

# DIVISION OF THE ARTS AT BARD

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.

The Division of the Arts has programs in architectural studies, 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 have reason 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 on an individual basis with project advisers.



# 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 critically see the world and a means by which to proactively intervene in it. The Architectural Studies 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

**"Evangelicalism Examined: The Power of Signage, Painting, and Sculpture in the Southern Yard Show"** Flora Boatwright '19, Charleston, South Carolina (concentration: Latin American and Iberian Studies)

**"Spectator Sport: Black Abstraction at the Whitney Museum of American Art, 1969-71"** Justin Gregorio Gomez '19, Englewood, New Jersey

**"Artist Chung Sang-Hwa in the Scene of Dansaekhwa"** Yeonjin Lee '19, Daegu, South Korea

# 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 Richard B. Fisher Center for the Performing Arts, where facilities include two studios and a fully equipped, 200-seat theater.

## RECENT SENIOR PROJECTS

**"Black w(H)ole Theories"** Roobi Starla Gaskins '19, Garnet Valley, Pennsylvania

**"Enforced Sitting and Authoritarianism in Schools: The Myth of the Body-Mind Divide"** Greta Belina Keller Grisez '19, Los Angeles, California (Dance; Human Rights)

**"In Fullness and Most Time," two dances and a year of writing** Emma Kiran Lee '19, New York, New York

# FILM AND ELECTRONIC ARTS

Critical thinking and creative work go hand in hand in the Film and Electronic Arts Program, which integrates a wide 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

**"I Know Better Now," short narrative film** Tara DuRoss Heather '19, London, United Kingdom

**"Gardesh"** Peymaan Motevalli-Aliabadi '19, Baltimore, Maryland (concentration: Middle Eastern Studies)

**"An Acquaintance of Interest"** Diego Márquez Todeschini '19, Caracas, Venezuela

# 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 wide range of software and analog instruments and a variety of performance spaces across campus, including installation rooms, a recital hall, a converted garage, and the acoustically magnificent Sosnoff Theater at the Richard B. 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

**"The Musical Voices of Death and Modernity"** Rachael Gunning '19, Haverhill, Massachusetts (Music; Written Arts)

**"before they closed the forest & breath motors"** Telo Alexi Hoy '19, Santa Fe, New Mexico

**"To Conceive of Consonance in Chaos: The Influence of the Harmonic Series on the Perception of a New Musical System"** Luke Sandbank '19, North Salem, New York (Music; Psychology)

# 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

**"Technique Is a Flexible Instrument"** Violet Saxon '19, Santa Monica, California (Photography; Written Arts)

**"Opticks :"** Fyodor Shiryayev '19, New York, New York

**"The Zone"** Jordon Soper '19, Blue Hill, Maine

# 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. The program is 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 class 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

**"Consumption," exhibition of oil painting and drawing** Aurora Abzug '19, Upper Saddle River, New Jersey

**"Marcel's Bedroom," sculpture inspired by Proust's ideas of time and memory** Joseph Finnie '19, Belmont, Michigan (Studio Arts; Literature)

**"Simul."** Julie Marie Roberts '19, Marcy, New York (Studio Arts; Biology)

# 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. The program is run in close partnership with Live Arts Bard (LAB), the College's professional residency and commissioning program for the performing arts. LAB introduces students to a variety of professional artists through courses, workshops, master classes, performances, open rehearsals, and opportunities for collaboration.

## RECENT SENIOR PROJECTS

**"Adaptation, Clowning, Collaboration: An Evening at the Kit Kat Klub"** Elise Bell Alexander '19, Des Moines, Iowa

**"Esther"** Piper de Palma '19, New York, New York (Theater and Performance; Film and Electronic Arts)

## "Vox Machinal: The Voice in the Machine"

Phoebe C. Hiltermann '19, Brussels, Belgium (Concentration: Gender and Sexuality Studies)

**"Müyü/Mothertongue"** Janine Sun Rogers '19, Palo Alto, California (Concentration: Experimental Humanities)

## 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 history, art history, 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.

## BGC UNDERGRADUATE SUMMER PROGRAM

Bard Graduate Center will launch an undergraduate Summer School in Decorative Arts, Design History, and Material Culture in New York City this year. Open to rising juniors and seniors, and recent college graduates, the program will introduce students to the major issues and debates that inform the history of fashion and design, and to the practices of museums, dealers, and collectors in shaping our conceptions of the material past. Dress—Design—Material Culture, 1850–2000 will look at modern fashion and design using methodological, technical, and museological approaches and is eligible for three upper-level undergraduate credits. Morning seminars and tutorials will be followed by supervised visits to collections in the afternoons, often in the company of curators and conservators bringing special insights to the interpretation of dress and designed objects.

## NOTABLE FACULTY

**Peggy Ahwesh**, experimental filmmaker and video artist; members of the acclaimed **American Dance Festival**; choreographer **Souleymane "Solo" Badolo**; conductor **James Bagwell**; **Thurman Barker**, jazz percussionist; mezzo-soprano **Teresa Buchholz**; MacArthur-winning filmmaker **Charles Burnett**; photographer **Tim Davis '91**; sculptor **Ellen Driscoll**; celebrated author and graphic novelist **Neil Gaiman**; expert in experimental music **Kyle Gann**; musicologist **Christopher H. Gibbs**; multimedia painter, sculptor, and installation artist **Jeffrey Gibson**, MacArthur Fellowship recipient; Asian art expert **Patricia Karetzky**; photographer **An-My Lê**, MacArthur Fellowship recipient; award-winning author and MacArthur Fellowship recipient **Valeria Luiselli**; director and dramaturg **Gideon Lester**; conceptual and performance artist **Dave McKenzie**; MacArthur recipient **Judy Pfaff**, pioneering installation artist; screenwriter and director **Kelly Reichardt**; groundbreaking photographer **Stephen Shore**; choreographer in residence **Pam Tanowitz**; Grammy Award-winning composer **Joan Tower**; composer **George Tsontakis**, winner of a prestigious Grawemeyer Award award for his Violin Concerto No. 2.

## NOTABLE ALUMNI/AE

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

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Page 1: Dance Senior Project, photo by Christopher Duggan  
Page 4: Samba Club, photo by Pete Mauney '93 MFA '00

# Bard

Office of Admission  
Bard College  
Annandale-on-Hudson  
New York

bard.edu/admission  
admission@bard.edu  
845-758-7472