

BARD COLLEGE

ONE HUNDRED FIFTY-EIGHTH

COMMENCEMENT



The Bard College Awards Ceremony

Friday
the twenty-fifth of May
two thousand eighteen
6:30 p.m.

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

PROGRAM

Welcome

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

Remarks

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

The Bard Medal

Eric Warren Goldman '98

David E. Schwab II '52
Trustee Sponsor

Myra Young Armstead
Faculty Sponsor

U Ba Win

Emily H. Fisher
Trustee Sponsor

Jonathan Becker
Faculty Sponsor

The John and Samuel Bard Award in Medicine and Science

Rebecca L. Smith '93

Charles S. Johnson III '70
Trustee Sponsor

Michael Tibbetts
Faculty Sponsor

The Charles Flint Kellogg Award in Arts and Letters

Walead Beshty '99

Elizabeth Ely '65
Trustee Sponsor

Tom Eccles
Faculty Sponsor

The John Dewey Award for Distinguished Public Service

Cynthia H. Conti-Cook '03

Roland J. Augustine
Trustee Sponsor

Megan Callaghan
Faculty Sponsor

The Mary McCarthy Award

Lorrie Moore

Barbara S. Grossman '73
Trustee Sponsor

Dinaw Mengestu
Faculty Sponsor

The Bardian Award

Mary I. Backlund

Brandon Weber '97
Trustee Sponsor

Leon Botstein
Faculty Sponsor

Jeffrey Katz

Brandon Weber '97
Trustee Sponsor

Deirdre d'Albortis
Faculty Sponsor

Recognition of Reunion Classes

1948, 1953, 1958, 1963, 1968, 1973, 1978,
1983, 1988, 1993, 1998, 2003, 2008, and 2013

Remarks

Leon Botstein
President, Bard College

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.

Everyone is cordially invited to hear
Bard College student soloists and composers in concert
with The Orchestra Now (TŌN),
Leon Botstein conducting,
in Sosnoff Theater
at 9:30 p.m.
and to enjoy Annandale Roadhouse at
Kline Commons immediately
following the concert.

THE BARD MEDAL

Eric Warren Goldman '98

Although Eric Goldman is a 1998 alumnus of the College, he was already a mature adult and a very successful businessman when he matriculated. Energetic and eager for a taste of the world, he skipped college after high school and headed straight for Wall Street. Within just a few years, his financial acumen propelled him from an initial internship in underwriting into the realm of banking. By the time he was in his early twenties, his impressive net worth drew the attention of NBC and *Fortune* magazine. He was a financial wunderkind. Over the next decade, Goldman's entrepreneurship and business leadership extended to several ventures—an oil company, a laser manufacturing firm, and an investment firm.

Why pursue an undergraduate degree if one is well settled for life economically? The answer is that Goldman's love of art and his desire to address self-defined learning deficits in several areas—math, languages, literature, diplomatic and political history—led him to matriculate in the College's Continuing Studies Program, as it was then known. He achieved this goal with a concentration in American studies that allowed him to explore theater, Franklin D. Roosevelt's presidency, economic history, and Russian political philosophy.

Demonstrating an ethic of social responsibility, Goldman has consistently supported Bard College. He began his association with Bard in 1979 through his interest in the new arts center under construction for which additional funds were needed. The Milton and Sally Avery Arts Center opened in 1981 thanks in part to his generosity. From 1981 to 1985, he was a College trustee. Goldman brought his youth, drive, and dedication to the board and its Major Gifts Committee, which he spearheaded for Bard's first endowment campaign. He also worked tirelessly on innovative curriculum and programmatic changes.

As the College has grown, Goldman has championed such initiatives as the Bertelsmann Campus Center, Richard B. Fisher Center for the Performing Arts, and Bard Prison Initiative. A member of the Bard College Alumni/ae Association Board of Governors since 2004, Goldman led the Board of Governors Endowed Scholarship Fund as part of the 150th Anniversary Campaign for Bard College.

He was the first to make a significant pledge and was instrumental in encouraging fellow board members to follow suit. A collector of art and antiquities, he has donated several prized artifacts—a letter by composer Gustav Mahler and paintings by Milton Avery, for instance—to the College. He established the Eric Warren Goldman Scholarship, an annual award to deserving students in economics or another social studies field, and stays in touch with past recipients. He is also a board member and treasurer of the Justus and Karin Rosenberg Foundation—an educational nonprofit organization founded by Holocaust refugee and Bard literature professor emeritus Justus Rosenberg and his wife “to combat hatred and antisemitism” through study, especially among high school– and college-age students.

Bard College applauds Eric Goldman’s commitment to liberal arts education as a pathway to an enriched and informed life. His generous philanthropy significantly enhances the welfare of the College.

David E. Schwab II ’52
Trustee Sponsor

Myra Young Armstead
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 BARD MEDAL

U Ba Win

U Ba Win is among the architects of the Bard Early College network and has been a leader in the early college movement since joining the administration of Bard College at Simon's Rock in 1979. He is a champion of integrity in our educational system, especially access for international, first-generation, and underrepresented students. His vision contributed to the creation of an entirely new educational model: bridging high school and college in a continuous, coherent curriculum and pedagogy; increasing opportunity for low-income students; and dramatically improving their chances for high school and college completion.

Following Myanmar's 1962 military coup, Ba Win expatriated in 1965 at age eighteen along with his parents, siblings, and thousands of families of Indian and Chinese descent who faced systematic discrimination. Having attended Rangoon University for one year, he completed undergraduate studies at Kalamazoo College and graduate studies at Johns Hopkins University.

Ba Win began as dean of students, a position he shared with his wife, Judith, the year Simon's Rock merged with Bard. He was head of the college from 1984 to 1987, then continued his service in several other leadership roles. He has emphasized the strength of personal relationships, supplemented by outstanding home-cooked meals, and his values of individual responsibility and respect for others continue to define the Simon's Rock community.

In 2001, New York City Schools Chancellor Harold Levy invited Bard President Leon Botstein to develop a tuition-free, early college program embedded in the public school system. Ba Win was among those who recruited faculty and students, secured a site, developed a curriculum, and navigated a byzantine municipal bureaucracy to open the first Bard High School Early College (BHSEC) in September of that year—just months from inception to fruition. The school's writing-based and discussion-based practices, emphasis on the liberal arts, and inclusive mission would become more important than ever in the increasing political conservatism and economic uncertainty of the years that followed.

Ba Win also played a central role in creating a second BHSEC campus, in Queens. In addition to Simon's Rock, the Bard Early Colleges now include nine sites and enroll more than twenty-five hundred students. The schools' success helped launch a movement: when the Wins arrived, Simon's Rock was nearly alone in the early college landscape; today, programs in dozens of states offer early-entry and dual-enrollment options.

Equally ambitious is Ba Win's work in Myanmar, where, through his leadership, the Universities of Yangon (formerly Rangoon) and Mandalay have embraced Bard's writing-and-thinking pedagogy and trained many faculty in its practices. He also guided the recent launch of Parami Institute, a private, Bard-affiliated, certificate-granting program in Yangon founded by a Simon's Rock alumnus.

Ba Win's contributions to U.S. and Myanmar education have brought considerable merit to Bard during his nearly four decades of exemplary service to the College and its affiliates. He has retired from the position of vice president of early college policies and programs, but remains a valued member of the Bard, Simon's Rock, and Bard Early College communities.

Emily H. Fisher
Trustee Sponsor

Jonathan Becker
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THE JOHN AND SAMUEL BARD AWARD IN MEDICINE AND SCIENCE

Rebecca L. Smith '93

Rebecca L. Smith is codirector of the University of California San Francisco's Science and Health Education Partnership (SEP). This organization promotes quality, innovative science education for K–12 teachers and students, particularly those from backgrounds traditionally underrepresented in the sciences. SEP serves nearly all of the one hundred twenty public schools in San Francisco. Rebecca has made it her life's work to engage people of all ages with science, and illustrate the importance of scientific discovery and evidence-based decision-making in daily life.

She was among the first group of Bard students to receive the Distinguished Scientist Scholarship, in recognition of her significant potential as a scientist. After a notable career at Bard, where she majored in biology, and following summer research stints at Weill Cornell Medical Center and Cold Spring Harbor Laboratory, Rebecca was on a promising track to research scientist. This included acceptance into one of the country's most prestigious graduate schools, the University of California San Francisco (UCSF), where she received her PhD in biochemistry in 1999.

The decision to attend UCSF was fateful: almost immediately, Rebecca began volunteering with SEP. After receiving her doctorate, she formally joined the organization, and in 2005 was named codirector. SEP takes a multifaceted approach to offering science education for teachers and students alike. Programs include student research in UCSF laboratories; summer courses and seminars for teachers; and provision of coaches, science lessons, and library materials to public schools. "When a teacher nominates a student for our programs, that teacher is saying 'I see potential in you.' That is a powerful assertion that leads to tremendous outcomes," Rebecca says.

In 2011 Rebecca accepted the Presidential Award for Excellence in Science, Mathematics, and Engineering Mentoring from President Barack Obama on

behalf of SEP. Rebecca also cofounded the Bay Area Science Festival, which produces science and technology lectures, exhibitions, concerts, plays, and workshops at various venues over ten days. The seventh festival, in 2017, drew more than seventy thousand people.

Rebecca has published extensively and, individually or as part of a team, received at least nine grants in support of science education. She is coauthor of *Watch Your Mouth: Discover What's Alive Inside!* and contributing author of *STEM to Story: Enthralling and Effective Lesson Plans for Grades 5–8*.

Calling herself a “proud science geek,” Rebecca has had a profound impact through her commitment to science education. By taking a detour from the conventional path toward research, she personifies the entrepreneurial, independent spirit of her alma mater. We are very proud of what we would immodestly call a Bard liberal arts success story.

Charles S. Johnson III '70
Trustee Sponsor

Michael Tibbetts
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

Walead Beshty '99

Walead Beshty is an artist, writer, and curator whose work is deeply imbedded in the histories and potentialities of the photographic medium.

Beshty was born in London in 1976 of an American mother and a Libyan father. He studied photography at Bard with Stephen Shore and notes the influence of teachers and colleagues Barbara Ess, Larry Fink, Laurie Dahlberg, and Amy Sillman MFA '95. In 2002, he received an MFA from Yale University School of Art. From 2008 until 2012, he taught in Bard's MFA Program. Committed to a rigorous exchange of critical ideas, Beshty has also taught at the University of California, Los Angeles; California Institute of the Arts; School of the Art Institute of Chicago; and University of California, Irvine; among others.

At Bard's Hessel Museum of Art in 2017, he organized *Picture Industry*, his most ambitious curatorial project to date. The extensive exhibition of artworks, photographs, films, and printed matter investigated how optical reproduction and distribution have shaped the world. *Picture Industry* provided a compelling reassessment of the complicity between the photographic image, its mechanical reproducibility, and the economic, social, and political forces that it sustains and enforces.

In keeping with much of Beshty's work, *Picture Industry* aimed to complicate traditional accounts of photography, drawing from its role within science, the humanities, and contemporary art. As media that derive their potency from the ability to circulate—in a sense, the ability to easily reproduce—Beshty argues that photography and film are not merely reflections of the world and its inequities but rather constitutive partners in crime through colonization, class repression, racism, and so on—particularly when we direct our attention to platforms of circulation. In *Ethics* (MIT Press, 2015), which Beshty edited, he evaluates the relation of ethics to aesthetics, and demonstrates how this encounter has become central to the contested space of much recent art. His interest lies in how the work

comes into being, how it “proposes a modification of the social contract, with the artwork acting as the signification of this modification.”

His own work, which utilizes photographic processes rather than creating photographic images as such, includes sculptures as well as two-dimensional pieces that often result from complex printing methods. He has described his oeuvre as “creating a mode of production that is neither a cynical re-celebration of the dismantling of photographic meaning nor an anodyne and amnesic revelry in photographic spectacle.” He has had solo shows at the Ullens Center for Contemporary Art in Beijing, Hirshhorn Museum, Hammer Museum, and MoMA PS1, and been in group exhibitions at the Los Angeles County Museum of Art, Guggenheim, and Tate Britain. His work was in the 2008 Whitney Biennial and 2009 Museum of Modern Art New Photography series.

Noam Elcott, in his *Artforum* review of *Picture Industry*, said the show “has quietly thrown down the gauntlet, not only for exhibitions that address the history of photography but for all future surveys of twentieth-century art and political imagery broadly.” The same could be said of much of Beshty’s work.

Elizabeth Ely ’65
Trustee Sponsor

Tom Eccles
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

Cynthia H. Conti-Cook '03

Cynthia Conti-Cook works to ensure that all New Yorkers have access to fair and effective legal representation. A public defense attorney, she has an extraordinary record not only as a litigator but as a visionary who is making substantive changes in New York City's justice system.

Her commitment to social justice and knack for institution building come as no surprise to Bardians who knew Cynthia as an undergraduate. Cynthia, as she was known, made singular contributions to the fledgling Bard Prison Initiative (BPI). Her dedication to the idea of BPI in her first years on campus helped make it a reality by the time she graduated. That combination—of dreaming big while having patience for the daily responsibilities of program building—has defined her career as a justice advocate.

After graduation, Cynthia earned a law degree from City University of New York and was admitted to the New York State Bar Association in 2007. She is a staff attorney with the Special Litigation Unit of the Legal Aid Society, the largest nonprofit legal services organization in the country. Cynthia has served as lead litigator in more than one hundred legal actions across the city's five borough courts and the state's four federal district courts. She has represented clients in civil rights, Freedom of Information Law, and criminal cases, pursuing justice on behalf of individuals as well as through large-scale and impact litigation. Recent and current cases address repercussions of "stop and frisk" policy, targeted arrests of gender-nonconforming people, and retaliation against those who photograph and record the police. In 2016, Cynthia was honored with the state bar association's Michele S. Maxian Award for Outstanding Public Defense Practitioner.

A nationally influential advocate for increased transparency in police disciplinary records and criminal risk assessment technology, Cynthia argued in the *Georgetown Law Journal* (2017) that adoption of open data practices is the most important prospective measure of contemporary police reform. Toward this end,

she created the Cop Accountability Project database to track police misconduct and noncredible police testimony, records of which are now accessible to defense attorneys in the courtroom for the first time. She is also leading a campaign to reform laws governing the release of police disciplinary records.

Data technology is used in criminal trials with increasing frequency and authority. A recognized expert on the effects of risk assessment tools, Cynthia trains attorneys and speaks publicly on the racial bias inherent in these instruments, which create difficulties for defense attorneys trying to access and challenge information about their clients. For the upcoming academic year she has received a Data and Society Research Institute fellowship that will enable her to further examine how technology affects the practice of law.

Cynthia engages collaborative networks of community-based and legal organizations, such as the 5 Borough Defenders, to identify and effect transformations that will have the greatest impact. In dedicating her career to making justice systems fair, accountable, and transparent, she exemplifies Bard's ideals of public service and active citizenship.

Roland J. Augustine
Trustee Sponsor

Megan Callaghan
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 MARY McCARTHY AWARD

Lorrie Moore

Few contemporary writers have had as profound an impact on the grammar of American literature as Lorrie Moore. Over the course of five story collections, three novels, and a recent collection of essays, Moore has expanded the architecture and vocabulary of our literary narratives, creating an aesthetic landscape uniquely her own. That landscape is known for its distinct brand of wit, its revelry in language, its blend of tragedy and comedy—all of which a character in a Lorrie Moore story would surely shrug off before asking: “Really? Is that all there is?”

The short answer, of course, is “no.” A Moore novel, story, even sentence contains an alchemy that renders it resistant to summation. Start with the biting, honest, often uncomfortable humor in nearly all Moore’s work. Throughout her now-classic story compilations *Self-Help*, *Birds of America*, *Like Life*, and *Bark*, and her novels *Who Will Run the Frog Hospital?* and *A Gate at the Stairs*, that humor reveals itself as a deeper investigation of the numerous losses—the end of love, the illness of a child, a nation marching foolishly into war—that seem familiar until they enter Moore’s world. In that world, logic and reason are exchanged for the cruel and unexpected, the mysterious and sublime; Moore offers us a portrait of life that, in the words of one character, “is like a cloud that just lands and everywhere it is full of rain.”

A longtime professor at University of Wisconsin–Madison, now Gertrude Conaway Vanderbilt Professor of English at Vanderbilt University, Moore is a board member of the American Academy of Arts and Letters and winner of a PEN/Malamud Award and Rea Award for the Short Story. She was born in Glens Falls, New York, and earned an MFA from Cornell University. Her first story in *The New Yorker*, “You’re Ugly, Too,” appeared in *The Best American Short Stories of the Century*, edited by John Updike. And no wonder: her characters bring every linguistic tool at their disposal to the table. Moore arms her readers with words, and when those fail, more words. Flannery O’Connor wrote that the writers she was concerned with were the ones interested in what we don’t understand rather

than what we do. Moore belongs to that category of authors, but something harder to name is at stake in her work.

The formal inventiveness of her novels, the tongue-trapping syntax of her sentences, the irony, wit, and heartbreaking humor are the tools Moore employs to bring us into intimate contact not only with what we don't know but also with the seemingly ordinary lives of characters whom our culture claims to understand. The characters in Moore's work may not set out to rescue or further complicate our understanding of death, love, work, or motherhood, but they do so regardless. Like us, they scrutinize, build, and rebuild their lives from perches in small towns, hospital wards, and campuses across America, and like them, we are able to do so because Moore has gifted us with the language we need to do more than just survive under those rain-filled clouds.

Barbara S. Grossman '73
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

Mary I. Backlund

Very few individuals have had as dramatic an influence on the character and fortunes of Bard College as Mary Backlund. She retired this year as vice president for student affairs and director of admission.

Mary came to Bard in 1983 as associate director of admission. She was promoted to director in 1985. The dean of admission at the time was Karen Wilcox, a very close friend to us both, who had been at Bard since 1977. When Mary was hired, Bard's outlook within the very competitive world of college admissions was unenviable: barely two applications for every place in a first-year class of just under three hundred students. But Mary was undeterred. She and Karen became a spectacular team. When Karen retired, Mary became the sole head of Bard's Office of Admission. In 1997, she was appointed vice president for student affairs.

Mary arrived at Bard from Hobart and William Smith Colleges, where she was associate director of admissions. A native of upstate New York, she is a graduate of St. Lawrence University. She earned a master's degree from Smith College in the history and philosophy of sports. Mary had considerable experience in the field of campus life and student affairs, including a stint at Choate–Rosemary Hall. Despite these formidable credentials, when Karen recommended her as the No. 2 in admission, I was quite skeptical (a fact Mary has never let me forget). “Would she fit in at Bard?” I asked. How wrong I was!

In an age enamored of metrics, Mary's contribution to Bard is entirely measurable. For the past several years, the College has boasted between twelve and fourteen applications for every place in our entering class of five hundred. The College's retention to degree completion, which hovered below 50 percent during the 1970s and early 1980s, grew to well over 80 percent under her watch. Bard now has a far more diverse student body in terms of region, nationality, ethnicity, and class. Nearly 25 percent of Bard's undergraduates in Annandale are eligible for Pell Grants. The Trustee Leader Scholar Program, which became the core of the College's commitment to civic engagement, was her idea. She insisted on (and persisted in) developing a thriving program of intercollegiate athletics,

compatible with Bard's spirit and curriculum. Today 17 percent of the student body participates in intercollegiate varsity athletics. Mary's tireless advocacy of the College and its programs helped Bard become one of the most competitive colleges in the nation. Her concern for the well-being of every student, for academic excellence, and for the quality of campus life helped shape the distinctive community we have today.

No colleague has been as charming and full of surprises as Mary. She is always ready for adventure, fearless in the face of risk, and resilient despite the pressures of the job. She delights in dreaming up the most fanciful, counterintuitive, implausible schemes. Her enthusiasm, energy, and affection are contagious. It is hard to think of Bard without Mary. But, to her credit, she orchestrated her transition to retirement by putting in place a terrific staff, and she trained her successor well. On behalf of the entire Bard community, we wish Mary joy, happiness, and prosperity in her post-Bard life. I hope that she will always feel welcome and at home in Annandale.

Brandon Weber '97
Trustee Sponsor

Leon Botstein
Faculty Sponsor

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THE BARDIAN AWARD

Jeffrey Katz

“I am large, I contain multitudes.” Given his characteristic modesty, Jeff Katz would never claim Walt Whitman’s poetic credo as his own, yet his colleagues may be forgiven for invoking the poet’s “Song of Myself” in celebrating the seemingly boundless creativity, intellectual curiosity, and expansive goodwill that has marked Jeff’s quarter-century tenure as the beloved face of librarianship and technology at Bard College.

Born and raised in Cleveland, Ohio, Jeff missed his high school graduation to start basic training for the Coast Guard Reserves. Coming of age during the civil rights era, he matriculated at Kent State University mere months before unarmed student demonstrators were gunned down by National Guardsmen in 1970. Both imperatives—serving the nation and attempting to come to terms with the aftermath of Kent State—attest to his openness to the full range of human experience, his catholic (small c) sensibility, and his elastic imagination.

He transferred to Boston University and met his future wife, Mary, not long after commencement: devotion to family has been a hallmark of his life ever since. A practicing poet, he spent five years with a small press in Boston, publishing works by Robert Creeley, W. S. Merwin, and Joyce Carol Oates, among others. During this time Jeff also attended graduate school for library and information science at Simmons College, later completing an MA in English and American literature at Brandeis University while working as a librarian. This lover of books and believer in the academic and public mission of libraries arrived in Annandale in 1992. An untiring advocate for the creation of spaces that indeed make Bard “a place to think,” Jeff worked with Venturi, Scott Brown and Associates on expansion of the newly renamed Stevenson Library in 1993. As dean of information services and director of libraries, and eloquent ambassador for change and innovation, he oversaw the much-anticipated opening in fall 2017 of New Annandale House—known as “the Shipping Container”—to become a campus hub for digital humanities programming. Jeff expanded national and regional resources for both students and faculty; served on the executive committee of ConnectNY and as a trustee for the Southeastern New York Library Resources Council; initiated Bard’s

Digital Commons, an online platform to archive Senior Projects; and raised substantial funding for technology and emerging-media initiatives at Bard. As executive director of Bard's Hannah Arendt Center for Politics and Humanities, Jeff organized Arendt's personal library and papers into a research collection that has drawn scholars from around the world.

An appreciative reader of Whitman, Dickens, and Yeats, Jeff will long be remembered for sharing his love of literature with generations of students in Annandale and in New York State prisons through the Bard Prison Initiative. Jeff's patient, good-humored work with Senior Project students has made him legendary within the Division of Languages and Literature. All told, Jeff Katz stands as an exemplar of not one but many vocations: "I too am not a bit tamed. I too am untranslatable."

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Deirdre d'Albertis
Faculty Sponsor

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Bard