tower, Asher B. Edelman Professor in the Arts, on the occasion of her 70th birthday. "Tower, Beethoven, Strauss" featured Tower's 2001 percussion work *Strike Zones*.

22—**Paula Dobriansky**, undersecretary of state for democracy and global affairs, spoke about values-based foreign policy at the Carnegie Council on Ethics and International Affairs in New York City as part of the BGIA's James Clarke Chace Memorial Speaker Series.

26–28—"Music and Torture," a conference sponsored by the Human Rights Project, Bard Music Festival, and *Musical Quarterly*, featured panel discussions, lectures, and a concert at Olin Hall.

27—**The Greenroom: Reconsidering the Documentary and Contemporary Art**, an exhibition featuring work by more than 50 artists, opened at the CCS Galleries and Hessel Museum of Art. Curated by Maria Lind, director of the graduate program at the Center for Curatorial Studies, the show runs through February 1, 2009.

OCTOBER

2—The BGIA presented a talk by **Robert J. Shapiro**, former undersecretary of commerce for economic affairs in the Clinton administration and author of *Futurecast: How Superpowers, Populations, and Globalization Will Change the Way You Live and Work*. Held at the Levin Institute and simulcast to the Annandale campus, the lecture, "Implications of Globalization," was part of the James Clarke Chace Memorial Speaker Series.



Fulbright to Simon's Rock Graduate

Ann Burchfield, who graduated this year as a linguistics major from Bard College at Simon's Rock: The Early College, received one of 24 Fulbright English Teaching Assistantships (ETA) to Taiwan. The ETA Program, which has grown rapidly over the last two years, is part of the broader Fulbright Program, the U.S. government's flagship international educational exchange program. Burchfield, of Uvalde, Texas, is spending a year teaching English to elementary school children in Yilan County in northern Taiwan and consulting with local teachers on English teaching materials and U.S. cultural issues. She also plans to deepen her Chinese skills in a way that she believes would be impossible to do at home.

Burchfield, who studied Chinese and Arabic at Simon's Rock, fell in love with languages in college. Her passion went beyond pure words to encompass a wider educational purpose. For her senior thesis, she developed a user-friendly Arabic language primer for children in elementary school. "Students are not able to study these languages until college, when they are far past the age when language is easily acquired," she says. Her thesis addressed that problem and underscored her belief in the importance of Arabic language learning in the current global climate.

Winning the prestigious Fulbright ETA, which pays a monthly stipend and aims to integrate its U.S. recipients fully into their host communities, allows Burchfield to continue breaking down language barriers. "Even though I have never spent more than a day outside of the United States," she says, "languages have been my window into other cultures."



Smolny Inaugurates Human Rights Center

Smolny College inaugurated the new location of its Andrew Gagarin Center for Human Rights in June. Located in a large, well-lit room in the freshly renovated fifth wing of the Bobrinskiy Palace in St. Petersburg, the new center provides a home for Smolny's growing human rights archives and informal meeting space for civil society groups engaged in human rights-related activities. The ceremony was attended by more than 60 well-wishers representing Smolny College, Bard College, the Gagarin family and foundation, and local human rights organizations.

The Center was made possible by a generous grant from the Gagarin Trust, a California-based foundation created from the estate of Russian-born businessman Andrew Gagarin, whose family home was located only a few blocks from Smolny. At the opening ceremony, Vincent McGee, a trustee of the Gagarin Trust, congratulated Smolny on its success in simultaneously creating Russia's first academic program in human rights and launching an active program of human rights activities open to the larger community. McGee, a founder of Amnesty International, also serves on the Board of Advisors of Bard's Institute for International Liberal Education and Smolny College's international Board of Overseers.

Smolny's human rights activities include teaching, research, a fellowship program, lectures and presentations, student internships, and conferences. With the additional support of the Ford and MacArthur foundations, Smolny Collegium-International Interdisciplinary Institute of Advanced Sciences is also critiquing the content of history teaching in contemporary Russia and developing online human rights courses with other Russian universities and civic organizations.

Opening the Smolny Human Rights Center (left to right): Vincent McGee, trustee of the Gagarin Trust; Maria Gagarina; and Andrej Gagarin, her father and a cousin of Andrew Gagarin



A visualization by Olafur Eliasson of *The Parliament of Reality*, which he is creating on the Bard campus

Eliasson Island a New Part of Bard

Imagine an island, in a circular lake, in a meadow on the Bard campus. Imagine this island as a place where people gather to eat, relax, talk, and give performances. Olafur Eliasson, the renowned Icelandic-Danish artist (who created *The New York City Waterfalls* on the East River), realizes this vision at Bard through *The Parliament of Reality*.

“Eliasson creates great visual effect by very simple means,” says Tom Eccles, executive director of the Center for Curatorial Studies and Art in Contemporary Culture (CCS) at Bard. “He works with natural processes—water, waterfalls, light—that are in some way tweaked by human influence. What was natural becomes unnatural.”

The Parliament of Reality consists of an island of cut granite in a round lake surrounded by trees. The bridge leading to the island is made of a stainless-steel latticework that becomes denser as one crosses, so that arrival on the island is experienced as passage through an aperture. Construction on *Parliament* began in August, with an opening scheduled for 2009.

The installation is funded by the Luma Foundation, which was founded in 2004 by Maja Hoffman, a member of the CCS Board of Governors. The Luma Foundation supports international and interdisciplinary projects that explore the relationship between art and culture, advance and enforce human rights, protect the environment, and promote education and research.

“Like CCS and the Richard B. Fisher Center for the Performing Arts, *The Parliament of Reality* becomes another point of destination at Bard,” says Eccles.

BGC and Met Collaborate in *'TwiXt Art and Nature*

English Embroidery from the Metropolitan Museum of Art, ca. 1580–1700: 'TwiXt Art and Nature is the third in a series of collaborative exhibitions organized by The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture (BGC) and the Metropolitan Museum of Art. The shows examine underexplored aspects of the Metropolitan’s permanent collections.

On view at the BGC Gallery at 18 West 86th Street in Manhattan from December 11 through March 15, *'TwiXt Art and Nature* highlights a selection of significant Tudor embroideries, many of which have not been on public view since the 1960s. The co-curators are Melinda Watt, assistant curator of textiles at the Metropolitan, and Andrew Morrall, professor at the BGC, who developed the exhibition with students in the Center’s History and Theory of Museums concentration.

Organized thematically to convey the relevance of embroidered textiles in the everyday life and culture of Tudor England, the show also reveals the complex technical skill and iconography behind the embroideries. Juxtaposing these thematically rich and technically complex objects with contemporary prints, books, and other materials allows viewers to examine the objects’ significance within the social and cultural economy of 17th-century domestic life in England.

Before *'TwiXt Art and Nature* opens in December, New York-area Bardians have the opportunity to catch the last few weeks of the critically acclaimed exhibition, *Thomas Hope: Regency Designer*, on view at the BGC Gallery until November 16.



Casket embroidered with scenes from the story of Esther, late 17th century

A New Look: CCS Summer Shows

Experiencing the traditional white-cube box of a gallery space in a fresh way was the goal of the two summer exhibitions presented in the galleries at the Center for Curatorial Studies. *Personal Protocols and Other Preferences: A Collective Exhibition with Work by Michael Beutler, Esra Ersen, and Kirstine Roepstorff* was on view at the CCS Bard Galleries. *I've Got Something in My Eye*, a new project by the artist team Bik Van der Pol, was exhibited at the Hessel Museum of Art.

For *Personal Protocols*, curated by Maria Lind, director of the CCS graduate program, the three Berlin-based artists thought of the exhibition not as a group show but as a collective one, and made decisions about the installation together. Beutler produced 9-foot walls of colorful paper. The new walls altered the gallery space, in which Ersen showed a documentary video she had made with street children in her hometown of Istanbul. Roepstorff's textile-like collages, some of which were made directly on the wall, could be viewed in part from a tower constructed by Beutler.

I've Got Something in My Eye presented more than 80 works by 40 artists in the Marieluise Hessel Collection; selections from the collection of the Van Abbemuseum in Eindhoven, the Netherlands; works by Rotterdam-based Bik Van der Pol; and ephemera from the CCS Bard curatorial archive. Bik Van der Pol (Liesbeth Bik and Jos van der Pol) sought to have visitors consider the parallels and divergences between the Hessel and the Abbemuseum collections, and the institutions that house and interpret them.



Part of *Personal Protocols and Other Preferences* was *Woven Walls* by Michael Beutler, a site-specific installation constructed of paper, reed, and wood.



Congratulating each other at their Bard High School Early College Commencement in June were (left to right) Francisco Feliz Jr., now a student at Yale University; Lisa Hoyte, who attends Long Island University in Brooklyn; and Susie Flores, who is at Syracuse University.

The Greening of Bard

Bard is one of only 10 colleges to be chosen for a national pilot project to help campuses save energy. Bard became eligible for the pilot after Leon Botstein signed the American College and University Presidents Climate Commitment, agreeing to a comprehensive reduction of greenhouse gas emissions on campus.

The program is a partnership between the Clinton Climate Initiative (CCI) and American College and University Presidents Climate Commitment (ACUPCC) to retrofit campus buildings with energy-saving technology.

The Clinton initiative allows colleges to pay for the installation of large-scale energy-efficient equipment through guaranteed savings in utility bills, rather than upfront payments from capital budgets or increases in operating budgets. ACUPCC signatories can lower their project costs through arrangements with financial institutions, energy providers, and product manufacturers with which the CCI has established relationships.

Those chosen as pilot schools are institutions “with experience in executing building retrofits or with the ability to proceed quickly through the contracting process, and who have identified new potential campus energy efficiency projects,” according to a Presidents Climate Commitment statement. “This initiative will help control rising utility bills and help us modernize our buildings and improve comfort—all while we reduce our greenhouse gas emissions,” said Laurie Husted, Bard environmental resources auditor.

ICP Turns Lens on History

Images from 19th-century tintype studios and photographs of war and political upheaval are the subjects of current exhibitions at the International Center of Photography (ICP) in Manhattan. The School of the ICP awards an M.F.A. degree in photography in collaboration with Bard's Milton Avery Graduate School of the Arts.

Selected from the ICP's permanent collection, the 150 tints on view in *America and the Tintype* offer a startlingly candid record of American life during the four decades following the Civil War, when the tintype was the most popular photographic medium in the United States. *W. Eugene Smith and World War II* presents the compelling photographs that Smith shot on assignment in the Pacific theater from 1943 to 1945. *Cornell Capa: Concerned Photographer* is a retrospective of work by the ICP's founding director, who died in May.

Susan Meiselas: In History is the first U.S. overview of the work of this major American documentary photographer. Covering several of her long-term projects, including the enduring political upheavals in Nicaragua and Kurdistan, the exhibition also examines Meiselas's ongoing questions about her relationship to her subjects and the roles that images play in history and memory. Meiselas is a member of the Magnum photographers collective; see page 14 for an article about her Magnum colleague Gilles Peress, who teaches at Bard. All four exhibitions are open through January 4.

ICP's winter and spring exhibitions, open January 16 – May 3, are: *Edward Steichen: In High Fashion; Fashion Now!* and *This is Not a Fashion Photograph: Selections from the ICP Collection*.



A photograph of Kamaran Abdullah Saber is held by his family at Saiwan Hill cemetery. He was killed in July 1991 during a student demonstration against Saddam Hussein in Kurdistan, northern Iraq.

©Susan Meiselas/Magnum



New Director of Alumni/ae Affairs

Jane Brien '89 became director of alumni/ae affairs in July. Brien, originally from London, first came to Bard as a student in 1985. She majored in history with a concentration in women's studies and did research on immigrant women entering the U.S. workforce in the mid-19th century.

In 1998 Brien began working at Bard in the Admission Office. There she took on stewardship of the growing population of international applicants and eventually became the director of international recruitment. For six of her 10 years in admission, Brien traveled extensively to recruit students from underrepresented parts of the world. Her commitment to financial assistance for international students has made Bard's current group the most economically and geographically diverse to date.

Today Brien is excited about making the crossover to the Alumni/ae Office. "Having been intimately involved in the creation of the student body for the last 10 years, I wanted the opportunity to continue to work with them after they left Bard," she says. "I also wanted to share what is happening at Bard now with the older alumni/ae. Despite the physical changes on campus and the increased applicant pool, Bard students are still handpicked for the qualities that make them stand apart. I assure all my fellow alumni/ae that the Bard student of today would be instantly recognizable to you—as interesting, smart, enthusiastic, and innovative as always."

Levy Institute Launches eNewsletter

The Levy Economics Institute of Bard College has launched an electronic newsletter as part of its education and outreach program. The newsletter features articles about upcoming events and new research initiatives, as well as synopses of the Institute's latest publications. These publications, all of which are available at the Levy Institute website, include analyses of U.S. economic performance, conference and symposium proceedings, a book series, and policy statements on a wide range of issues. The newsletter includes links to the full texts as well as a syndicated news feed. To subscribe, go to www.levy.org.