

BARD COLLEGE

ONE HUNDRED FIFTY-NINTH

COMMENCEMENT



The Bard College Awards Ceremony

Friday
the twenty-fourth of May
two thousand nineteen
6:30 p.m.

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

PROGRAM

Welcome

Jane Andromache Brien '89
Director, Alumni/ae Affairs, Bard College

Brandon Weber '97
President, Board of Governors, Bard College Alumni/ae Association

Remarks

James C. Chambers '81
Chair, Board of Trustees, Bard College

Recognition of Reunion Classes

1949, 1954, 1959, 1964, 1969, 1974, 1979, 1984, 1989, 1994, 1999, 2004, 2009, 2014

Remarks

Leon Botstein
President, Bard College

The Bard Medal

George A. Kellner

James H. Ottaway Jr.
Trustee Sponsor

Jonathan Becker
Faculty Sponsor

The John and Samuel Bard Award in Medicine and Science

Tatiana M. Prowell '94

Stanley A. Reichel '65
Trustee Sponsor

Emily McLaughlin
Faculty Sponsor

The Charles Flint Kellogg Award in Arts and Letters

Alexandra Elliott Wentworth '88

James C. Chambers '81
Trustee Sponsor

Tim Davis '91
Faculty Sponsor

The John Dewey Award for Distinguished Public Service

Sonja Brookins Santelises

Charles S. Johnson III '70
Trustee Sponsor

Myra Young Armstead
Faculty Sponsor

Marya Warshaw '73

Hilary C. Pennington
Trustee Sponsor

Maria Simpson
Faculty Sponsor

The Mary McCarthy Award

Judith Thurman

Elizabeth Ely '65
Trustee Sponsor

Dinaw Mengestu
Faculty Sponsor

The Bardian Award

Ken Cooper

Brandon Weber '97
Trustee Sponsor

James Brudvig
Faculty Sponsor

John Halle

Brandon Weber '97
Trustee Sponsor

Frank Corliss
Faculty Sponsor

David Kettler

Brandon Weber '97
Trustee Sponsor

Michelle Murray
Faculty Sponsor

Robert Martin

Brandon Weber '97
Trustee Sponsor

Leon Botstein
Faculty Sponsor

Alice Stroup

Brandon Weber '97
Trustee Sponsor

Tabetha Leigh Ewing '89
Faculty Sponsor

Dawn Upshaw

Brandon Weber '97
Trustee Sponsor

Kayo Iwama and Frank Corliss
Faculty Sponsors

Carol Werner

Brandon Weber '97
Trustee Sponsor

David Shein
Faculty Sponsor

Closing

Brandon Weber '97

Dinner will be served in Felicitas S. Thorne Dance Studio and
Stewart and Lynda Resnick Theater Studio.

Ushers will direct you.

On your way to dinner please enjoy the exhibition
Art and Music in the Collection of Seena and Arnold Davis '44
on view in Weis Atrium.

Everyone is cordially invited to hear
Bard College undergraduate student soloists and composers in concert
with The Orchestra Now (TÖN), Leon Botstein conducting,
in Sosnoff Theater at 9:30 p.m.

THE BARD MEDAL

George A. Kellner

George Kellner emigrated to the United States from Hungary when he was five years old. His family left the turmoil of Hungary, which had been rocked by two world wars and fascism, and was facing encroaching Stalinization.

Professionally, George is known as a shrewd financial analyst and investor. He began his career as a securities lawyer on Wall Street, then became a financial analyst and portfolio manager. He served as a senior vice president and founded the arbitrage department of Donaldson, Lufkin & Jenrette before opening Kellner Capital in 1981. He is a member of the Bard College Board of Trustees and a former member of the New York University Leonard N. Stern School of Business Board of Overseers, as well as the boards of Trinity College, Phoenix House, and Danaher Corporation, among others. He holds a BA from Trinity College, a JD from Columbia Law School, and an MBA from the NYU Stern School.

George's memory of his family's experience in Hungary and his commitment to higher education propelled the philanthropic work of the Kellner Foundation, particularly Kellner Scholarships, which were created in 1991 in honor of George's father, Paul J. Kellner, who helped form the foundation and believed in promoting Hungary's political, social, and economic development through education. Kellner alumna Anna Stumpf Smith Lacey notes that the scholarships represent "an exceedingly generous way of giving back to Hungary, a country that was neither fair nor generous to Paul Kellner."

More than sixty Kellner scholars have spent a year at Bard, with a similar number at Trinity, George's alma mater. Kellner scholars speak repeatedly of the transformative impact the grants have had on their personal and professional development. One recipient, Júlia Sipos, said, "The Kellner Scholarship opened up the world for me: the experiences I had and the connections I made shaped who I am now." The Kellner Foundation has also supported Bard's Excellence and Equal Cost Scholarship program and, currently, refugees and undocumented students seeking sanctuary in the United States.

Kellner scholars have gone on to become professors, researchers, activists, and diplomats, helping preserve the seeds of democratic thought in Central and Eastern Europe against the new authoritarian and xenophobic nationalism that is sweeping the region. Today, they are at the forefront of dissent and opposition activism and are standing up for underprivileged groups that are under assault by the Hungarian regime.

George was awarded the Officer's Cross of the Order of Merit, one of the highest civilian honors, by the president of Hungary in 2009 in recognition of his support for Hungarian students studying in the United States and his assistance to Hungarian higher education. Among the Kellner scholars, he and his wife Martha ("Bicky") are far better known for their kindness, warmth, humor, and the care that they show students and alumni/ae, even long after they have returned from the United States.

George Kellner is soft-spoken in a profession known for loud noisemakers. His beliefs and philanthropy in supporting education in the service of democracy speak loudest through the lives that he and the Kellner Foundation have changed. As Kellner alumnus Zoltan Feher put it, "These may be dark times for the supporters of political democracy and fundamental rights globally, but people like George Kellner give us hope that these values will prevail and we will come out of this fight stronger than ever."

James H. Ottaway Jr.
Trustee Sponsor

Jonathan Becker
Faculty Sponsor

The Bard Medal 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

Tatiana M. Prowell '94

Tatiana Prowell's notable career as a breast cancer specialist and policy educator arose from a somewhat unconventional educational path. En route to her BA, she took courses in creative writing and Romance languages, culminating in her literature Senior Project, a French-to-English translation of "The Women of Cairo" by Gérard de Nerval. In her application to Bard, Prowell listed "poet, actress, or professor of English" as her professional aspiration, and she seemed to be headed in one of those directions. However, Prowell's adviser, Professor Clark Rodewald, encouraged her to consider medical school. Harboring dreams of becoming a physician-writer, she added biology, chemistry, mathematics, and physics to her course of study, and in the summer before her senior year Prowell was accepted to the National Institutes of Health Intramural Research Program at the National Institute of Neurological Disorders and Stroke, where she continued as a researcher after graduation.

Prowell enrolled at Johns Hopkins University School of Medicine, where she completed her MD, then a residency in internal medicine, followed by a fellowship in the Breast Cancer Research Program at the Sidney Kimmel Comprehensive Cancer Center at Hopkins. Since the outset of her independent career in 2006, Prowell has held a unique hybrid government/academic appointment: she serves as breast cancer scientific liaison in the Office of Hematology and Oncology Products at the U.S. Food and Drug Administration (FDA) and, at Johns Hopkins, she is assistant professor of oncology. Prowell has garnered an international reputation for three complementary but distinct roles: as a pioneer in regulatory policy changes for cancer-drug development; as a well-respected educator; and as a compassionate, knowledgeable breast cancer clinician.

Unequivocally, Prowell's most influential work has been in regulatory science and policy. She has said, "I have the opportunity to shape, at a very high level, drug-development programs to ensure that the most promising treatments will reach patients as rapidly as possible." Her desire to make regulatory policy more

accessible to those outside of government motivated Prowell and her colleagues in establishing the breakthrough therapy designation for drugs as part of FDA Safety and Innovation Act of 2012. This effort has resulted in over seventy-five approvals of transformative agents to treat cancer, abbreviating by years the usual timelines for drug development and approval. Prowell and her colleagues have also instituted a multinational consortium and study known as the Collaborate Trials in Neoadjuvant Breast Cancer (CTneoBC). This collaboration established global standardization for clinical trial design and objective measures to determine therapeutic benefit for every major breast cancer subtype (*Lancet*, 2014), prompting the FDA and other regulatory agencies worldwide to adopt this standard for cancer drug approval. Tellingly, Prowell’s colleagues have described her as the “face of FDA oncology.”

Her experience at Bard College was formative in her development as an expert communicator, an effective innovator, and a consensus-building force in oncology policy and regulatory science. During her undergraduate studies, Prowell’s professors recognized her “ambitious desire to learn,” and they charged her: “Know yourself, learn more, devote yourself to something fully.” Mission accomplished. We are pleased to honor Tatiana Prowell and recognize her 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. This 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

Alexandra Elliott Wentworth '88

When Ali Wentworth was banned by the Soup Nazi for a public display of affection in episode 116 of *Seinfeld* in 1995, she was sitting square in the center of a cultural moment. Jerry, her boyfriend, had chosen soup over her, raising a gold standard for cool, wry, 1990s smarts. Wentworth—actor, comedian, author, producer—has a nose for zeitgeists. She found her voice as a comic while improvising on stage during a performance of *The Marriage of Bette and Boo* while a senior at Bard, and her buoyant wit landed her on the hit sketch comedy show *In Living Color* just four years after graduating. There she shone in a cast filled with comic geniuses like Jamie Foxx and Jim Carrey, doing exquisite impressions of cultural and political figures. Wentworth comes from a dazzling Washington, D.C., family (her mother worked for Nancy Reagan, her father was a reporter for the *Washington Post*), but her humor has always been delightfully self-effacing. “I was born funny,” Wentworth said in the *New York Times Book Review*, and she has parlayed that buoyant, sly sense of how to navigate a complex world into a career as a comedian, an author of personal essays, and a commentator in the most public of places: the mainstream media.

George Carlin has pointed out that “laughter is one of the few reflexes that can be evoked both physically and mentally,” and Wentworth’s giddiness runs the gamut from expressive audacity on screen to wry uplift in her writing. She acts and writes like Katharine Hepburn, gathering us up in a whirlwind of wit. Her first book, *The WASP Cookbook*, batted around the bland, cocktail-napkin-flavored cuisine of her upbringing like a cat playing with a songbird. But it was in her second book, *Ali in Wonderland and Other Tall Tales*, that Wentworth found her cheerful, now-familiar voice.

“She’s funny and engaging, warm and intelligent. She’s the girlfriend you want to have a glass of wine with, the one who makes you laugh because she sees the funny and the absurd in everything,” the *Huffington Post* exclaimed. *Maclean’s* called her “a caustic combination of a K Street insider and Lucille Ball.” She has

published two more collections of essayistic personal memoirs that glide easily into self-help and cultural reflections. And reflect upon the culture she does. Ali Wentworth is married to political strategist and ABC News anchor George Stephanopoulos, and has become a ubiquitous presence on the caffeinated couches of talk shows across the spectrum of television infotainment. It is a role that suits this improvising Bard drama major well: she graces these glossy sets with a game jocularly that always feels genuine and seems to make any interlocutor, from Oprah to Stephanopoulos himself, laugh themselves out of character. Navigating a world of self-importance and bottomless seriousness, Ali Wentworth is a beacon of joyous, spark-eyed jocularly, a refreshing voice of comfort and commiseration at every cue.

James C. Chambers '81
Trustee Sponsor

Tim Davis '91
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

Sonja Brookins Santelises

Sonja Brookins Santelises has been chief executive officer of Baltimore City Public Schools since July 2016. Her current position follows the progression of her long-standing commitment to the field of public education. From childhood, Santelises was drawn to education against the hopes of her parents, who preferred that their bright, high-performing daughter pursue a less typical career for capable black women. After dutifully complying with their wishes by receiving a bachelor's degree in English literature and international relations from Brown University, she made a hard turn toward her true passion by obtaining a master's degree in education administration from Columbia University and a doctorate of education in administration, planning, and social policy from Harvard University.

Santelises began her career at Teach for America in New York as director of professional development and teacher placement. She moved from there directly into the classroom as a teacher and curriculum specialist for the Decatur-Clearpool School, a year-round school in Brooklyn, where she oversaw the founding of a middle school. For two years after that, she was a lecturer in urban education at Harvard. She then went on to a series of leadership roles in education, including executive director of the New York City Algebra Project, a branch of the celebrated national math reform program; and senior associate at Focus on Results, Inc., where she mentored superintendents and school leaders in five major urban districts. From there, she moved to Boston Public Schools, where she served as assistant superintendent for professional development, interim deputy superintendent, and assistant superintendent supervising a network of twenty-three pilot schools.

Santelises first joined Baltimore City Public Schools in 2010 and served as chief academic officer until 2013. She returned to become CEO after serving for three years as vice president for K–12 policy and practice at the Education Trust, an organization dedicated to eliminating the academic achievement gap experienced by students of color and those from poor backgrounds. She became CEO not

long after the 2015 opening of Bard High School Early College Baltimore, which she has said represents an opportunity to provide students with a different model for what “high achievement” could look like, with its tuition-free college course of study for eleventh- and twelfth-graders.

Throughout her career, Santelises has taken on a range of persistent educational challenges—opportunity gaps, budget deficits, curricular reform, the need to attract and retain effective teachers, and the struggle to engage students and their communities in strategies for improvement. “Too many students are leaving high school with a diploma in hand but with no clear path forward,” she has said. Yet she has remained undaunted in her dedication to educational equity and belief in the capacity for success of all students. For these reasons, as well as for her strong leadership of Baltimore City Public Schools—a true partner to Bard College—and support for educational innovation and access to educational opportunity, Bard is honored to award her the John Dewey Award for Distinguished Public Service.

Charles S. Johnson III '70
Trustee Sponsor

Myra Young Armstead
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 honors 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 JOHN DEWEY AWARD FOR DISTINGUISHED PUBLIC SERVICE

Marya Warshaw '73

For more than forty years, Marya Warshaw has been a leader in cultivating inclusive community spaces in which dance and theater artists of all ages could take classes, and artists at all stages could be supported in their creative development.

Warshaw arrived at Bard in 1969, thanks to a full dance scholarship. “I came to technique late but I had a strong background in improvisation,” she says. During the January work term in her first year at Bard, Warshaw apprenticed as a teacher of dance for children. After Bard, Warshaw continued to study with Bard dance professor Aileen Passloff at Sunday salons in Passloff’s Upper West Side apartment.

In 1991 Warshaw became the founder and executive/artistic director of the Gowanus Arts Exchange, the entity that eventually became the Brooklyn Arts Exchange (BAX) when it relocated from Gowanus to Park Slope. Despite the move, the group retained “exchange” in its title because, as Warshaw says, “When you look at our mission statement, dialogue among diverse communities, that’s the exchange—exchange of ideas, disciplines, ways of going about things, generational exchange. It’s in our DNA. Even more so now. Making sure that one person will never speak for everyone.”

A highly respected hub for the dance, theater, and performance community, BAX embraces a mission to provide a nurturing, year-round performance, rehearsal, and educational venue that encourages artistic risk-taking and stimulates dialogue among diverse constituencies. BAX emphasizes a core commitment to social justice. In keeping with BAX’s mission, the organization’s leadership supports the voices of underrepresented individuals and groups of all origins, ages, abilities, races, sexual orientations, and genders—including trans-identified individuals and those with varied immigration statuses.

Among many accolades, Warshaw won the prestigious New York Dance and Performance Award (the “Bessie Award”) for service to the field of dance in 2018. She received the Rockefeller Foundation’s Bellagio Center residency fellowship in 2010, which allowed her to spend time thinking and writing about the value of artist residencies, including BAX’s urban residency. “I looked deeply at myself and felt a renewed appreciation for just how hard it is to be a maker in a performing discipline,” she says. This time of reflection inspired her to reshape the Artist Residency Program at BAX.

Warshaw says, “Being at Bard changed my life.” She remembers the “incredible friends that I still have now”; the memory of the beautiful campus; and especially Passloff, her former teacher, for whom she has a deep admiration. “Aileen Passloff was a huge influence. I still, after fifty years, have never met anyone with such consistent passion for teaching and excitement for learning as Aileen.”

Warshaw recently stepped down from the directorship of BAX, though she will continue to serve as a consultant. “My legacy is who else will lead,” she has said. With a home in nearby Athens, New York, Warshaw plans to immerse herself in “unstructured time” and come back to campus to be in one of her favorite places—the audience—witnessing the artistry of new makers.

Hilary C. Pennington
Trustee Sponsor

Maria Simpson
Faculty Sponsor

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THE MARY McCARTHY AWARD

Judith Thurman

Judith Thurman has such intellectual range that to follow her career—to read her dozens of in-depth essays or one of her prize-winning biographies—is to have an exquisite, odd-angled tour of literature past and present, culture, and fashion. A perfectionist with a “fatal attraction for the defective,” Thurman, fearless and intolerant of hypocrisy, seduces the reader with her subjects and her taut, elegant sentences.

Thurman began her literary career as a translator, immersing herself in the life of the seventeenth-century Mexican nun Sor Juana Inés de la Cruz, who wrote in Castilian. After being censored by the Inquisition, Juana Inés had the courage to write to the bishop that intelligence is not the privilege of men: “The greatest understanding is also the most vulnerable. The greater it is, the more modest and resigned it is, too, because such understanding is part of the very being.” Vulnerable and modest are words that both describe and guide Thurman, who sought out other literary heroines, “women warriors” like feminist French poet Louise Labé, who died in 1566. This early life with “transgressive heroines” has continued through Thurman’s work, from book-length works to *New Yorker* profiles.

In 1983, Thurman published her National Book Award–winning biography *Isak Dinesen: The Life of a Storyteller*, which was translated into twelve languages (four of which she could read). From there she went on to write *Secrets of the Flesh: A Life of Colette*, which won the Los Angeles Times Book Award for Biography and the Salon Book Award for biography. She began contributing to *The New Yorker* in 1987 and became a staff writer in 2000.

From the Serbian performance artist Marina Abramović to the Lascaux cave paintings, from Italian hoax artist Tommaso DeBenedetti to the photography of Diane Arbus, Thurman reveals her elastic mind. Subjects from tofu to pornography all submit to her inquiry, and she is a master of the profile, from Hillary Clinton to Giorgio Armani. Above all, Thurman is a writer’s writer, focusing on wordsmiths from Gustave Flaubert, to nineteenth-century feminist intellectual Margaret Fuller, to graphic memoirist Alison Bechdel.

To say that Judith Thurman writes about books, culture, and fashion is to simplify what she does. Thurman has a “carnal knowledge of her material”: she eats books (her red-leather copy of *Madame Bovary*—en français, bien sûr—is “held together with gaffer’s tape”) and digests them for us; she immerses herself in culture; she *is* fashion, once wearing an Yves Saint Laurent maxiskirt that “zipped up both sides like a sleeping bag”; and she might also be a hoax artist. This award, however, is no hoax, but a most perfect way to celebrate one of the great minds of our time, a writer described by her late, close friend Philip Roth as a “stylish writer of great sympathetic understanding and intellectual authority.”

Elizabeth Ely '65
Trustee Sponsor

Dinaw Mengestu
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 Mary McCarthy Award honors the combination of political and cultural commitment exemplified by this fearless, eloquent writer and teacher.

THE BARDIAN AWARD

Ken Cooper

Ken Cooper grew up in the Catskills and graduated from Fallsburg High School in 1970. He went on to graduate with honors from the State University of New York at Albany in 1974, then embarked on a nontraditional career path: he owned and operated a restaurant; provided security for public figures; and ran his own company, training security officers. No doubt he undertook other ventures, but what brings us here today is what Ken has done for the past nineteen years.

Ken came to Bard in May 2000 as assistant director of security and was named director one month later, likely the quickest promotion in Bard's history. He has undoubtedly been one of the best-known staff members on campus. The small number of folks who don't know him personally know two salient facts about him: his love of bicycling and his unconventional emails.

Cycling is happening at Bard thanks to Ken. He supported the vision of Reginald Raye '10; together they formed the Bard College Cycling Team. Bard is now on the USA Cycling Collegiate Club circuit and hosts the Eastern Collegiate Cycling annual conference. Ken's commitment to the team is unwavering. He's given the shirt off his back and loaned bikes to students without means. Most important, he taught students to ride safely, never leave a rider behind, and always come prepared. If someone got lightheaded or bruised, Ken had jelly beans and a first-aid kit, and if someone lost faith during a climb, Ken saddled up alongside.

Ken's emails were topics of conversation long after they were deleted. One such message, several years ago, involved a fox roaming the campus. Assuming the fox was rabid, Ken planned to capture it and put it down; however, state wildlife personnel determined that while this fox wasn't the handsomest of feral creatures, it wasn't rabid either. Ken named the beast and sent updates about its daily activities. Stephen the Fox gained a cult following, and Ken endeared himself to our community with his kindness, care, humor, and humanity.

Writing about the facts of Ken's job as security director would be easy, but the facts miss the point. While Ken wasn't a traditional security director, his record for keeping our campus safe is unmatched, and he successfully managed a 15-to-20-person staff, 24/7, year-round. Ken saw his mission as larger than keeping us safe and his job as more than managing others. He saw his role as protecting what he considered to be his family, and was fierce and unwavering from the moment students arrived for L&T: when they ran into issues with landlords, had a wallet stolen, or just needed to talk. Whatever was needed, whatever the hour, he was there. The same was true for his relationship with faculty, staff, and President Leon Botstein and his family. Determined, helpful, avuncular, and loyal to a fault, he saw every person at Bard as family, and did his job accordingly. That's something you can't put in a job description.

Yes, Ken Cooper is one of the best-known staff members at Bard, and also one of the best people at Bard. Like all family, he'll always have a spot at the table.

Brandon Weber '97
Trustee Sponsor

James Brudvig
Faculty Sponsor

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THE BARDIAN AWARD

John Halle

To capture briefly the accomplishments and character of a man as extravagantly talented, as intelligent, and as morally decent as John Halle is difficult indeed. He has a remarkable and envy-inducing set of achievements: a composer of eloquent, powerful music; a dedicated educator; a gifted linguist; a provocative and insightful political writer; a professional jazz pianist; and even a onetime alderman for the city of New Haven. He brought all his talents to the fortunate students at Bard as a core designer and teacher of the academic curriculum in the Bard College Conservatory of Music.

With a mother who was a gifted artist and a father who founded the linguistics department at MIT, he comes by his wide-ranging intellect naturally. Early interest and ability in jazz piano led him to the University of California, Berkeley, where—after a brief detour as a physics major—Halle earned a BA in composition with Andrew Imbrie. He received his MM in composition from the University of Michigan with William Bolcom and William Albright, and a DMA from Columbia University with Fred Lerdaahl. He also was a composition fellow at the Tanglewood Music Center, working with John Harbison.

Kyle Gann, new-music critic and Bard music professor, calls Halle “one of the great unsung totalists.” His music combines the rhythmic energy of American vernacular styles, the harmonic and structural richness of contemporary classical music, and an occasional dose of left-wing activist politics. He worked for many years as a jazz pianist, playing with such well-known musicians as Sonny Stitt, Tom Harrell, and Woody Shaw. His classical compositions have been performed by the Bang on a Can All-Stars, Common Sense Composers’ Collective (which he cofounded), and Chamber Music Society of Lincoln Center, among many others. His compositions can be heard on the Innova Recordings, Koch International, Albany, CRI, and Bridge labels.

Equally active as a writer on music, linguistics, and politics, Halle has been published in all three fields and has cowritten important articles with such notable figures as composer and author Ler Dahl and linguist and political thinker Noam Chomsky.

He has enhanced the technical and aesthetic education of musicians in the Conservatory. Most important, he has taught them about the intellectual, philosophical, and moral values at stake when committing oneself to the art of music. As he has written:

For many, classical music, its refusal to engage in high-volume harangues, its reliance on aural logic rather than visual spectacle . . . serves as a repudiation of late capitalism — a refuge from hideous strip malls, the 24-hour assault of advertising copy, and marketing hype. Ultimately, it is a protest against the cruder, meaner, and self-destructive society we have become. Achieving this recognition is not easy, nor are most things worth doing. That’s the underlying lesson learned by a child confronting a Mozart sonata. And it will need to be relearned by adults if we have much hope of surviving the century.

We are grateful that he has helped Conservatory students “relearn” during his years at Bard and are doubly so that he will undoubtedly do the same for others for years to come.

Brandon Weber ’97
Trustee Sponsor

Frank Corliss
Faculty Sponsor

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THE BARDIAN AWARD

David Kettler

If one word can describe David Kettler's remarkable life and scholarly career, it is committed. He is committed to debating ideas. He is committed to fighting for people in need. And for nearly thirty years, he has been fiercely committed to Bard College.

Since joining the Bard faculty, David has published twelve books and dozens of articles that appear in many of the most prominent political science journals. Of particular note is his work on Karl Mannheim. His coauthored eponymous book was quite influential and appears on the reading lists of many graduate-school classes in the United States and United Kingdom. His work on Adam Ferguson and the Scottish Enlightenment is noteworthy for its contributions to debates about civil society. In 2006 he wrote an important essay on the place of political theory in the discipline for the *American Political Science Review*, inspired by his work as assistant to the journal's editor from 1958 to 1963, when he had a firsthand look as political science began its behavioralist turn.

David's contributions to the discipline are not limited to his scholarly publications. He was a key player in the formation of the Caucus for a New Political Science, an organization of left-wing political scientists who share the conviction that political science as a discipline should engage with the political problems of our time and advance progressive political development. Indeed, throughout his career David has demonstrated dedication to these principles. While teaching at Ohio State University, he was known for his political organizing and activism. He was involved with the Congress of Racial Equality (CORE), which played a central role in the civil rights movement. He led direct-action interventions such as picketing for public spaces—like the local skating rink—to be desegregated. David has never been afraid to challenge authority and to stand up for what is right, even when to act with such conviction came at great professional cost.

David's contributions to the intellectual life of the College are innumerable. Here he organized the "Contested Legacies" conference (and subsequent special issue of the *European Journal of Political Theory*), which focused on the work of thinkers and artists forced to flee Hitler's Germany and pondered what it means to be an intellectual in exile—an experience with which he is familiar. He was born in Leipzig, and at the age of ten, along with his parents and brother, escaped Nazi Germany for a new life in the United States. As a member of the political studies faculty, David has relentlessly encouraged the program to develop a rigorous curriculum to help students understand politics as both a field of study and a practice. He is a devoted teacher and an especially generous Senior Project adviser. In all his years at the College, David has never turned away a Senior Project student, working diligently and patiently with every one—no matter their topic—to help them complete a project they can be proud of.

With this award, the College recognizes the courage David has displayed throughout his life and the commitment he has shown to enriching the intellectual life of Bard College.

Brandon Weber '97
Trustee Sponsor

Michelle Murray
Faculty Sponsor

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THE BARDIAN AWARD

Robert Martin

When Robert Martin came to Bard in 1994, he brought a commitment to the intrinsic value of the simultaneous study of music, in the style of the conservatory, and the liberal arts, having undertaken this dual path himself. As a young man, he was deeply interested in philosophy and music, and, as an undergraduate, he persuaded Haverford College and the Curtis Institute of Music to allow him to pursue both passions. He commuted between Haverford, where he focused on philosophy, and Curtis, where he studied the violoncello with Leonard Rose and Orlando Cole. That commitment was the founding premise of the Bard College Conservatory of Music, which opened in 2005 under his direction.

Bob went on to build a unique career, alternating between music and philosophy: a PhD in philosophy from Yale; winner of the Young Concert Artists auditions; cellist of the Sequoia Quartet; and philosophy professorships and administrative positions at State University of New York at Buffalo, Rutgers University, and University of California, Los Angeles, among others. He created the Conservatory to teach musicians to go beyond the idea of the study of music as an athletic activity; he cultivated the essential idea that musicians must be adept at analytical and emotional modes of thought that provide a richer intellectual context to their musicianship.

His work in philosophy is equally elegant. Consider the sentence “I am lying.” If it is true, then it is false; if it is false, then it is true. Much of Bob’s work in philosophy has focused on a study of such sentences that are collectively known as the Liar’s Paradox. He has approached this work with a characteristic willingness to challenge orthodoxy and with unyielding precision of thought and expression. His contributions to the field span decades and remain relevant to ongoing discussions about the nature of language and logic; his two edited volumes on the topic are formative resources in the field. Bob is also known for his work in formal logic, especially his collaboration with philosopher David Kaplan on a logic software for the Kalish-Montague natural deduction system, and for his contributions to aesthetics, in which he has been a strong voice for the

philosophical analysis of music as well as visual arts. Never one to let a question go unasked or a position go unanalyzed, Bob invited students and colleagues into his home to continue discussions started in the classroom or elsewhere on campus. He has helped generations of faculty and students understand what the life of the mind can be and reminds us of the joy to be had in philosophical discourse.

In his twenty-five years at Bard, in addition to directing the Conservatory and its double-degree program, he has served as a professor of philosophy and music, dean of graduate studies, associate dean of the College, vice president for academic affairs and for policy and planning, and an artistic codirector of the Bard Music Festival. Everyone who has taken part in academic and musical programs at Bard has benefited from his vision, wisdom, and thoughtfulness. The College is fortunate: Bob will continue as a member of the faculty, teaching at Bard College Berlin.

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THE BARDIAN AWARD

Alice Stroup

Alice Stroup is a visionary historian, innovative teacher, and loyal mentor. She embodies the Bard mission: intellectual integrity in the classroom and respect for students, faculty, and staff in the community.

Stroup joined the History Department faculty at Bard College in 1980 following a post at Harvard University. She completed her doctorate with distinction at Oxford University in history and the philosophy of science. She has earned many fellowships from such prestigious institutions as the Fulbright Program, National Science Foundation, and National Endowment for the Humanities.

Her meticulous archival research shaped the history of the French Academy of Sciences. In *Royal Funding of the Parisian Académie Royale des Sciences during the 1690s*, she reconstructed a previously unrecognized correlation between Louis XIV and scientific transformation using misplaced French fiscal records that she had rediscovered. In *A Company of Scientists: Botany, Patronage, and Community at the Seventeenth-Century Parisian Royal Academy of Sciences*, she demonstrates how royal patronage invented the professional scientist and the distinction between industrial science and research science. Her writerly persona, an improbable combination of sincerity and irony, allows Stroup to write humorously and sensitively of her botanists' mediocre successes and even failures. In its precision and readability, *Company* has become an authoritative reference work in the field. Her later research, creatively connecting the Scientific Revolution to utopian and other literatures of dissent, has inspired a new scholarly generation.

In her cornucopia of courses, many sweep along currents of medieval theologico-scientific-mathematical thought, while others—Plague!, Famine, and Environmentalism of the Poor—address urgent contemporary issues from a broad temporal and geographical lens. She has intrigued decades of students with images of bog people, pestilential boils, and suppurating wounds, and revised their understanding of marauding Vikings. In her classroom, student naiveté is a source of enlightenment for all, because for Stroup, teaching is a joy.

No professor is a more generous listener, none more willing to engage with the student as a whole person. She sat at their sides while they pored over centuries-old documents. Her exceptional intellectual generosity has extended to giving over her research to younger scholars, thereby building up their careers and advancing public understanding of a critical moment in the history of scientific ideas and institutions.

When Stroup arrived at Bard, the Division of Social Studies included few women, and none were tenured. She became a voice for inclusion. She advocates resoundingly for faculty rights, dissenting against autocratic practices. Her colleagues—notably the untenured members—speak admiringly of her forthrightness and perspicacity.

Over the years, Alice; her husband, Timothy; and their dog, Bella, have opened their home to students and colleagues who found therein models of passionate learning and ethical questioning. Together, they enjoy great food and conversation, contemplate beauty in the Stroups' astounding collections of art and music, and experience wonder at the unexpected meaning making of our senses. We congratulate Alice Stroup and wish her all the best in this new phase of her life.

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THE BARDIAN AWARD

Dawn Upshaw

A fearless and committed performer, a champion of new music, and a dedicated educator of young singers, Dawn Upshaw has built a career remarkable for its breadth and for its commitment to the communicative power of music. Her singular ability to communicate text through song has been the hallmark of her career and has been at the core of the educational mission of the Bard College Conservatory of Music Vocal Arts Program, which she conceived, founded, and led.

Born in 1960, Dawn performed as a child with her parents and sister as the Upshaw Family Singers. She says, “My first love of music came from my parents—we had music in the house all the time. What was playing was Pete Seeger, Bob Dylan, and Peter, Paul and Mary. My parents were very involved in the civil rights movement, and that was their music.” She received a bachelor of arts degree from Illinois Wesleyan University and master of music degree from Manhattan School of Music. Soon after, she entered the Young Artist Development Program at the Metropolitan Opera, a venue where she appeared almost three hundred times, creating iconic performances in operas by such diverse composers as Mozart, Debussy, Stravinsky, and Harbison. A winner of the Young Concert Artists International Auditions and Walter W. Naumberg Competition, in 2007 she became a fellow of the MacArthur Foundation, which lauded her as a singer who “is stretching the boundaries of operatic and concert singing and enriching the landscape of contemporary music.” She currently is head of the Vocal Arts Program at the Tanglewood Music Center.

The list of composers with whom the five-time Grammy Award winner has collaborated includes major composers of our time: John Adams, John Harbison, Kaija Saariaho, and Esa-Pekka Salonen, among others. Her performing career has brought her to most of the world’s foremost stages in works with such notable artists as Gilbert Kalish, Richard Goode, Peter Sellars, the Kronos Quartet, Maria Schneider, and Simon Rattle. Her recording of Henryk Górecki’s Symphony No. 3, which has sold more than one million copies, is that rare phenomenon: a best-selling classical music album.

Thirteen years ago Dawn brought her talents and values to the Bard Conservatory to create an innovative program dedicated to the training of young singers. Her wide-ranging musical curiosity, enthusiasm for new music, and commitment to connecting to a community through music are at the core of the identity of the Vocal Arts Program. Its graduates—remarkable for their unique artistry—can be heard throughout the world in opera, oratorio, art song, and new music. Inspired by their mentor and teacher, many have done groundbreaking work in the form of original programming, concert series, and music festivals. Their success reminds us that Dawn’s greatest gift to Bard is the set of musical, educational, and social values she has woven throughout the Vocal Arts Program curriculum and culture. It is the great legacy that she leaves us, and it is the reason we honor and thank her today.

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THE BARDIAN AWARD

Carol Werner

People who run offices are often the institutional memory that enable those places to function. Carol Werner, who retired this year as office manager for Bard's Center for Student Life and Advising, offers more than institutional memory: she has been the Center's institutional heart.

Carol started at Bard in 1998 as the administrative assistant to the dean of students. She steered the office through a period of significant change: a growing student body, an expanding faculty, development of a formal academic support system. She saw the office through two transitions of leadership, one location change, at least twenty assistant and associate deans, and both of my terms as acting dean of students.

Her steadfastness was integral to the success of the student-life team. She kept us sane, on track, and (mostly) on time. She managed the students who worked in the office (who regarded her more as a second mom than a boss); made sure the student handbook was up to date; kept our calendars, correspondence, and budgets—in short, made sure we were able to do our jobs. Her work supported our mission and, even in the most difficult circumstances, she made space—often a literal space—for students. She intuited when to be invisible, when to be present, and when to take charge, all while holding together the logistics and, on more than one occasion, emotions of the staff.

Carol's impact on the College went far beyond our bailiwick. She was the organizational force behind many programs, websites, and email listservs; the person who ensured that faculty knew when students were sick or had taken leaves of absence; the person who responded to messages addressed to “the dean's office” or “whom it may concern.” She supervised junior marshals at Baccalaureate and Commencement; made sure that graduating seniors got their caps and gowns and knew where, when, and how to line up for procession; and managed seating in the Commencement tent. She organized the senior dinner, Senior Project day festivities that seniors look forward to every spring, and check-

in procedures for first-year and returning students every fall. In all of these ways and in so many others, Carol has been our gears and springs, part of the hidden mechanism that makes the College run.

Born in Kingston and raised in Lake Katrine, Carol will spend her retirement with Jim, her husband of almost fifty years, their four sons, and their five grandchildren. She looks forward to uninterrupted summers at their beloved summer camp in the Adirondacks and to holidays at their longtime home in Hurley. A true lover of the arts, she will continue to serve as vice president of the Ulster Ballet Company and enjoy theater, music, and singing (she was the featured soloist at Old Dutch Church in Kingston for many years). After twenty years of working behind the scenes, making sure people got where they needed to be and things happened when they needed to happen, she deserves time in the places she loves, doing what she loves.

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