



DIVISION OF THE ARTS

Bard College offers the best of both worlds: a traditional liberal arts college with exceptional programs in the fine and performing arts. In small classes taught by notable faculty, students work closely with top professionals in their fields. All students, whatever their major, are encouraged to take advantage of the same high-level arts instruction and engagement; the discipline of cultivating one’s artistic abilities has wide-ranging collateral benefits.

The Division of the Arts has programs in architecture, art history and visual culture, dance, film and electronic arts, music, photography, studio arts, and theater and performance. Theoretical understanding and practical skills are developed through production and performance in all disciplines. Students in the arts also develop aesthetic criteria that can be applied to other areas of learning.

As a student progresses to the Upper College, the coursework increasingly consists of smaller studio discussion groups and seminars in which active participation is expected. Advisory conferences, tutorials, and independent work prepare the student for the Senior Project. This yearlong independent project may be a critical or theoretical monograph, a collection of essays, or, for a large proportion of students, an artistic work, such as an exhibition of original paintings, sculpture, or photography; performances in dance, theater, or music; dance choreography or musical composition; or the making of a short film with sound. In designing their Senior Projects, some students may choose to join their arts studies together with a complementary field or discipline, including programs or concentrations in other divisions. Plans for such integrated or interdivisional projects are normally created in consultation with project advisers.

LIVE ARTS BARD

Live Arts Bard (LAB), the College’s professional residency and commissioning program for the performing arts, introduces students to a variety of professional artists through courses, workshops, master classes, performances, open rehearsals, and opportunities for collaboration. Each year, LAB invites artists and ensembles from the United States and abroad to be in residence on Bard’s campus. Students work side by side with visiting LAB artists to generate projects and new creative methodologies. The most recent LAB Biennial, *Where No Wall Remains*, was a four-day festival on the subject of borders—physical borders, political borders, and borders of the body—and how we might transcend them. The festival was the culmination of a two-year partnership with many Bard programs, including Middle Eastern Studies, Latin American and Iberian Studies, Experimental Humanities, and the Human Rights Project, and included undergraduate courses, public programs, and artist residencies.

BARD-GIBNEY DANCE PARTNERSHIP

The Bard College Dance Program partners with acclaimed professional dance companies to provide students with the broadest possible range of experience. The first such partnership, in 2009, was with the Bill T. Jones/Arnie Zane Dance Company, and the most recent is with Gibney, a New York City-based dance and social justice organization. Students can work closely with the resident Gibney Company, a commission-based repertory troupe that engages with renowned and rising international choreographers representing a broad range of aesthetics and techniques. Artists selected by Gibney’s leadership teach studio courses for all levels of dancers and seminar courses that address topics such as dance writing as activism, and offer yearlong artistic advising of student choreographers, extracurricular workshops, and master classes. Gibney’s residency at the College includes open rehearsals and a public performance; students also have the opportunity to present Senior Projects at Gibney Center in Manhattan during the spring semester.

BARD GRADUATE CENTER

UNDERGRADUATE SUMMER PROGRAM

Bard students have the opportunity to attend the Bard Graduate Center (BGC) Undergraduate Summer School in Decorative Arts, Design History, and Material Culture. Open to rising juniors and seniors and recent college graduates, the program draws on resources at BGC and around New York City to provide an intensive, two-week program on material culture studies. This year’s topic is “Re-Dress and Re-Form: Intersectionality in the History of Fashion and Design, 1850 to Today.” The course will introduce students to the history of design and fashion in the United States and Europe from the mid-19th century to the present, with a focus on how conceptions of race, gender, and class have shaped the world of goods as we know it. Led by faculty members Michele Majer and Freyja Hartzell, the summer school combines small seminars and behind-the-scenes access to collections.

AT BGC, 3+2 = BA+MA

Bard undergraduates have a streamlined path to a master of arts in decorative arts, design history, material culture through the Bard Graduate Center BA/MA 3+2 program. Undergraduates majoring in historical studies, art history and visual culture, or anthropology apply to Bard Graduate Center in their third year, enroll full-time in the two-year MA program in Manhattan starting in their fourth year, and earn their liberal arts BA and Bard Graduate Center MA in five years.

Bard Graduate Center is devoted to the study of decorative arts, design history, and material culture through research, advanced degrees, exhibitions, publications, and events. Faculty members are drawn from the various fields of art history, history, anthropology, archaeology, and materials science, and students come from an even wider range of undergraduate majors. Exhibitions originating at Bard Graduate Center travel to major venues such as the Victoria and Albert Museum in London and the Musée des Arts Décoratifs in Paris.

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Cover: Theater and Performance Program production of Requiem for Anna Politkovskaya.
Inside: Dance Program. Photos by Chris Kayden. Back cover photo: Pete Mauney '93 MFA '00.

NOTABLE FACULTY

Guggenheim Fellow **Ephraim Asili MFA '11**, filmmaker and producer; choreographer **Souleymane "Solo" Badolo**; conductor **James Bagwell**; jazz percussionist **Thurman Barker**; interdisciplinary artist **Nayland Blake '82**; mezzo-soprano **Teresa Buchholz**; MacArthur-winning filmmaker **Charles Burnett**; photographer **Tim Davis '91**; sculptor **Ellen Driscoll**; live artist **Tania El Khoury**; new-music critic **Kyle Gann**; writer **Masha Gessen**; musicologist **Christopher H. Gibbs**; members of the **Gibney Company** dance troupe; multimedia painter; sculptor, and installation artist **Jeffrey Gibson**, MacArthur Fellowship recipient; Asian art expert **Patricia Karetzky**; photographer **An-Mylé**, MacArthur Fellowship recipient; author and MacArthur Fellowship awardee **Valeria Luiselli**; conceptual artist **Dave McKenzie**; MacArthur Fellowship recipient **Judy Pfaff**, installation artist; screenwriter and director **Kelly Reichardt**; jazz musician **Marcus Roberts**; artist **Tschabalala Self '12**; photographer **Stephen Shore**; choreographer in residence **Pam Tanowitz**; Grammy Award-winning composer **Joan Tower**; composer **George Tsontakis**.

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Ashley Bathgate '05, cellist; Bang on a Can All-Stars; **Raphael Bob-Waksberg '06**, writer, creator *Bolack Horseman*; **Cameron Bossert '06**, independent producer, director, composer; **Claire Brazeau '10**, principal oboist Los Angeles Chamber Orchestra; pianist **Allegra Chapman '10**, pianist; Bard Music West artistic codirector; **Adam Conover '04**, actor; writer, creator *Adam Ruins Everything*; **Gia Coppola '09**, director; **Rachel Ana Dobken '13**, musician; **G. J. Echterkamp '00**, actor; **Alexis Gambis '03**, biologist and filmmaker; **S. Asher Gelman '06**, playwright, director; **Gaby Hoffmann '04**, actor; **Nick Jones '01**, television writer; **Youssef Kerkour '00**, actor; **Adam Khalil '11**, filmmaker; **Zack Khalil '14**, filmmaker; **Lola Kirke '12**, actor; **Mary Knapp '10**, accordionist; Toot Sweet; **Dylan Mattingly '14**, composer, and **David Bloom '13**, conductor, cofounders Contemporary; **Jane Mosley '09**, artist, model; **Marianne Rendón '12**, actor; **Katarzyna Sadej VAP '10**, mezzo-soprano; **Xaviera Simmons '05**, artist; **Patrick Vail '07**, actor; **Alli Wentworth '88**, actor; **Dan Wilbur '09**, standup comic; **Jimmo Yang '03**, **Elizabeth Yarwood '03**, cinematographer

ARCHITECTURE

Architecture at Bard is understood as a practice that spans visual cultures, social formations, and technological and material assemblages. It is simultaneously a lens to see the world critically and a means by which to proactively intervene in it. The Architecture Program frames its pedagogy around developing new ways to collectively inhabit a world whose contours are deeply carved by political and environmental concerns.

RECENT SENIOR PROJECTS

“Zhang Jinqiu’s Museums in Xi’an: Interpreting the City’s National and Cultural Identity through the Design of Contemporary Museum Architecture” Zijiao Li ’20, Xi’an, China

“New York Citadel: A Future History of Hudson Yards”

Pansy D. Schulman ’19, Charlottesville, Virginia

“Fences: Physical and Socio-Cultural Boundaries”

Vanessa Baehr ’18, Athens, New York

ART HISTORY AND VISUAL CULTURE

The Art History and Visual Culture Program offers the opportunity to explore visual art and culture through courses across a broad range of periods and societies, and through close student-teacher interactions. The program emphasizes learning how to look at and write about visual material, particularly in introductory courses. Bard’s proximity to New York City allows for visits to museums and galleries; courses are frequently designed in conjunction with current exhibitions. In addition, the art and architecture of the Hudson Valley—Opus 40, Storm King, Olana, Russel Wright’s Manitoga, to name just a few—provide fruitful resources for original research.

RECENT SENIOR PROJECTS

“Legacies of Madness: An Exploration of the Reception of Vincent van Gogh and Yayoi Kusama” Cemre Zeynep Erim ’20, Ankara, Turkey

“Qipao and Female Fashion in Republican China and Shanghai (1912-1937): The Discovery and Expression of Individuality” Qingxuan Han ’20, Mudanjiang, China

“Pantomimes of Power in the Court of Kulik: Zofia Kulik’s Visual Idioms of Individuality and Ideology” Maya Josephine Howard ’20, Albuquerque, New Mexico

DANCE

The Bard Dance Program sees the pursuit of artistry and intellect as a single endeavor and the study of the body as a cognitive act, demanding both physical practice and exploration of the broader academic contexts in which the art form exists. The program fosters the discovery of a dance vocabulary that is meaningful to the dancers/choreographers and essential to their creative ambitions. Intensive technique and composition courses, onstage experiences, and production work prepare dance students to understand and practice the art of choreography and performance. The Dance Program is located in the Fisher Center for the Performing Arts, where facilities include two studios and a fully equipped, 200-seat theater.

RECENT SENIOR PROJECTS

“Field Guide: Mapping Body, Performing Ritual”

Olivia Evelyn Berkey ’20, Davidson, North Carolina (Dance; Art History and Visual Culture)

“Underlying Tenacity—the Intellectual Body” Mary Carolann Rockwood ’20, Walpole, Massachusetts

“The Nail Salon and the Studio: The Tender and Technical Sides of the Asian Woman in America” Katherine Frances Li Williams ’20, Rhinebeck, New York (Dance; Human Rights) (concentration: Gender and Sexuality Studies)

FILM AND ELECTRONIC ARTS

Critical thinking and creative work go hand in hand in the Film and Electronic Arts Program, which integrates a variety of creative practices with the study of history and criticism of the medium. The program encourages interest in a wide range of expressive modes including animation, narrative and non-narrative filmmaking, documentary, performance, and installation practices. The program’s emphasis leans toward neither fixed professional formulas nor mere technical expertise but rather toward imaginative engagement and the cultivation of an individual voice that has command over the entire creative process.

The Jim Ottaway Jr. Film Center houses a 110-seat theater equipped with 16mm, 35mm, and digital projection; performance space with digital-projection capabilities; shooting studio with a control room; computer lab with current Adobe editing software; darkroom; two seminar/screening rooms; editing suites for sound and video; studios for seniors; and a film archive. Visiting artist talks, screenings, symposia, and other public events are regularly scheduled in the theater. The program also has an in-house media collection that consists of features, documentaries, experimental films, and past Senior Projects.

RECENT SENIOR PROJECTS

“A Mellow Night for Memories” Angelo Ilya Raphael Chammah ’20, Paris, France (Film and Electronic Arts; Photography)

“A Survey of Surveillance: Reworking the Male Gaze and the Surveillance Gaze through Art and Technology” Phoebe Rae O’Connell ’20, Los Angeles, California

“Orientation of the Soul” Caleb Madison Alexander Short ’20, Buda, Texas (Film and Electronic Arts; Philosophy)

MUSIC

Performance, creativity, and historical study in four major areas of specialization—jazz (and related African American traditions), European classical music (including its younger, American parallel), electronic music (starting with its early-20th-century experimental roots), and ethnomusicology—are the primary focuses of the Bard Music Program. Music majors explore the history and theory of one of these four areas through coursework, and are free to take music courses in areas outside their specialization. Students may take private lessons in voice, composition, and many instruments, in diverse styles. Performance opportunities are frequent, and include Moderation and Senior Project recitals; chamber music and ensemble concerts; Indonesian gamelan and other world-music groups; and, for composers, a concert of student works by professional musicians every semester.

Bard offers a state-of-the-art electronic music studio with a broad array of software and analog instruments and a variety of performance spaces across campus, including installation rooms, a recital hall, the converted Student Mechanic’s Open Garage (SMOG), and the acoustically magnificent Sosnoff Theater at the Fisher Center for the Performing Arts. Performances at other venues in the Hudson Valley are common. Some students pursue Senior Projects in music history, theory, or ethnomusicology, and in hybrid areas, combining performance with research or with other disciplines.

RECENT SENIOR PROJECTS

“Colors through the Fiddle” Yidao Ho ’20, Taoyuan, Taiwan (Music; Mathematics)

“Love, Longing, and More: Will I Sing Again?” Alicia Maria Rodríguez Rivera ’20, New York, New York

“This Reminds Me of You” and **“Firelight of Sundown”** Adriana M. Tampasis ’20, Hudson, New York (Music; Literature)

PHOTOGRAPHY

A photographer’s growth is the product of the simultaneous development of three interdependent factors. The first is the conscious or intuitive understanding of the visual language of photography—that is, how the world is translated into a photograph and how a photograph orders a segment of the world in the space and time that it shows. This is a photograph’s grammar. The second factor is the acquisition of technique. Without a technical foundation there is no possibility of expression; the broader the foundation, the greater the scope of expression. This is a photograph’s vocabulary. The third factor is the photographer’s work on overcoming visual and psychological preconceptions and conditioning, deepening and clarifying perceptions, opening emotions, and finding passions. This is a photograph’s content. The Photography Program instructs students in this three-part process and provides a historical and aesthetic framework for their development.

RECENT SENIOR PROJECTS

“Something I Once Knew” Susan Melissa Andreas ’20, Madison, New Jersey (Photography; Art History and Visual Culture)

“Systematic Fractures” Lucas Theo Ulysse Bourguine ’20, Boulogne-Billancourt, France

“The Order I No Longer Remember” Brigid Katherine Carey ’20, Hubbardston, Massachusetts

STUDIO ARTS

In an era when much contemporary art cannot be contained within the traditional categories of painting and sculpture, and when technology is transforming the production of visual images, the Studio Arts Program at Bard has expanded the breadth of its offerings while retaining a strong core of courses that provide a firm grounding in basic techniques and principles. Classes are available to the student who wishes to major in studio arts and the student who wishes to experience the visual arts and apply that experience to other disciplines.

The exhibition space in the Fisher Studio Arts Building permits an ambitious schedule of shows, which are an integral component of the program. In addition to open student exhibitions, Senior Project shows, and Moderation exhibitions, student work on particular themes is presented at student-curated and faculty-curated shows on campus and at the Bard College Exhibition Center, located in the village of Red Hook, which has approximately 16,000 square feet of gallery, studio, and classroom space. The center gives seniors the opportunity to present their Senior Projects in a professional space dedicated solely to the exhibition of student work.

RECENT SENIOR PROJECTS

“Installation: Untitled#0420” Taizi Ma ’20, Huhehaote, China (Studio Arts; Philosophy)

“Signs” Alex Prestrud ’20, Apex, North Carolina

“Freedom Within, Freedom Without” Olivia Kathleen Shubin ’20, Dripping Springs, Texas

THEATER AND PERFORMANCE

The Theater and Performance Program aims to develop innovative thinkers and artists who use theatrical ideas from the past and present to imagine and instigate the theater of the future. The program trains well-rounded theater makers who study the history, theory, and contemporary practice of theater and performance; hone their technical abilities as writers, performers, and directors; and create their own productions and performances under the mentorship of master artists and teachers. Theater and performance are intrinsically communal art forms, and collaboration and devised theater making are at the heart of Bard’s program. Students are encouraged to explore the intersection of theater and performance with dance, music, the visual arts, film, and literature, as well as with the sciences and humanities. They work side by side with a faculty of leading professional theater and performance artists; in addition, a wide range of visiting artists brings a global perspective of cutting-edge theater and performance to the Bard campus. Students study and perform in the landmark Fisher Center for the Performing Arts, designed by Frank Gehry.

RECENT SENIOR PROJECTS

“The Master and His Master” Kristýna Petišková ’20, Prague, Czech Republic (Theater and Performance; Clarinet Performance [BMus])

“ALL THE WOMEN IN ME ARE TIRED” Thai Harris Singer ’20, Brooklyn, New York

“Our Grandparents / 旧识” Brooke Taylor Tyborowski ’20, Salem, New Jersey (Theater and Performance; Psychology)

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