

BARD COLLEGE

ONE HUNDRED FIFTY-FIFTH

COMMENCEMENT



The President's Awards Ceremony

Friday
the twenty-second of May
two thousand fifteen
6:30 p.m.

*The Richard B. Fisher Center for the Performing Arts at Bard College
Annandale-on-Hudson, New York*

PROGRAM

Welcome

Peter J. Criswell '89
President, Board of Governors, Bard College Alumni/ae Association

Remarks

David E. Schwab II '52
Chair Emeritus, Board of Trustees, Bard College

The Bard Medal

Marieluise Hessel

Leon Botstein
Trustee Sponsor

Tom Eccles
Faculty Sponsor

The John and Samuel Bard Award in Medicine and Science

Ilyas Washington '96

Stanley A. Reichel '65
Trustee Sponsor

Emily McLaughlin
Faculty Sponsor

The Charles Flint Kellogg Award in Arts and Letters

Charlotte Mandell '90

Barbara S. Grossman '73
Trustee Sponsor

Marina van Zuylen
Faculty Sponsor

The John Dewey Award for Distinguished Public Service

Harvey L. Sterns '65

Elizabeth Ely '65
Trustee Sponsor

Sarah Dunphy-Lelii
Faculty Sponsor

The Mary McCarthy Award

Alice McDermott

Marcelle Clements '69
Trustee Sponsor

Mona Simpson
Faculty Sponsor

The Bardian Award

Benjamin La Farge

David E. Schwab II '52
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Peter Sourian
Faculty Sponsor

Mark Lytle

David E. Schwab II '52
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Myra Young Armstead
Faculty Sponsor

Martha J. Olson

Charles S. Johnson III '70
Trustee Sponsor

Ray Peterson
Faculty Sponsor

The Bardian Award (continued)

Justus Rosenberg

David E. Schwab II '52
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Éric Trudel
Faculty Sponsor

Hap Tivey

David E. Schwab II '52
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Chiori Miyagawa
Faculty Sponsor

Recognition of Reunion Classes

1950, 1955, 1960, 1965, 1970, 1975, 1980, 1985, 1990,
1995, 2000, 2005, and 2010

Remarks

Leon Botstein
President, Bard College

Closing

Peter J. Criswell '89

Dinner will be served in Weis Atrium,
Felicitas S. Thorne Dance Studio, and
Stewart and Lynda Resnick Theater Studio.
Ushers will direct you.

Everyone is cordially invited to hear
Bard College student soloists and composers in concert
with members of the American Symphony Orchestra,
Leon Botstein conducting,
in Sosnoff Theater
at 9:30 p.m.
and to enjoy Annandale Roadhouse at
Tewksbury Hall immediately
following the concert.

THE BARD MEDAL

Marieluise Hessel

This year's Bard Medal is awarded to Marieluise Hessel for her longstanding commitment to Bard College as well as her leadership and support of the Center for Curatorial Studies (CCS Bard).

Hessel is known today as a prominent philanthropist of the arts and a preeminent collector of contemporary art. But hers is an unlikely story. She was raised by an impoverished mother and Catholic nuns in the final years of World War II in the small town of Garmisch in southern Germany. The young Marlies (she preferred the less Prussian-sounding pronunciation of her name) was first exposed to the power of art in the Bavarian castles of King Ludwig II. These fairy-tale structures provided her with an escape from the grinding poverty and daily struggles of life in the postwar period. She credits this early exposure for her determination to bring art to small communities.

She grew to be a rare beauty; in 1958 Hessel became Miss Germany and began a fledgling acting career. Living in Munich, she was drawn to the emerging art scene. She mingled with Gerhard Richter and Blinky Palermo, now towering figures of twentieth-century art. With limited funds, Hessel began collecting, a passion that has endured for fifty years.

In the early sixties, the Hessels moved to Mexico, where her husband, Egon, owned a bicycle factory. In Mexico City, Hessel encountered great artists and writers: Octavio Paz, Manuel Álvarez Bravo, Luis Buñuel, Carlos Fuentes. She continued to pursue her passion for contemporary art on visits to Germany and New York where, in the late 1970s and 1980s, she found artists and gallerists whose ideas and lifestyles were considerably different from her own. She relocated to the United States in 1992.

This appreciation for others, for the need to express our individual humanity, is at the heart of Hessel's collecting. She came upon the photographs of Robert Mapplethorpe in the late 1970s, and eventually collected many of his most challenging works. Though her collection accrued many pieces from Minimalism,

Arte Povera, and Pattern and Decoration, and major works by Robert Motherwell and Cy Twombly, among others, the politics of identity sparked her enthusiasm for the role of art in modern life, which ultimately led to the founding of the Center for Curatorial Studies and Art in Contemporary Culture at Bard College.

In 1987, Hessel met Leon Botstein on a Whitney Museum study tour to St. Petersburg, and a lifelong friendship was born. At the suggestion of Bard's president, Hessel engaged artists and art historians to consider the best use for a collection of contemporary art within an educational setting. In 1990, CCS Bard opened; in 2006 it expanded into the Hessel Museum of Art, which houses the Marieluise Hessel Collection—more than 2,000 works and a library of contemporary art containing 30,000 volumes. In these twenty-five years, CCS Bard has become the world's preeminent school for curatorial research. Throughout this time, and with a collection that continues to grow, Marieluise Hessel has been a tireless, generous, and passionate patron, one who has brought new ideas to the arts and the College. For this we are tremendously grateful.

Leon Botstein
Trustee Sponsor

Tom Eccles
Faculty Sponsor

The Bard Medal is the Bard College Alumni/ae Association's highest award. It honors individuals whose efforts on behalf of Bard and whose achievements have significantly advanced the welfare of the College. The Bard Medal was the inspiration of Charles Flint Kellogg, who believed that Bard should establish an award recognizing outstanding service to the College.

THE JOHN AND SAMUEL BARD AWARD IN MEDICINE AND SCIENCE

Ilyas Washington '96

Ilyas Washington's inquisitive nature and quest for knowledge developed early in his life. While growing up in New York City, he explored a range of interests, including working closely with the community. In 1992, he chose to attend Bard College to study environmental sciences. He arrived eager to learn, leading his professors at Bard to describe him as "curious," "concerned," and "exceedingly self-sufficient." Hilton Weiss, now professor emeritus of chemistry, who was Washington's Senior Project adviser, notes, "Ilyas was probably the most independent student I ever taught." According to Weiss, Washington was determined, creative, and fiercely autonomous in completing his Senior Project in chemistry.

Washington traveled west for graduate work in organic chemistry at University of California, Los Angeles (UCLA). He joined the laboratory of Kendall Houk, a prominent scholar in the field, studying computational methods to understand and predict reactivity of organic molecules. For Washington, working with Houk was a natural progression from his Senior Project research and aligned with his interest in molecular mechanisms. At UCLA, Washington coauthored an impressive number of manuscripts and, after completing his dissertation, returned to New York for a postdoctoral fellowship under the direction of Koji Nakanishi and Nicholas Turro at Columbia University. This was an unconventional, yet productive, pairing of two renowned scientists who were investigating the bioactivity of naturally occurring molecules and molecular photochemistry, respectively; Washington said he wanted to work with researchers "not in the box," a trait he attributed to his Bard education. During his fellowship, Washington fostered several projects that harnessed the energy of light and oxygen on a molecular level. These included the study of chlorophyll-related compounds to enhance night vision, the investigation of the oxidation of vitamin A (retinol), and the application of singlet oxygen for the targeted treatment of cancer cells. Washington published the results in such highly visible journals as *Nature* and *Proceedings of the National Academy of Sciences*, carving out the start of his independent career.

Now at Columbia University Medical Center, Washington is Michael Jaharis Scholar and assistant professor of ophthalmology. His work at the intersection of vision research spans the arc of biology, chemistry, and medicine. His laboratory investigates how environmental phenomena, such as light, influence and shape human health, using molecular techniques to understand the causes of disease and design effective therapeutics. Washington is also cofounder of Alkeus Pharmaceuticals, a biotechnology company focused on the development of treatments for diseases of the eye. His preliminary research on modified forms of vitamin A in the biochemical recycling of undesired pigments in the eye is now under clinical trials for both Stargardt's disease and age-related macular degeneration, the leading causes of blindness in children and patients over the age of fifty, respectively.

Washington's experience at Bard College cultivated his development as a scientist and stimulated his drive to answer the tough questions that no one else asks. His work in vision research crosses the boundaries of traditional scientific disciplines and influences the field of medicine. We are pleased to honor Ilyas Washington and recognize his outstanding accomplishments.

Stanley A. Reichel '65
Trustee Sponsor

Emily McLaughlin
Faculty Sponsor

The John and Samuel Bard Award in Medicine and Science is named after two 18th-century physicians, father and son, whose descendant, John Bard, was the founder of Bard College. The award honors scientists whose achievements demonstrate the breadth of concern and depth of commitment that characterized these pioneer physicians.

THE CHARLES FLINT KELLOGG AWARD IN ARTS AND LETTERS

Charlotte Mandell '90

Charlotte Mandell is one of the most recognized translators of French fiction, philosophy, musicology, and critical theory. The author of more than forty translations and recipient of many prestigious prizes, she teaches her readers that “the ‘original’ and the ‘translation’ are both works in progress, always open to differing interpretations and reinterpretations.”

A graduate of Boston Latin School, she was proficient early on in French, Greek, and Latin, translating *The Aeneid* in her Advanced Placement class. At Bard, she completed her Senior Project on the contemporary French poet and translator Jean-Paul Auxéméry. Her twenties were momentous: “I fell madly in love with [Tolstoy’s] Prince Andrei and Robert Kelly,” the poet and Bard professor who became her husband.

Alongside the more canonical works of Balzac, Flaubert, Maupassant, Proust, and Jules Verne, Mandell’s translations of Blanchot, Rancière, and Nancy have become indispensable parts of every educated Francophile’s library. Perhaps thanks to her “lack of academese,” as she mischievously puts it, she has brought difficult theoretical texts to life through her lucid and joyfully alert prose. Critics have praised Mandell’s “remarkable capability for mimicking the particular styles of various authors.” Whether translating Proust’s layered parodies of Balzac, Flaubert, and Henri de Régnier in *The Lemoine Affair* or the styles of Joyce, Apollinaire, Céline, and Homer in Mathias Énard’s *Zone*, Mandell uncannily inhabits the polyphonic voices of her narrators. Paying homage to translators as creators in their own right, Mandell makes clear that all language is translation: “The act of writing is the process of translating the mind’s ‘original’—what the body feels, or thinks—into the secondary language of the written word.”

Two of Mandell’s greatest achievements are her formidable renditions of Jonathan Littell’s controversial *The Kindly Ones* and the breathless, 517-page, single run-on sentence of *Zone*. The former exposes the moral ambiguity of an SS

officer; the latter is a great literary tour de force—turning a sentence into one of the most important novels of the last decade. Mandell reminds us that translation is a legitimate art form: “We should be just as grateful to William Weaver for making Umberto Eco so interesting in English as we are to Eco for writing the books. . . . A good translator is a good writer first of all, and a translator second.” One of Mandell’s hopes is to give us the translation that Flaubert’s *Sentimental Education* deserves.

Mandell received the 2010 National Endowment for the Arts Literature Fellowship for her translation of *Zone*. Her rendering of Maurice Blanchot’s *Faux Pas* was awarded the 2001–02 Modern Language Association’s Aldo and Jeanne Scaglione Prize for translation of a literary study. Littell’s *The Kindly Ones*, Blanchot’s *A Voice from Elsewhere* and *The Book to Come*, and Jacques Rancière’s *The Flesh of Words* were all finalists for the French-American Foundation Translation Prize. We at Bard are enlightened and enlivened by Mandell’s work and intrigued to see what she will do next.

Barbara S. Grossman ’73
Trustee Sponsor

Marina van Zuylen
Faculty Sponsor

The Charles Flint Kellogg Award in Arts and Letters is given in recognition of significant contributions to the American artistic or literary heritage. It is named in honor of Charles Flint Kellogg (1909–80), a Bard College alumnus and trustee, who was an internationally respected historian and educator. Dr. Kellogg was instrumental in establishing the Arts and Letters Award, which, before his death, was given in the name of Alfred Jay Nock, the noted journalist and biographer, who was also a Bard alumnus and faculty member.

THE JOHN DEWEY AWARD FOR DISTINGUISHED PUBLIC SERVICE

Harvey L. Sterns '65

During his childhood in Skowhegan, Maine, Harvey Sterns witnessed his own mother's compassionate struggle as she juggled the demands of coordinating his grandmother's post-stroke care—an experience that laid the groundwork for the lifetime of research and advocacy for which we honor him today.

Sterns studied biology and psychology at Bard, dedicating his Senior Project on quail behavior to his wife, Ronni, whom he met and married while both were Bard students. He earned his doctorate in life-span developmental psychology from West Virginia University, and since then has become a leading authority on and advocate for aging adults, writing more than 120 articles, book chapters, and technical reports, and presenting more than 300 talks, symposia, and addresses.

He is founding director of the Institute for Life-Span Development and Gerontology at the University of Akron, which began in 1976 and today is a thriving institute with sixty faculty members, representing twenty-two departments that offer more than forty courses in gerontology. He is Research Professor of Gerontology, Family, and Community Medicine at Northeast Ohio Medical University, and president-elect of Division 20: Adult Development and Aging of the American Psychological Association. He has contributed foundational work on the evaluation of perceptual-information processing skills—critical for effective driving performance and highway injury prevention.

Sterns's contributions to the public good go beyond his research; he is also a dedicated educator. He has taught courses ranging from industrial gerontology and psychology of aging to human values and medicine. He has advised graduate theses on the use of pantomime as a tool for communication in Alzheimer's disease, effects of work hiatus on older women's employment, and equity in hiring for older adults.

His awards and honors are too numerous to detail. In Ohio alone he has received the Outstanding Researcher in Ohio Award from the Ohio Research Council on

Aging; the Distinguished Service in Education, Research and Communication Award from the Association of Ohio Philanthropic Homes, Housing and Services for the Aging; and the Harold K. Stubbs Humanitarian Award for Distinguished Service in the Field of Education.

Sterns is a tireless advocate for the aging in fields such as housing, transportation, life planning, retirement, substance-use treatment, and special education services. He has been an expert witness in numerous age discrimination cases, is chair of the Adult Protective Services Task Force of the Social Services Advisory Board of Summit County, and serves in Advocacy and Protective Services of Columbus, Ohio. His position paper for the AARP on public transportation reflects his passionate voice for equal rights. With his wife he created the Memory Magic™ Program, a tool now used worldwide to promote engagement and social interaction in people with dementia.

“I’ve spent forty years in a field that still feels brand new,” he says. “The baby-boomer generation is turning 65, which has brought issues of aging to worldwide awareness. We need to train more professionals to work with the elderly.” Sterns’s contributions through research, service, and outreach have enormously affected our ability to provide responsive care and continuing opportunity to older community members.

Elizabeth Ely ’65
Trustee Sponsor

Sarah Dunphy-Lelii
Faculty Sponsor

The John Dewey Award for Distinguished Public Service was established in 1990 to recognize extraordinary contributions by Bard alumni/ae and others to the public sector or in the public interest. It continues Bard’s tradition of honoring public service embodied in the Episcopal Layman Award, which was given until 1983. The Dewey Award is named to honor the eminent American philosopher and educator John Dewey, the father of progressive education and an outspoken advocate of a system of universal learning to support and advance this country’s democratic traditions.

THE MARY McCARTHY AWARD

Alice McDermott

Alice McDermott was born in Brooklyn in 1953 and grew up in Elwood, Long Island, where she attended St. Boniface School, then Sacred Heart Academy in Hempstead, followed by SUNY Oswego. She received her M.A. from the University of New Hampshire. She is the author of seven novels: *A Bigamist's Daughter*; *That Night*; *At Weddings and Wakes*; *Charming Billy*, which won the National Book Award and American Book Award; *Child of My Heart*; *After This*, a finalist for the Pulitzer Prize; and, most recently, *Someone*.

She says that until college “the only encouragement I ever had as a writer was when one of the nuns at Sacred Heart told me I could write for Carol Burnett” because she wrote skits. At Oswego, Paul L. Briand Jr., who’d written a biography of Amelia Earhart, told her, “I have bad news for you, kid. You’re a writer, and you’ll never shake it.” She has written, “Those were the best words I ever heard.”

Both of McDermott’s parents were first-generation immigrants from Ireland, and she grew up listening to their stories of prewar Brooklyn. Much of her work depicts that generation of Irish-Americans and their ordinary jobs. One father works for the Long Island Power Authority; several young men work in construction; women are secretaries or are nannies for wealthy Manhattan families. Teachers. Postal workers. McDermott writes about a way of living that’s no longer there. The spirits, personalities, and longings of that first generation are embedded in her language. “The poetry of the every day” describes McDermott’s vernacular.

“After a long run of almost thirty years, you get to the point where you say, “These are my concerns,”” she said in an interview when *Charming Billy* was turned into a play. “It’s not so much this is what I set out to claim . . . but more my way of looking at the world and my soul. A little bit of it may be writing to fill in the gap of what you can’t find in your reading.” She also has said, “I go to fiction, I think, for a kind of truth that I’m not sure we can find in any other kind of writing.”

McDermott is a genius with structure. She manages to embed dialectical conversations—about faith, romantic love, the reasons for addiction—so deeply into her characters that those dialectics become part of the stories themselves. She conjures authentic resurrections.

Because she is writing about Irish immigrants and their American descendants, the Catholic Church appears in her work. In *Someone*, the question of faith is a recurring theme; one of her central characters enters the seminary. When asked about her own beliefs, she says, “I am, I guess, what they call a practicing Catholic. I still practice, haven’t quite got it right yet . . . I am angry and frustrated with the church often. But I think that’s true of most things we love.”

Marcelle Clements ’69
Trustee Sponsor

Mona Simpson
Faculty Sponsor

The Mary McCarthy Award is given in recognition of engagement in the public sphere by an intellectual, artist, or writer. Mary McCarthy taught at Bard twice, from 1946 to 1947 and again in the 1980s, at the end of her life. The award honors the combination of political and cultural commitment exemplified by this fearless, eloquent writer and teacher.

THE BARDIAN AWARD

Benjamin La Farge

Professor of English Benjamin La Farge, poet, scholar, teacher, and helpful friend of young writers, came to teach literature at Bard almost a half-century ago.

After graduating magna cum laude in English from Harvard in 1954 and a year at Balliol College, Oxford, he served two years in the United States Army in Germany. He worked in publishing in New York and was senior editor for Signet Classics and Mentor Books, where he was substantially responsible for the extensive, sophisticated paperback series that provided—with outstanding success—inexpensive editions of great literature with critical yet accessible introductions for an emerging mass readership. But, perhaps mindful of an uncle's admonition that an office job can be deadly (advice that La Farge has cited in a fine poem), he left publishing and came to Bard.

He is not alone among Bard faculty in his successful Senior Project advising. Yet his success with aspiring writers is notable, due in part to his laid-back patience, his talent for sensing where he can be helpful. Like a good leader (and like other Bard teachers), he has known where and when the student's own impulses can usefully lead.

I believe that in coming to Bard, he sounded a depth of personal happiness in teaching. He has been successful—perhaps even unique nowadays—in the teaching of the great canon of English and American poetry. He has the gift of making sophisticated poetical givens understandable.

Although he has taught a range of courses, he has always prepared with exemplary care. He has instinctively cultivated in himself the humility of a true student, without sacrificing pedagogical authority. We are all replaceable, but it is nevertheless true that La Farge's sophisticated yet accessible teaching of poetics won't be easily replaced. Not notably valued by utilitarians, the topic has been a major if subtle contribution—interestingly, often especially appreciated by some of our foreign students.

For any serious college, the curricular offering of poetry is of critical—perhaps not easily understood—cultural importance. La Farge’s sophistication, partly due to his own experience as a poet, will not easily be sustained. His recent book, *The Logic of Wish and Fear: New Perspectives on Genres of Western Fiction*, is an original contribution. While it might seem almost impossible to add anything to our understanding of the centrality of tragedy and comedy to literature, La Farge has done so.

Most good teachers have enough modesty to realize they can be replaced. La Farge is a fatalist and knows this. Even so, he is somewhat unique, and it is to Bard’s credit that it too is somewhat unique—in its curiously magical attraction for such teachers, and for many of its students. La Farge, like many of his colleagues, seems as if born to teach at Bard.

David E. Schwab II ’52
Trustee Sponsor

Peter Sourian
Faculty Sponsor

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THE BARDIAN AWARD

Mark Lytle

Mark Lytle's tenure at Bard spans forty-one years, during which the College has grown immensely in national reputation and curricular reach. Since 1974, Lytle's presence has contributed in no small measure to these developments. An early supporter of Bard's Institute for Writing and Thinking, he was among the first faculty members to teach in its unique introduction to the liberal arts designed for first-year students, the Language and Thinking Program. *After the Fact: The Art of Historical Detection* (1982), which Lytle coauthored, is now in its sixth edition. The book is widely regarded as a primer for teaching historical thinking and scholarship and earned Lytle the Horace Kidger Award of the New England History Teachers Association in 1989. He participated in the early rounds of planning for what would eventually become Bard's Master of Arts in Teaching Program. He conceived and codirected an NEH Summer Seminar for Teachers on "The Age of the Roosevelts" (1985, 1987), and coauthored a hugely popular U.S. history textbook, *Nation of Nations: A Concise Narrative of the American Republic*. The textbook, first published in 1990, also has been updated in numerous editions.

Lytle, who is Lyford Paterson Edwards and Helen Gray Edwards Professor of Historical Studies, has been in the forefront of shaping the College's hallmark interdisciplinary curriculum. With political and diplomatic history his chief field as a graduate student at Yale, he developed teaching synergies with the faculty in political studies, presaging in many ways Bard's current Global and International Studies Program. With his focus on U.S. history, he became the architect of Bard's American Studies Program, the first stand-alone interdisciplinary major concentration at the College. Pursuing an interest in environmental history, he helped fashion Bard's Community, Regional, and Environmental Studies Program, which evolved into Bard's present program in environmental and urban studies.

His commitment to scholarship has never abated. In addition to the books noted above, he published *The Origins of the Iranian-American Alliance: 1941–1953* (1987). As a Fulbright Scholar, he was Mary Ball Washington Professor of American

History at University College Dublin in 2000, a position he reprised in 2004. His most recent books are *America's Uncivil Wars: The Sixties Era from Elvis to the Fall of Richard Nixon* (2006) and *The Gentle Subversive: Rachel Carson, "Silent Spring," and the Rise of the Environmental Movement* (2007). He has produced eight additional monographs or textbooks with coauthors, and a forthcoming monograph focuses on the history of the American economy.

Lytle has exhibited generosity toward undergraduate learning at Bard. His gifts have funded three awards for best Senior Project: the Marc Bloch Prize, in historical studies; Rachel Carson Prize, in environmental and urban studies; and Edward S. Morgan Prize in American Studies. He also created the Lytle Family Fund, which supports Senior Project research in historical, American, and environmental and urban studies. The College recognizes Mark Lytle's dedication, innovation, and productivity in a long and inspiring career as an exemplary scholar-teacher.

David E. Schwab II '52
Trustee Sponsor

Myra Young Armstead
Faculty Sponsor

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THE BARDIAN AWARD

Martha J. Olson

Martha Olson first came to Bard in September of 2005 as dean of education initiatives. She also came to the Bard High School Early Colleges (BHSEC) as dean of administration. Martha arrived at a time when the Early College programs were just beginning to grow, and when their development was in need of direction and balance. Her job, her assignment, was to coordinate the academic and fiscal necessities of these campuses—first in Manhattan, then Queens, and later in New Orleans, Newark, the Harlem Children’s Zone, and Cleveland—as well as the planning of our newest BHSEC campus, set to open this fall in Baltimore.

Hers was a delicate task: to meet with the principals and administrators of these programs and facilitate and help coordinate their curricula and collaboration. It was a kind of dance with partners who often thought they should lead. But, much to Martha’s credit, these instructors and managers came to learn more about each other’s programs, and their respect for one another deepened. She also skillfully navigated the relationship between Bard College and the BHSEC schools. She did a tremendous amount to keep alive what Leon Botstein had envisioned might be possible for early colleges in the United States.

If we were to imagine a calendar page from one of Martha’s workdays, it would be a dense text of entries: breakfasts with funders and early morning meetings with school principals; extended negotiations of all-important memorandums of understanding; trips to Albany and Washington, D.C., with students in tow, to lobby for our early college programs’ needs; consultations with researchers to document progress; and tours of classrooms with visiting dignitaries. It is to her credit that these many programs have grown in the balanced way that they have.

But Martha managed all of this in part because of the skills and experiences that she brought with her to this work. She came from the Midwest, the daughter of a Lutheran minister. After law school at New York University, she clerked for not one but two judges in the federal system and worked as an associate for Debevoise and Plimpton and later as a partner with Lankler Siffert & Wohl LLP. She then

pursued her interest in public education by serving as senior attorney for the Campaign for Fiscal Equity, taking an M.A. in teaching at Teachers College, Columbia University, and teaching at secondary schools as diverse as the Beacon School in Manhattan and the Foreign Language Academy of Global Studies in the South Bronx.

When Martha attends meetings, she always carries with her several book bags. Inside these totes we imagine her carrying all of the skills of her craft. She is an educator, a public advocate, a parent, and a trusted colleague and friend. Because of her skill and tireless devotion to Bard's Early Colleges, these programs now have an enrollment even larger than the undergraduate College itself, and have garnered a highly respected national reputation for innovation.

Charles S. Johnson III '70
Trustee Sponsor

Ray Peterson
Faculty Sponsor

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THE BARDIAN AWARD

Justus Rosenberg

Justus Rosenberg's remarkable life is the stuff novels are made of. One cannot help thinking he could easily have found a rightful place among the memorable characters in the masterpieces he introduced to generations of Bard students, such as Goethe's Wilhelm Meister, Stendhal's Julien Sorel, or Tolstoy's Pierre Bezukhov. Born Jewish and raised in Danzig until the city was annexed by Nazi Germany in 1939, Justus briefly studied at the Sorbonne, only to flee as the Germans marched into Paris. Legend has it that the sixteen-year-old made his way, by foot and bicycle, to Marseille, several hundred kilometers south. There, "Gussie" joined Varian Fry's Emergency Rescue Committee, taking on risky assignments and helping many renowned artists and intellectuals flee the country—among them André Breton, Marc Chagall, Pablo Casals, and Hannah Arendt. Captured by the Vichy police in 1941 and taken to a camp outside Lyon, he escaped as he was about to be sent to Auschwitz. Rosenberg joined the resistance, and in recognition of his courage during those years, was awarded the *Médaille de la Libération*.

A prodigious polyglot, Justus moved to the United States after the war, working at the University of Dayton while simultaneously completing graduate studies at the University of Cincinnati. He received his Ph.D. in 1950 with a dissertation devoted to the German translations of Paul Verlaine's poems. Shortly after securing a position at Swarthmore College, and one year after Fidel Castro came to power, Rosenberg led a student expedition to Cuba to assess (as reported by the *Swarthmore Phoenix*) the state of the island.

Rosenberg was appointed associate professor of languages at Bard in 1962 (negotiations with President Reamer Kline revolved around the somewhat expensive purchase of a Russian typewriter). As if he were a one-man modern languages program, Rosenberg offered courses in French, German, Russian, and Spanish. In the late 1960s, he spent two years in Singapore at what was then Nanyang University, establishing one of the first academic language centers in Southeast Asia. In Annandale, Rosenberg helped initiate the Foreign Languages, Cultures, and Literatures Program, brought the first group of foreign teaching

assistants to campus, and started a summer program in France; in doing so, he provided a model for Bard's immersion programs around the world. Many of the literature courses he created have become fixtures of the curriculum.

Rosenberg was named professor emeritus in 1992 and, twenty-three years later, he still offers courses, as if the very idea of retirement was, to this true force of nature, entirely inconceivable. He also presides over the Justus and Karin Rosenberg Foundation, which generously supports student internships with organizations “on the frontline of the struggle for human rights” here and abroad.

In conferring the Bardian Award, the College recognizes Justus Rosenberg's indomitable spirit and extraordinary legacy. The award celebrates a life of teaching spent ensuring that Rosenberg preserved—to borrow words from French twentieth-century writer André Malraux—“the thing which we've been trying our best to inculcate year after year: the quality of man.”

David E. Schwab II '52
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Éric Trudel
Faculty Sponsor

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THE BARDIAN AWARD

Hap Tivey

In 1977, *New York* magazine featured twelve young cutting-edge visual artists. They included Judy Pfaff, who later became director of Bard's Studio Arts Program, and Hap Tivey.

Even before graduating from Pomona College in 1969, Tivey began creating light installations and sculptures. After working for two years at a children's hospital as a conscientious objector during the Vietnam War, Tivey received his M.F.A. in fine art and M.A. in photography from California's Claremont Graduate University. He then made an unusual and remarkable journey to Japan with the intention of becoming a Zen priest. As part of the first generation of American practitioners, the contribution he made to the Zen community in Japan was significant. He played a fundamental role in rehabilitating a major Zen monastery in Kyoto that had been closed since the end of World War II. The abbot of Tofuku-ji Monastery, Roshi Fukushima, recognized Tivey as his first disciple and credited him as such in his book *Living Here in the Present Moment with Clear Mind* (the title translated from the Japanese).

Tivey did not remain in monastic life, but instead returned to the United States to pioneer the phenomenon of light as an aesthetic medium. For nearly five decades he continued investigating the emotional and theoretical implications that light holds for the human condition. His light sculptures and installations have magical qualities, some involving intensely saturated colors and others achieving a sense of calm and apparently infinite depth. Memorable installations include columns of light over water in Christophe de Menil's New York City house, and *Tearoom*, created for Claude Picasso's studio in Paris. Tivey's work has been collected by more than a dozen museums, including New York's Museum of Modern Art and the Guggenheim Museum.

When Pfaff, now Richard B. Fisher Professor in the Arts, brought Tivey to Bard, he began teaching what he called "cybergraphics," a term that did not exist in 1995 when he introduced Adobe Photoshop 3.0 and digital printing to the Studio Arts Program. In his twenty years of teaching as Artist in Residence, Tivey has

designed, created, and managed the very popular cybergraphic curriculum, first on his own and later joined by colleagues. He has offered magical thinking to countless students, helped make them better artists, and very likely made some of them better human beings.

Through it all, he has pursued an authentic Zen practice, and adventures into vast wilderness—including climbing North America’s highest peak, Mount McKinley. The next chapter of his life, I expect, will be about creating more art, exploring more wilderness, and writing his ideas about the universe. Time to endeavor.

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