

Volume XCVI Number 11

April 23, 1990

BARNARD BULLETIN



Artist Moskowitz Maximizes
Cultural Icons

Street News
Sells Itself Short

TV Myths Promote
Violence Against Gays and
Lesbians

BEAR ESSENTIALS

CLASS of '93: Deadline for filing your tentative Autumn '90 program with the Registrar has been extended to TUES., May 1, because of the delay in delivery of the typed 1990-91 Schedule of Classes.

ALL STUDENTS RETURNING IN SEPTEMBER: Have you discussed your program of courses for the Autumn '90 term with your adviser?—signed up for limited enrollment courses?

STUDY LEAVES: The last day for filing of study leave applications was April 20. If you missed the deadline, dash to Dean Schneider's office, 105 Milbank (x42024) at once.

FINAL GRADES, FINAL EXAMS, INCOMPLETES: Read every sentence of Dean Bornemann's memo on all three for you'll be held responsible for following the procedures outlined—procedures developed in the interests of both students and faculty in fairness to all. (If memo was not delivered to your campus mailbox, see Catherine Cook in 104 Milbank for a copy.)

NEW RULING ON REQUEST FOR DEFERRAL OF A FINAL EXAM: Whether it is a Barnard or Columbia exam, the instructor must be notified as

well as the Dean of Studies (x42024) by the day of the exam.

CLASS OF '92: If there is a sophomore out there who has not yet completed an audit of her fulfillment of degree requirements, she should see her academic advisor without further delay. It is important that your file contain this audit and that both you and your new major adviser be fully informed of what you have yet to do to complete your requirements for graduation.

SUMMER STUDY: File the application for approval of summer courses with the Registrar by TUES., May 1, if you want notification of the Committee's action by the first week in June. Be sure that the session meets for at least five weeks and present a catalogue course description to the department chair for her/his information before signing. Most Columbia courses do not require Chairs' approvals unless they are in Accounting, Education, Economics, English, French, German, History or if they are to qualify for major credit. An official transcript is required whether courses are taken at Columbia or elsewhere.

CENTENNIAL SCHOLARS PRESENTATIONS: Mon., Apr. 23, 8pm in

409 Barnard Hall: Margaret Feerick on "A Psychological Study of 'Lay' Theories of Depression;" WED., APR. 25, 8pm in the Ella Weed Room: Sumati Murli on "Buddhist Art and Architecture of South India." EVERYONE IS INVITED TO ATTEND.

PETITIONS TO COMMITTEE ON PROGRAMS AND ACADEMIC STANDING: Be sure that all relevant information is clearly provided before filing a petition to the Committee. Your adviser's signature is always required. Also required is verification of any statement attributed to someone else by that person. An incomplete petition is invariably delayed.

INCOMPLETES are allowed only for extraordinary, compelling reasons and are to be avoided if at all possible. If you must have an extension and your instructor approves, file the Registrar's form in duplicate by THURS., May 3.

UPPERCLASS WOMEN: Addendum to limited enrollment list. SOC V 3013X: women, health and health care: Tues., 4-6pm, Prof. Theresa Rogers. SIGN-UP on Bulletin Board outside 410 Milbank. Instructor's permission, limited to 17 students (x42868).

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Mortarboard Yearbook Informational Meetings

Tuesday, April 24
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No previous experience required.

Come to the informational meetings to learn more about available editorial and staff positions
or
call Chris or Stephanie in College Activities
x42096.

FROM THE EDITORS

BARNARD BULLETIN

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Renana E. Meyers
Aimee Wielechowski

news editors
Molly Bradley
Gretchen Crary

commentary editors
Amanda Brooks
Janie Iadipaolo

women's issues editor
Stacey J. Rees

arts editors
Tamara Cohen
Nicole Ellison

photography editors
Eliza Eagle
Hilary Krosney

office manager
Pam Golbin

design
Joshua M. Masur

The Barnard Bulletin is published on Mondays throughout the academic year. Letters to the editor are due in our office by 5pm the Wednesday preceding publication. Opinions expressed in the Bulletin are those of the authors, and not necessarily of Barnard College.

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Last week, the editorial board asked readers to evaluate the *Bulletin*. Our aim was to gain a clearer picture of what the Barnard community appreciated, disliked, and expected from the campus' only regular magazine. Our ultimate goal is to better represent the diverse groups on campus. This is a difficult task but the results of last week's questionnaire offered some suggestions of how we can meet our goal. We appreciate all of your thoughtful comments.

Many of you praised the *Bulletin* for its thorough treatment of women's issues both on and off campus. However, a fair amount of our readers, or, would-be readers, suggested that the *Bulletin* should broaden its range of perspectives. Several people suggested that we write more articles about men; others stressed the need to cover club activities; still others commented that the *Bulletin* only addresses issues pertaining to "white" feminism while disregarding the concerns of women of color.

Many of these criticisms are admittedly valid, and these are issues which the editorial board has contemplated and debated all semester. How do we attract more women of color to not only write for the *Bulletin*, but to represent their group's concerns at our weekly planning meetings? How do we, the

editorial board, incorporate the views of an entire campus when we ourselves belong to our own diverse interest groups?

Our solution has been (1) to earn our reader's confidence in the *Bulletin* by coming out regularly each Monday (we have succeeded in doing this); (2) to recruit writers by visiting writing classes and club meetings, posterizing for meetings, and putting humorous house ads on the back of most issues; and, (3) to encourage reader feedback.

Judging from replies in last week's questionnaire, readers are impressed by the consistency and quality of writing in the magazine (some even said we are funny!). The common complaint is that readers want more representation for more groups on campus. The *Bulletin* asks its readers to help broaden the perspective of next semester's magazine by writing for it.

One more thing. The Muse received mixed reviews last week. Some guessed that the Muse was President Futter, others Nancy Reagan; a few knew, but weren't telling. Some said the Muse was pretentious; others philosophized, saying, for example, "There's a little bit of the Muse in every Barnard woman." Another said that the Muse is whatever you want it to be. We'll keep it at that.

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CORRECTION

An article in the April 9 issue incorrectly identified Margie Ramos (BC '90) as "one of only two Latina students" in her class. She is "one of only two Chicana students." Ramos was past chair of the Chicano Caucus and past co-chair of Alianza Latino Americana. *Bulletin* regrets the error.

LETTERS

Misguided Rage To the Editor:

Yoni Greenbaum's recent article on saving the Audobon ballroom ("Fighting Columbia's Destruction of a Malcolm X Landmark", April 9) was poorly reasoned, manipulative nonsense. The author arrogates to himself the right to speak for "the neighborhood" and "the community," while ignoring the fact (as reported in the *Columbia Spectator*) that members of the community support the biomedical research center because of the good it will accomplish and the jobs it will provide. In order to gain the reader's emotional support for his erroneous thesis, Mr. Greenbaum drags in completely unrelated incidents of Columbian misdeeds to create a feeling of rage against the university. For example, he cites Columbia's history as a rapacious property owner given to "demolishing" and "evicting." Whether or not this is true, it is not at all related to the issue at hand. No one is being evicted from the ballroom, nor is it of any concrete benefit to anyone. Columbia's financial history in other projects is certainly not always unblemished, but this

is not at issue here either.

Mr. Greenbaum also mentions the protest that saved the motel where Martin Luther King Jr. was shot from demolition. He omits other crucial facts, such as whether the structure proposed as a replacement for the building would have been useful to the community and whether it would have been dedicated to Dr. King. Without these facts, the reader has no way of knowing whether the incidents are truly comparable.

Mr. Greenbaum believes that a decaying building is a respectful memorial while a research center is a symbol of oppression. This does not give him the right to use the black community to further his own peculiar value system. He is quite correct in saying that student apathy towards racism is a tragic problem. However, articles such as his only perpetuate the problem by using a cry of "racism!" as a shield for an irrational and destructive agenda. Such a strategy increases interracial tensions and leads students to pressure-group warfare rather than to a heightened awareness of our common bonds.

—Chiniqua Wilson (BC '93)

Saving Malcolm X To the Editor:

In response to the liberaloid print in your April 9 issue, several key points conveniently ignored by the author (Yoni Greenbaum) bear mentioning. First of all, the living words of a man, such as the writings and ideals of Malcolm X, are much more worthy of preservation (and practice) than the site of his murder. The Audobon is a decaying eyesore and its presence only encourages the depravity occurring in its surroundings—I've seen people "shoot up" right on its front step. Is there any respect for Malcolm X in that? Furthermore, have you ever thought of the benefits of a biomedical research facility? Not only would it mean more jobs for the community, but also, important research on AIDS and cancer could be carried out, helping those same people who would cut off their noses to spite their faces. Is the edifice all that important? If it is, why doesn't somebody buy it and turn it into a cultural center/library/memorial for the black civil rights movement? I'll tell you why: because it is an appropriate and "politically correct" vehicle for those self-aggrandizing elements parading about Morningside Heights. The demolition of the Audobon presents another rationale for playing "Let's Bash Columbia" and frankly, I'm sick of it.

If Malcolm was the man people say he was, then respect his memory: let the site serve the community in a positive and concrete way as a research center, and not cast in a nebulous role as the victim of the countercurrent powers that be.

—Anonymous

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SGA Reports

The last Student Government Representative Council Meeting for the 1989-90 academic year was held Wednesday, April 18.

The Senate Committee proposes to meet during the week of April 23rd to advocate that "Career Services...should not support the department of Defense Divisions such as: Army, Navy, Air Force, and Marines, whose explicitly stated policy discriminates against homosexuals," said Senator of the Student Affairs Committee Julie Werner (BC '91). Recruitment into these divisions contradicts Columbia University's policy of non-discrimination.

Cutback Proposed for McIntosh

In an effort to cut back on expenses, ARA, Barnard's food service, is considering a decrease in its services at McIntosh Center. This cut will reduce the kitchen staff and operating hours of McIntosh Center. Instead of serving hot foods and sandwiches, ARA is planning to serve only one or the other. SGA will be meeting with Barnard Vice-President Kathy Rodgers about maintaining ARA's current offerings.

Palestinian University Exchange Proposed

The Student Affairs Committee plans to investigate establishing an exchange program with one of the colleges in the area of the West Bank. This would enable Palestinian students and faculty to come to Columbia University in order to continue their education.

SGA to Balance Budget

SGA Treasurer Shannon Lafferty (BC '90) reported that SGA's contingency fund held \$6,000 for the rest of the academic year. The SGA voted to use some of the money left over from this year's contingency fund to help reduce the deficit accumulated in previous years. "The deficit situation is not serious," said Laf-

ferty. Each September, some budget money is used to repay this deficit. In this manner, the deficit should be repaid in a few years. Due to underestimates of their budgets, the Classes of 1991 and 1992 both requested and received additional funds from the SGA contingency fund for the remainder of the academic year.

Report Erred in Barnard Ranking

During the SGA meeting, the issue of Barnard's ranking in *U.S. News And World Report* also came up. Apparently, an error was made in Barnard's evaluation. One of the criteria for the ranking is the student/faculty ratio. Instead of listing 12/1 for Barnard, the magazine listed 21/1. *U.S. News and World Report* ranked Barnard College 25th on its list.

Barnard Considers Diploma Change

Barnard College diplomas display "Columbia University" more prominently than "Barnard College." Representative to the Board of Trustees Liz Davis reported that the trustees are increasingly concerned that the Barnard diploma "should reflect Barnard's influence [within Columbia University]." The Board of Trustees is considering a change that will increase Barnard's identity on the diploma..

—by Jenner Chin

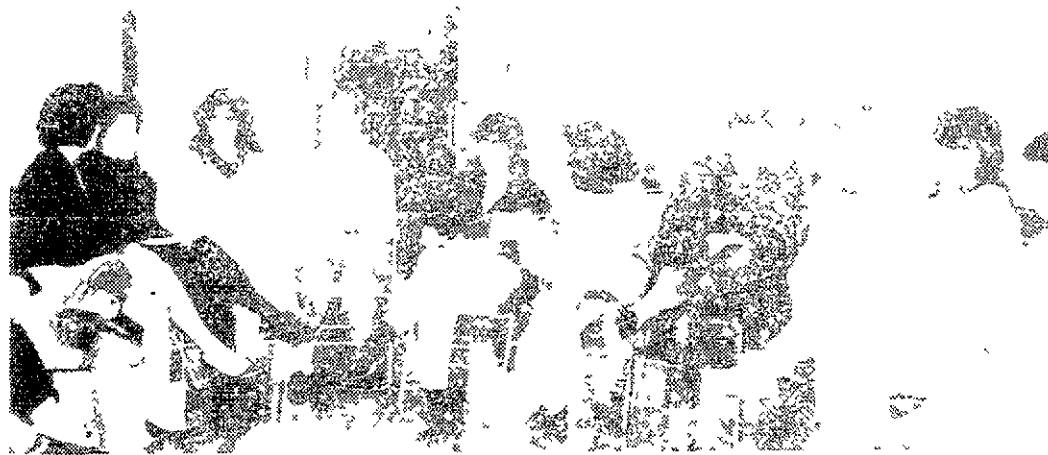
President's Office Begins New Lecture Series

Barnard History Professor Steven Welch spoke about German Unification on April 18 in The Deanery for the first lecture of a new series called, "Front Page."

"Front Page" is the brainchild of Barnard President Ellen Futter and her staff. "The concept is to get a knowledgeable faculty member to discuss issues from the front page of the paper in order to help students get a better understanding of what's going on in the world," explained Director of Public Relations Ruth Sarfaty. The lecturers will include not only Barnard professors, but outside sources, as well. "We'll try to invite whoever seems appropriate," offered Sarfaty.

The President's Office is hoping to hold one more "Front Page" lecture before the end of the semester on Glasnost and the Soviet Union featuring Barnard Political Science Professor Peter Juviler. Next year, the President's Office hopes to conduct a "Front Page" lecture every month. The only problem Sarfaty foresees is with publicity. "Because we want to deal with current events, we have to do things spur of the moment," explained Sarfaty. "Still, we are working toward making it a larger forum and getting better publicity".

—by Gretchen Cray



BULLETIN/Eliza Eagle

Final Student Government Rep Council Meeting on April 18.

The Office of Student Life at Barnard College would like to take this opportunity to thank the Resident Assistant Staff of 1989-90 for their dedication, enthusiasm and invaluable contributions to the Student Life Residence Hall Program, to the Barnard community and most of all to their fellow students.

THANK-YOU!!!

Vivian Aguilar
Hawley Anderson
Rebecca Anreder
Anya Bernstein
Kristy Bird
Andrea Bortot
Karen Coombs
Kathi Coutinho
Tammy Dawson
Eliana Dolgoff
Rachel Droisen
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Gloria Gadsden
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Carrie Stewart
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Elisha Tarlow
Erika Updike
Gagan Verma
Virginia Wasiuk
Paul Wegner
Jennifer Weiner
Nofit Weiss
Joel Wine
Sindey Yoon
Raymond Yu

Best Wishes to all for a happy & healthy summer

Futter and Students Envision Barnard in the Nineties

—by Gretchen Crary

Barnard College President Ellen Futter led an informal discussion about "Barnard in the 1990s" for Student Life's "Tea and Topics" series on Tuesday, April 17 in the Brooks Living Room.

Approaching its tenth comprehensive academic evaluation through the "Middle States Review," which will take place next fall, Futter described Barnard as "struggling in the most positive of ways." Futter likened maintaining Barnard, a small liberal arts college in an urban university setting, to a "delicate balancing act."

Futter pointed out that becoming a fully residential college has led to increased use of Barnard's facilities such as Wollman Library, McIntosh Activities Center, Health Services, and Career Services. At the same time, Futter praised Barnard's faculty for their responsiveness and accessibility to the students while pursuing their own independent research.

Futter addressed the importance of "multiculturalism" and "globalization" as

two dominant themes for Barnard in the nineties. "We have only begun in our attempts to bring more minorities to the college, whether they be students, faculty, or administrators," explained Futter. "We are still only dealing with the obvious aspects of multiculturalism."

In stressing globalization, Futter said "we must move toward cooperation...No one, of any nationality can argue that the environment isn't an important issue."

Futter also mentioned that Barnard must continue to explore its role as a women's college. "Barnard is in the forefront of pushing the definition of what it means to be a women's college." She also added that "feminism is up for re-definition."

With regard to closer ties now formed between Barnard and Columbia due to the new housing exchange, Futter was asked to comment on the status of Barnard's autonomy with respect to Columbia University as a whole. Barnard does not need to be so "self-absorbed. We go

through constant changes in our identity," said Futter. "But we know who we are."

But Futter believes the exchange is a good experience not only for Barnard students but for male Columbia students who chose to live in Barnard housing. Because Columbia students will constitute 15-20% of the population in Barnard dorms next year, those few male Columbia students will get to experience what it is like to be a minority in a mostly female environment.

"Tea and Topics" is a program sponsored by the Office of Student Life. "We hope that 'Tea and Topics' provides students with slightly larger forum to discuss relevant issues outside of friends and roommates," said 49 Claremont Residence Director Cathy Webster. "For next semester we're trying to make 'Tea and Topics' a regular monthly function."



Gretchen Crary is a Bulletin news editor and a Barnard College sophomore.

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SENIOR MYTH #2: I HAVE TO GET A JOB BEFORE I GO AWAY FOR THE SUMMER



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TV Teaches Homophobia,

Violence Against Lesbians and Gay Men Increases

—by Eliza Randall

A discussion entitled "Violence Against Lesbians and Gay Men" evaluated the negative portrayal of gays and lesbians in the media and considered how this portrayal may be contributing to the increased violence against gays and lesbians.

The event, which was held on April 11 in the James Room of Barnard Hall, featured Matt Foreman and Robert Vazquez of the NYC Gay and Lesbian Anti-Violence Project, and Karin Schwarz of the Gay and Lesbian Alliance Against Defamation (GLAAD). The event was sponsored by Take Back the Night and the Lesbian, Bisexual, and Gay Coalition (LBGC).

The NYC Gay and Lesbian Anti-Violence Project was founded in 1980, and has its offices at the Lesbian and Gay Community Center downtown, in the West village. One of their main tasks is gathering statistics of violent crimes, especially those which are bias-related, i.e. anti-gay or anti-lesbian. They use statistics to help push for legislative goals, to effect census laws and to advocate treatment to survivors of attack. The Project also provides counseling for survivors of bias-related violence and domestic violence within the gay and lesbian community.

Schwarz opened the evening by discussing GLAAD's role in another area, reforming the media. GLAAD contends that gays and lesbians can and should be portrayed truthfully in the media, and not be used to sensationalize news.

Schwarz pointed to television as one aspect of the media. She examined how it contributes to the invisibility and erasure of gays and lesbians, and works to invalidate gay and lesbian life. Schwarz referred to a recent episode of *Designing Women* as an example. In the episode

"Suzanne," a regular character, sought friendship of a new female character. The plot conflict was Suzanne's discovery that the woman was a lesbian.

By using this plot, the episode of *Designing Women* makes an effort to address homophobia. However, the show ended with Suzanne's character saying, "If we can put a man on the moon, we can put one on you." Schwarz argued that by allowing this comment to end the episode, the producers and writers were perpetuating the myth that lesbians can be made heterosexual if they are given a man.



*By portraying gays
and lesbians as
deserving of
violence, the media
provides a rationale
for gay bashers.*



A female participant present, who wished to remain nameless, addressed the inherent violence of the idea of a man forcing himself on the lesbian character against her will. She pointed out that this statement is the same as "all she needs is a good fuck," a statement she explained is used against all women as justification for rape. By portraying gays and lesbians as deserving of violence, the media provides a rationale for gay bash-

ers, agreed Schwarz.

Schwarz also addressed homophobic language, and said that while it is no longer acceptable for celebrities and prominent figures to use words such as "nigger," "kike," and "spic," "faggot" and "dyke" are still frequently used. GLAAD has targeted Bob Hope and Roseanne Barr for their negligent use of these terms, resulting in Hope and Barr making public service announcements against homophobia.

More recently, Andy Rooney was suspended from *60 Minutes* by CBS, after he was challenged on a racist comment he made on the air. GLAAD has been campaigning against him for homophobic remarks he made months before the report of racism.

Schwarz cited examples of how the word "homosexual" is most often used in a negative context in the media "homosexual murderer/murderess" is used, but a term such as "homosexual hero/heroine," which has positive connotations, is rarely used.

Increase in Violence Against Gays and Lesbians

During the discussion Foreman referred to statistics compiled by the Anti-Violence project in 1984 which recorded that 176 people reported sex-biased crimes to the project, whereas in 1989 the number was 688. This is an increase of approximately 400%. Foreman pointed out that the statistic does not distinguish what part of the increase reflects more willingness to report the crime, and what part represents an actual rise in violence against gays and lesbians.

Foreman believes it is a mixture of both. He agreed with Schwarz who said that it "still [is] not unfashionable to be anti-gay, anti-lesbian," while it is unfash-

ionable to be racist or sexist

Attitudes toward AIDS are one of the causes for homophobic thought suggested one person at the discussion. According to Foreman, 15-20% of all attacks handled by the Anti-Violence Project which are directed toward gays and lesbians include some reference to AIDS.

Foreman believes that another motivating factor seems to be the attacker's insecurity with his or her own sexuality. According to Foreman, a majority of the perpetrators of anti-gay/lesbian violence are men between 19 and 26 or 27, and are the same race as their victims, and usually attack in groups of two or more. Often they are with their girlfriends. The Anti-Violence Project case workers deduce that the attackers are often insecure with their sexuality, and this becomes their motivating factor for attack.

Domestic violence is the fastest growing segment of the Anti-Violence Project's work. Since 1988 the number of domestic violence cases reported to the Anti-Violence Project has risen to 22% of all violence cases reported to them said Foreman.

Foreman said that incidence of domestic violence in the gay and lesbian community does not differ significantly from the incidence among heterosexuals.

Vazquez pointed out that awareness

of domestic violence differs drastically within different communities of the larger gay and lesbian community. The Anti-Violence Project seeks to raise awareness within the gay and lesbian community about domestic violence.

According to Foreman, it is a misconception to link all domestic violence with drug and alcohol abuse, because there is not a direct correlation between the two.

Legal Aspects of Violence

Foreman and Schwarz directed discussion toward recent legal proceedings that are impacting the fight against homophobic-based attack. Foreman revealed that on December 18, 1989 the New York State Court of Appeals ruled the Harassment Statute unconstitutional, declaring it legal to verbally harass or threaten someone. Only if verbal harassment includes pushing and/or shoving, does it become illegal, according to New York State law. This ruling has been interpreted, or misinterpreted according to Foreman, as meaning that it is legally permissible to say words of any sort to another person.

When an attack does qualify as illegal, it is unlikely that the assailant will serve any time in New York, because according to New York State Law there must be evidence of serious physical injury. New York State Law defines serious physical injury as loss of a bodily organ

or permanent disfigurement.

Punishment for drug conviction in this state is five to ten times more serious than "petty harassment," according to Foreman. "Petty harassment" is the term used by New York City Police to refer to any form of harassment or assault which does not result in serious physical injury, and therefore does not result in a conviction or sentence.

At the end of the "Violence Against Gays and Lesbians" discussion Vazquez urged students, and everyone, to educate themselves and their communities. According to Vazquez, "All the disenfranchised groups are polarized" and we find ourselves fighting for "pieces of the pie" against minorities. Vazquez further explained that the situation is "totally inequitable."

Vazquez pointed out that only by examining our own reactions to our own (and others') homophobia, can we start to effect change. When we begin by loathing ourselves, society reinforces this fear of ourselves, Vazquez explained. When what society tells us leads us to question our own beliefs and feelings, we cannot raise our awareness, concluded Vazquez. ♦

Eliza Randall is a Barnard College junior.

The Bulletin
announces its first annual reception in
honor of all
writers, photographers, and production
assistants who have contributed to this
semester's *Bulletin*.

Sunday, April 29
7-9pm
The Deanery

Think
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Earth
Week

WOMEN'S ISSUES

Feminists: GET ACTIVE!

—by Stacey J. Rees

Many women, feminists and those who wouldn't label themselves as such, are working together on different issues relevant to women during the next months. Several workshops, conferences, and forums will address racism, better jobs and wages for women, contraception, and child care, among other issues.

Barnard and Columbia women interested in participating in the **YOUNG WOMEN'S PROJECT** should come to the first New York City regional planning meeting: April 27, 5:30pm at the Allied Coal and Textile Workers Union offices, 15 West Union Square, 6th Floor, Boardroom A or B. Call (202) 785-5100 for more information.

The Institute for Women's Policy Research in Washington D.C. is coordinating the Young Women's Project (YWP). YWP is an education and organizing effort created by and for women in their twenties and thirties of diverse racial, ethnic, occupational and socioeconomic backgrounds.

The YWP has two major goals: to begin a dialogue among diverse groups of young women, and to provide an opportunity for these women to organize, educate other women, and

assume leadership positions within the women's movement.

Three major components comprise the YWP's goals for 1990. The first component is research. The YWP will sponsor statistical studies, papers, and focus groups in order to identify the concerns of young American women.

The YWP has also scheduled a conference for October 12-14, 1990 in Washington, D.C. The conference will bring together 500 women to talk about issues such as racism, affirmative action, child care, access to health care and legal abortions, and family job leave. The conference will also mobilize women to participate in the Young Women's Network, the third component of the YWP. In order to ensure a diversity of participants 100 scholarships for low income women will be provided.

The conference is being designed with two underlying objectives: to emphasize common issues among women of various backgrounds and to address the special needs and concerns of individual constituencies of young women.

The Young Women's Network will be an east coast organization dedicated to creating opportunities for women to receive information, and to network with other women's organizations.

The YWP has organized a Women of Color Task Force to make sure that the perspectives of women of color are fully integrated into all phases of the YWP. A Low Income Women Outreach Task Force works to involve women of low and moderate incomes in every facet of the project.

The YWP is one of the first organizations focusing on young women's relation to feminist/women's issues, and is also unique in its dedication to including the perspectives of women of color and low income women.

Also of interest to Barnard/Columbia Women, **NEW YORK STATE LEGISLATIVE FORUM ON WOMEN'S ISSUES**, May 4, 9am-12pm, Metropolitan Life Insurance Company Auditorium, 24 East 24th Street (between Park and Madison Avenues). Call 566-3832 for more information.

The forum program includes New York State (NYS) Assembly Women's Issues Task Force Chair Hon. Helene Weinstein, NYS Senate Committee on Child Care Chair Hon. Mary Goodhue, NYS Assembly member Hon. Helen Marshall, and NYS Assembly Committee on Children and Families Chair Hon. Albert Vann.

Finally, the **FOURTH INTERNATIONAL INTERDISCIPLINARY CONGRESS ON WOMEN: Women's Worlds-Realities and Choices**, June 3-7, Hunter College. Registration fee: \$100 for students, includes all breakfasts, lunches and snacks, or \$50. for the conference only, no meals. Contact Hunter College for more information and to register.

The Congress will include plenary sessions on violence and militarism, health and the environment, the global economy, politics, and ideology and religion.

During breakfast and lunch times women will meet in small "Significant Interest Groups" (SIG) that will focus on women cross-culturally. Issues such as Political Action in Universities, Feminist Men, Integrating Women's Studies into the Curriculum, and Peace will be discussed.

The Congress will include evening arts events as well. Scheduled to date are a Chamber Music Ensemble performing compositions by women, a concert featuring women of the African Diaspora, a women's art exhibition and reception, and a poetry reading featuring internationally recognized women poets.

Women aren't the only ones organizing recently. The newly formed **Forum for Men's Issues** will meet Thursday, April 26 at 7pm in the Schapiro Lounge. Interested men and women are encouraged to attend. The Forum was created to encourage dialogue among men on male violence, and other important issues that relate to men. ♦

Stacey J. Rees is a Bulletin women's issue's editor and a Barnard College junior.

Street News : A False Remedy for Homelessness

—by Josh Lee

Like most liberals who try to think about why they're liberals, I feel a deep ambivalence toward the phenomenon of *Street News*. I have no privileged knowledge on this subject. I'm just a New Yorker who does volunteer work with homeless people and who has sat there on many long subway rides thinking about the implications of that flimsy seventy-five cent paper.

At first I thought *Street News* was a good thing. It seemed to stand for organized efforts, as a voice for the oppressed, and for public exposure of an insidious yet tolerated social abomination. I liked the fact that American celebrities were taking an interest in the issue and that so many businesses were buying advertising space. Most importantly, I knew that some of the homeless people selling it were indeed making enough money to begin climbing out of the hole.

But now I realize the problems with it. First of all, why is *Street News* supported by celebrities and businesses? If the stars who contribute to the paper really care about the homeless, a sympathy-filled article written by a PR agent seems like an awfully superficial and convenient way of becoming involved. Likewise, businesses, especially New York businesses, have found a slick and easy way of demonstrating their political correctness with a minimum of financial commitment. Most of the businesses I've seen advertising in *Street News* could be doing more, in more relevant ways, like renovating a building, starting a therapeutic community, increasing job-training programs in their companies. Money is power, and the celebrity-articles and advertisements in *Street News* reek of tokenism and public relations tactics. If it wanted to, the American business community alone could end homeless-

ness forever with a shrug of its shoulders, but that's not the point of American business.

We should never forget that it was the federal government that created homelessness. Ronald Reagan's eighties were boom years (as we've all heard so often) and the phenomenon of homelessness bears no comparison with the poverty of the Great Depression. The National Deficit is the product of the eighties that we can't see and no one wants to think about. Homelessness is the product that we can see that no one wants to think about. In his first term in office, Ronald Reagan gutted federally sponsored social programs and the H.U.D. budget, leading indirectly to mixing the formula for homelessness or at best being unable to prevent or cure the problem. Social conditions were much better for poor people in the seventies (even under Nixon), while homeless people are the maltreated counterparts to yuppies in a Ronald Reagan society.

Finally, the danger of something like *Street News* is that it helps us all become used to the existence of homelessness, something we never should have accepted in the first place. The homeless shouldn't have to prove their ability to do something "constructive" in order to secure the public help they have a fundamental right to as citizens of a wealthy nation. The existence of a "homeless" newspaper lends the condition of homelessness a kind of validity and inevitability. It is a useless product, existing purely for its symbolic value (where's the news?). There is no reason why a "homeless" person can't be selling the *Village Voice* or the *New York Times*. They are members of this society, and should not be branded with a job that identifies



BULLETIN/Elena Wagenfuehr

Who profits from Street News?

them with homelessness.

Homelessness didn't happen because there weren't enough charity-newspapers to be delivered. *Street News* focuses on the absolute wrong end of the problem. It is not the responsibility of the homeless to pull themselves up by their bootstraps selling a symbolic newspaper. It is the responsibility of a society to provide decent opportunities and protections for all its citizens. All of us who see our government's criminal negligence in this area should be screaming at Washington, even if it does seem very far away, very blind, and very stupid.

An ethical threshold has been crossed by our society when some of our members are sleeping on the street and eating from the garbage. We have gone too far and it is not the homeless who have to be responsible for bringing us back. ♦

Josh Lee is Co - Coordinator of Project Rights and Opportunities and a Columbia College senior.

Art in Neon:

Jenny Holzer Uses Words to Paint Contemporary Pictures

—by Elizabeth Marglin

When Jenny Holzer began her artistic career, she used a rented typewriter to print out her 'truisms' which she herself posted on walls in the streets and alleys of Soho. Soon her neon messages were reaching millions of New Yorkers on their way to work in Times Square. Now Holzer has been chosen to represent the United States in the critical world wide exhibition of art, The Venice Biennale of 1990. She is the first woman ever to be sent from the United States.

Holzer's unique art form has gained popular attention and critical acclaim from various circles and all are waiting anxiously to see what Holzer chooses to display in Venice and how it will be received. If the exhibition is anything like her recent show at the Guggenheim museum, it is sure to challenge and delight.

Holzer's work presents questions about the limits and purpose of art. One is forced to ask oneself if this is art and, if the conclusion is yes, to expand one's notion of what constitutes a work of art. The controversy at the heart of Holzer's work is the merging of the medium with the message. There are no images in Holzer's work that the text has to be extracted from; her art is the text itself, words stripped of any pretense of painterly illusion.

Holzer plays the endgame of art with new rules; for her, the end of painting has come, and a new game has begun: simulation. One can read her neon signs as a dialogue between technology and art, the simulacrum and the real. There is a tension between the neon and the voice, a tension that refuses to be overlooked. Holzer practices what she preaches when she says, "Use what is dominant in a culture to change it



Courtesy of Barbara Gladstone Gallery

A selection from Holzer's "The Survival Series"

quickly." Her choice of a pop means of communication, one that everyone is familiar with, provides her message with a built-in accessibility, for there is no difficulty in "reading" them. She then uses this accessibility to her advantage, as a way to get one's attention in order to subvert preconceived ideologies. Holzer, when asked why she began using electronic signs, explained, "I thought the posters had underground or alternative connotations and I thought the signs were the official voice of everything from advertising to public service announcements... It's a good format for conveying writing." Using the guise of an impersonal object, the sign, which makes language a commodity to be bought or sold,

Holzer simultaneously restores the power of language to challenge this very exploitation. The "official voice of everything," which, according to Holzer is the language of billboards, proclaims, "YOU MUST DISAGREE WITH AUTHORITY FIGURES."

Holzer's work criticizes itself from within, questioning its institutionalization, its reception, its audience. The subject of the sign is not the author, but the viewer; the text is completed only in its being read, as she herself says, "YOU ARE RESPONSIBLE FOR CONSTITUTING THE MEANING OF THINGS." The spiralling words are a conglomeration of selections from Holzer's earlier series of "Truisms," "In-

flammatory Essays," "The Survival Series," and "Laments."

Holzer's art is really what Brecht described as the art of thinking inside other people's heads. She does this in different ways, sometimes in the first person, as in "I ENTER SPACE BECAUSE IT EMP-TIES ME," sometimes in the second person, "YOU ARE A VICTIM OF THE RULES YOU LIVE BY," and sometimes in the mock clichés that she calculates to sound as if they had been said for a hundred years, "A STRONG SENSE OF

made; her work is acutely aware of this sense of loss, which is apparent in phrases like "ONLY PARASITES DON'T WORK WITH THEIR HANDS."

This sense of impotence was made explicit in the installation of 29 benches in the second floor gallery of the recent Guggenheim exhibition. Here impotence is seen as a kind of death, the white carved benches its symbols; they are the tombstones in the cemetery we have unwittingly created for ourselves. Whiteness and silence shrouds the room,

can be seen as mitigated by the flashing neon, not intensified. The sign provides access to a comfortable contemplation of existing ideologies rather than an impetus for an active change in the cultural apparatus. Her exhibits empty us rather than fills us, their prevalent tone of nihilism serves to glorify our impotence rather than transcend it. This was certainly the opinion held by the woman who wrote, in a letter published in the *New York Times*, that "Her words do not inspire, neither do they ennoie... This is art? Leaving the museum, we see nothing in the mind's eye. Without translation this show will not play overseas. But does one need to translate a work of art?"

I think about the Venice exhibition. This woman's reaction is understandable but unsophisticated. Holzer's work disturbs and questions the very fabric of our society in ways that a book never could. Neon signs are exposed as the vehicles of propaganda that they quite often are; no one after seeing the show will see a neon sign in the same way as before. Holzer laments modern culture but sees working within its structure as the only means to survival, at least in terms of contemporary art. The crux of her art hinges on the notion that transcendence is the postmodern equivalent of escapism, or in her words, "THE IDEA OF TRANSCENDANCE IS USED TO OBSCURE OPPRESSION." Yet paradoxically her signs and benches, despite her resistance to the concept, are oddly transcendent. The disembodied imperatives, whether they hover above us or lie still beneath us, command our attention and demand that we participate in a thought process that comes from an untouchable source.

It is in fact the very universality of Holzer's medium which make her upcoming exhibition in Venice an important milestone for this American woman artist.

Elizabeth Marglin is a Columbia College sophomore.

The controversy at the heart of Holzer's work is the merging of the medium with the message. There are no images in Holzer's work that the text has to be extracted from; her art is the text itself, words, stripped of any pretense of painterly illusion.

DUTY IMPRISONS YOU." Holzer's multiple voices insist that the viewer consider the seeming absence of personal identity in her work as a way of indicating an abstract, critical intelligence capable of multiple points of view.

Holzer's rapidly transmitted messages seem to utilize the thought process itself as a way to alienate the viewer from his surroundings. However, the pop vitality of the neon prevents the lessons from being dry or sterile. The words are programmed in such a way to disrupt and disorientate. The phrases start from the top and then switch to beginning from the bottom, they run backwards and forwards, simultaneously, forms and colors metamorphize to create dramatically different moods. The electronic vortex embodies the pace and the texture of modern urban culture to the point where it seems to be a celebration of the new technology. Yet this glitz is purchased at the cost of the human and the man-

providing us with a place to mourn the sterility of the simulacrum. The "Living Series", as they are called, speak of alienation, death, profit, downward mobility, danger, and privilege, exposing them for the conditions that they are and the conditioning that they work. Holzer's disembodied voice makes the viewer aware of his own disembodiment, how each one of us has repressed our own gut responses to the point that they have become unrecognizable. "I HAVE HAD TO THINK WHETHER I WAS CRYING OR WHETHER IT WAS INVOLUNTARY LIKE DROOLING."

Holzer's work, beneath its apparent simplicity, is quite subtle. If this subtlety is overlooked, her messages run the risk of becoming the very thing she seeks to undermine: a pre-digested technological spectacle. In viewing her signs, there is the danger of complacency; radical thinking is turned into an object of consumption, the shock value of her words

Moskowitz Maximizes Cultural Icons With Minimal Means

—by Teresa Moneo

◆
For
Moskowitz,
representation
ceases to be an
essential
dimension of
the medium: a
representation
can be replaced
by what it
represents, that
is, the object
itself.
◆

Retrospectives offer a unique perspective because they allow one to interpret an artist's most recent pieces in the light of his/her previous body of work. In such exhibits, one is able to trace in the work an evolution and see the process of questioning that was involved in its creation.

In Robert Moskowitz's painting retrospective, which will be exhibited at the MOMA until May 1, one has the opportunity to acknowledge all the factors that contribute to making an exhibit of this nature a work of art in and of itself.

As Moskowitz himself puts it, the exhibit is about "how to make a painting of maximum density with minimal means." All the work hanging in the exhibit adheres to this premise. However, it is in his later works that this idea of the *maximum for the minimum* is fully successful, as he borrows signs that have been loaded with cultural meaning and offers a new interpretation.

Moskowitz takes his first step towards the appropriation of signs in his early work from the sixties in which he explores the problems of representational painting. Instead of painting an envelope, why not glue the envelope directly onto the canvas? For Moskowitz, representation ceases to be an essential dimension of the medium: a representation can be replaced by what it represents, that is, the object itself. His paintings of window shades and envelopes explore this line of thought.

In the pieces from the seventies, Moskowitz takes his search for signs of "maximum density" a step further. In works like *Cadillac and Chopsticks* from 1975, Moskowitz redefines the nature of a sign. This piece is particularly crucial—I would even go as far as saying a corner stone of the exhibit—since it serves as a

visual pun and addresses the question of interpretation. The painting depicts on the left side of the canvas a Cadillac and on the right, a pair of red chopsticks in the form of an "X". There are many possible interpretations of the significance of the "X". However the title of the painting, *Cadillac and Chopsticks*, gives this sign a completely different meaning. With this piece Moskowitz wants to make the viewer aware that signs are loaded with different signifiers. A red "X," a sign that is usually used to connote negation or warning, ceases to have such connotations when you are told that it is not a "X" but a pair of chopsticks arranged in such a fashion. In this piece Moskowitz also reflects upon the acts of observation and interpretation. For Moskowitz, these processes are part of his act of creation since it is the viewer that completes the meaning of the painting. It is the viewer who loads a sign with signifiers extracted from his/her cultural background.

In the works from the late seventies and early eighties, Moskowitz's paintings change compositionally as well as thematically. Each painting now represents a sign which occupies the totality of the canvas. In this latest series he depicts cultural objects that have acquired with time the status of icons. Moskowitz appropriates both architectural and sculptural icons such as the Flatiron, the Empire State and the World Trade center, *The Thinker* and a Giacometti. The technique he uses to paint these pieces is also different from that of his earlier works. Now he uses stencils, a method that permits him to replicate an image. This technique allows Moskowitz to represent our reality as one made of a multiplicity of cultural icons. Rodin's

Thinker, for instance, is a work that has been reproduced endlessly and thus has become a universal sign. Through his use of stencils, Moskowitz has reduced the original's diffused edge to its minimal indispensable lines. The reductiveness of the piece takes for granted the viewer's recognition of *The Thinker* as a icon and thereby reveals the complexity of his/her cultural baggage. Moskowitz uses "minimal means" to make a painting of "maximum density."

Red Cross from 1986, a painting of a red cross on a square white canvas, represents the peak of Moskowitz's search for the universality of signs or icons. Moskowitz appropriates this sign from a universal vocabulary. It is the symbol of

the international medical network. The image surpasses the barrier of language because of its universal nature. Compositionally, *Red Cross* can be read from any of its four sides. Rotating the painting 90° does not vary its reading. It is at this point in the exhibit that Moskowitz's statement—maximum density, minimum means—becomes most apparent.

Moskowitz has travelled far from his early works such as the envelope to the more recent, *Red Cross*. It is encouraging to see an artist whose work proposes questions and elaborates on them throughout his career. ♦

Teresa Moneo is a Barnard College junior.

Muse News

The muse has decided to come down from the heights of Mt. Olympus and reside with the mortals. She is donating all her black clothing to the Women's Co-op rummage sale and has traded in her dog-eared copy of Lacan for this week's *Star*. After perusing the responses to the *Bulletin* questionnaire handed out in McIntosh, she decided to devote last week to soul searching and getting down to earth. Earth week seemed an appropriate time. Faced with charges ranging from "pretentious" to "pretentious," the muse wants to reaffirm her status as a plebeian along with the rest of you folks. As a peace offering, she wishes to present this "more accessible" humorous tidbit to her readers, taken from last week's *Star*.

"America has fallen in love with Fred Savage of *The Wonder Years*, but the baby-faced star faces heartbreak in a real-life love triangle—and he's only thirteen years old. "Fred's in love," says a close friend. "He has a terrible crush on Jenny Lewis, his movie co-star from *The Wizard* — but Jenny is in love with Balthazar Getty, who plays Ralph in *The Lord of the Flies*. "Your attitude really stinks!" the source quoted Fred as saying about Jenny's fickle ways. Jenny had been Balthazar Getty's steady girl for a couple of months, but lately he has been seen around Hollywood with 15 year old Drew Barrymore. The friend says he likes older, more experienced girls. "Jenny doesn't realize what kind of guy Balthazar is," says the friend. "He has had many girlfriends— some 16 and 17 years old—and compared with Fred, he's a man of the world."

The new lower-case muse can be found at Amy's, awash with pity for Fred and his unrequited love. Her identification with him has deepened since the results of *The Bulletin* questionnaire were made known to her.

THE THREE BIGGEST LIES IN NEW YORK

SINCE THE POST HAS ALREADY TOLD YOU THESE, WE THOUGHT WE'D USE OUR AD SPACE TO TELL YOU ABOUT SENIOR WEEK PACKETS.

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New York isn't that expensive--how does 30 U.S. Dollars sound for a packet worth \$50 of tickets and \$30 of club admissions? Don't answer yet--throw in a 100% cotton tee featuring Columbia Inferno spokesperson BART SIMPSON, complete with Satanic accessories. Although it won't slice, dice, chop or grind, we think it's a pretty good deal.

Cash only--no C.O.D.

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- THE BULLETIN STAFF