


Volume XCV Number 15

October 30, 1989



BARNARD BULLETIN



Do Women Take the Lead In Campus Groups?

And What Happens When They Do?

◆
The Politicization of
Ballroom Dancing

◆
Competition Among
Women; Fulfilling a
Stereotype

◆
Museum Mania: What To
Do After Midterm Madness

BEAR ESSENTIALS

PROGRAM PLANNING

FIRST-YEAR STUDENTS: Mark your calendar now for required program planning meetings to be held on **THURSDAY, NOVEMBER 9** at 12PM and **MONDAY, NOVEMBER 13** at 5PM, Lehman Auditorium, 202 Altschul and plan to attend one of them. You will be expected to construct your spring term schedule in consultation with your adviser, and these meetings are intended to provide you with the information you need to do so. Class Dean Dorothy Denburg will be on hand as will many of your advisers.

SOPHOMORES: Dean Denburg will conduct program planning meetings with the Class of 1992 as well. You must attend one of these meetings. Mark your calendar for **THURSDAY, NOVEMBER 9** at 5:30PM or **MONDAY, NOVEMBER 13** at 12:15PM (Be prompt), Lehman Auditorium, 202 Altschul. Advisers will be on hand to answer questions about program planning for the spring semester. You will be choosing and declaring a major and a major adviser in the spring and your spring program will need to be shaped accordingly, as well as to concentrate on remaining general requirements.

SOPHOMORES: The deadline for applying for the generous scholarships offered by the Harry S. Truman Foundation has passed BUT you may still see Dean Denburg (105 Milbank, X42024) or Professor Esther Fuchs (406 Lehman, X438660) **AT ONCE** if you are interested in a career in government or

public service and have a GPA of 3.4 or above.

HAVING ACADEMIC DIFFICULTY? HOPE TO "NIP IT IN THE BUD?": Dean Silverman will be conducting a group for students who may not be meeting their academic potential or are worrying about doing so. Please call X42024 or X42091 for further information.

SENIORS APPLYING TO BUSINESS SCHOOL: The American Assembly of Collegiate Schools of Business (AACSB), the Graduate Management Admission Council (GMAC), major corporations, including the Exxon Corp., Ford Motor Co., NYNEX Foundation and Unisys Corp., have teamed up with 93 collegiate schools of business to make it more affordable to receive a doctorate in business. They are offering over 100 doctoral fellowships annually — each with a minimum of \$10,000 stipend, plus a waiver of all first-year tuition and fees — to qualifying students choosing to earn a doctorate in business and management. Application deadline: January 5, 1990. See Dean Wilcox, 105 Milbank, X42024.

FROM THE REGISTRAR: Will the following students please report to the Registrar's Office immediately: Laura Boekman, Meilssa Chapnik, Tracey Cohen, Dana DiCastanzo, Amy Fix, Deborah Goldstein, Tonia Haggard, Pebo Huber, Alicia Hwang, Erika Janssen, Hillary Knill, Shulamit Leviant, Jennifer Marino, Jean Mathew, Angela Mitchell, Laura Natta, Hillary Porges, Patty Wu.

NOTES FROM SGA

One need only glance at the headlines of this semester's campus publications to notice the increase of violent crime on campus. It seems that students are being held at gunpoint, knifepoint and harassed on campus and in the immediate vicinity at all hours, and this is very frightening.

We are privileged to be attending school in New York — indeed it is one of Barnard and Columbia's strengths — yet this obligates the schools to keep their students safe. Many of us consider our campus home, but this feeling of pride and comfort is constantly threatened by a real fear of danger.

Security therefore must be a University priority. Why are

there no outdoor ROLM or working pay phones anywhere on the University campus? Why are there no security guards patrolling the campus? Butler Library is now open 24 hours — great — but there are no ROLM phones to call the Escort Service when you are ready to leave the library at 2AM or 3AM, or even midnight.

Currently, SGA is organizing an intercollege task force to address these issues, but time is short. Hopefully another incident will not be necessary to get the University to respond to students' rightful demands for safety.

FROM THE EDITORS

BARNARD BULLETIN

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Responding to an increase in crimes of bias on college campuses, members of Columbia University's undergraduate student government have organized The National Student Harassment Clearinghouse. According to President of Columbia College Student Council Jeff Rake (CC '90), all colleges that join the Clearinghouse will send an account of the incidents of harassment on their campuses along with a report on the responses of both students and administrators to Columbia University's Clearinghouse Committee. The committee then will organize the information and submit a biannual report to both the members of the Clearinghouse and the University.

By providing students with the means to examine the increase of such incidents as part of a national trend, the organizers of the Clearinghouse have helped us take the first step toward stopping this harassment. Not only will students be able to use examples of other students' responses to improve on their own, students now have at least one of the tools necessary to formulate a national response to a national trend.

Now what? The developers of the Clearinghouse have set up an organization that has the potential to both examine and deal with bias harassment through a national perspective. It is important that they apply this perspective to as much of their work as possible.

According to Rake, the Clearinghouse Committee has yet to determine what constitutes harassment. In keeping with the idea of looking at harassment through a national viewpoint, the Clearinghouse Committee should ask the colleges participating in the clearinghouse to send in their definitions of harassment. Even if many of the responses returned to the committee are not used for the final definition, they at least will provide the committee with some idea of how students from various areas of the nation are looking at the topic.

Another way to maintain this perspective is ensure that the Clearinghouse Committee is as diverse a group as possible. Such measures are necessary if the Clearinghouse is to "unify" the response of college students against this frightening trend of hate. ♦

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Giddings: Integration Does Not Cure Racism

As part of the Women's History Seminar Series sponsored by Barnard's Center for Research on Women, Rutgers University Professor Paula Giddings spoke to students about "The Challenge of Diversity."

Giddings, a graduate of Howard University and author of *When and Where I Enter: The Impact of Black Women on Race and Sex in America* and *In Search of Sisterhood: Delta Sigma Theta and the challenge of the Black Sorority Movement*, started off her speech with remarks about diversity and pluralism, noting that increasing a community's

diversity does not necessarily bring a decrease in racism.

"Even though there are more opportunities than ever for black and other minorities to succeed, racist attacks have not stopped, and in fact they have increased," said Giddings.

Giddings then discussed whether feminism can be used as a model of a pluralistic and diverse theory. She also spoke about intra-group tensions among women of color.

Tying the many strands of her speech together, Giddings closed by discussing co-equality, which, she said, is

not synonymous with inclusion or integration.

"Bringing black students to a white institution doesn't institute co-equality," said Giddings.

After her lecture, Giddings fielded questions on topics ranging from sororities for black women to women's colleges. Giddings also has worked as an editor for Random House, Howard University Press and as Paris Bureau Chief for *Encore American and Worldwide News*. In addition, she frequently publishes articles in newspapers and magazines. ♦

Reid Hall Program Reactivated; Changes Occur

Changes are underway for the Reid Hall Undergraduate Program, which, after being suspended for the fall semester, will be reinstated this spring.

According to the Director of the Reid Hall Program and Associate Dean of the School of General Studies (GS) Frank Wolf, the Reid Hall Academic Affairs Committee has reviewed the program and decided to alter its structure and revise its curriculum for the spring.

The program was not offered this semester due to a shortage of staff to run the program, said Wolf, but will be offered next fall since Columbia Associate Professor of Art History and Archaeol-

ogy Barry Bergdoll has agreed to run it.

According to Wolf, the "Combined Program," which accepted students having completed two semesters of study of the french language, has been changed to the "Intensive French Language Program," and all students attending this program will be required to have completed four semesters of college French. The new requisite is designed to increase competition between program applicants and to encourage a higher level of fluency and general language proficiency, said Wolf.

In addition, the "Advanced Program" and the recently instituted "Women's

Studies Program" will be combined to form the "French Studies Program in the Humanities and Social Sciences."

The committee reviewed and accepted several other course proposals, which are now being reviewed for final approval by the Committee on Instruction. Wolf cited "The Political Culture of Revolution in France from 1789 to the Present" as one such course. Other courses to be considered regard subjects such as composition and stylistics, history of the french language, and a two-semester course on literature of French-speaking states and colonies. ♦

Bulletin Wants You!!!

Come to a Recruitment Meeting for Production Staff

WEDNESDAY, NOVEMBER 1 at 7:00 pm

105 McIntosh

National Clearinghouse To Coordinate Student Response to Harassment

— by Renana Meyers

Sparked by nationwide incidents of harassment on college campuses, President of Columbia College Student Council Jeff Rake (CC '90) has launched The National Student Clearinghouse on Harassment.

The Clearinghouse is designed to "unify college students across the nation to better handle incidents of racism, sexism, homophobia, and other kinds of harassment which occur too often on the college campus," wrote Rake in his letter to deans at Columbia College.

The information pooled from various colleges across the United States will include brief descriptions of the incidents, along with the colleges' response. The Clearinghouse will then serve as a network for both "information and support," said Rake.

The goal is to publicize issues "that have created tension and fear on campuses and share constructive responses in dealing with those tensions," he added.

Columbia College, Barnard College and Columbia School of Engineering and Applied Sciences have co-sponsored the Clearinghouse. And a Clearinghouse Committee of 20 students, representing each of these three schools, will form the nucleus working to compile a biannual report on harassment on college campuses, to be shared with all Clearinghouse members.

Origin of the Idea

Last summer, Rake developed the idea of a national harassment clearinghouse, after attending a forum on Capitol Hill aimed at dealing with issues of racism on college campuses. Approximately 100 students from across the United States attended this forum.

Rake said that while he was there, he noticed that incidents of harassment had occurred on most of the campuses represented, and that the exchange of individual responses was both useful and productive. Talk centered not only on issues of racism, but segued into issues of

and/or inquiries about how to deal with a specific issue or incident, said Rake. This information will then be shared among all participating colleges.

Rake's list already includes Southern Methodist University, Grinnell College, University of Texas at Austin, Harvard College, Cornell University, Stanford University, University of Nebraska, American University, Duke University, State University of New York at Albany, Wesleyan College, New York University, Howard University, Rice University, University of California at Los Angeles, Yale College, Miami University of Ohio and more.

In the Long Run

Though he has not heard any criticisms yet, Rake is somewhat concerned about how to determine whether an incident is a valid example of harassment. However, according to Rake, the committee will define what constitutes harassment before it makes such decisions.

Furthermore, "the goal is not to expose incidents that people have tried to keep private. . . we are not out to sensationalize, but rather to accurately represent responses to harassment and share issues that have already been made public," said Rake.

Rake has already received an endorsement from Dean of Columbia College Jack Greenberg and has been given funding to start. Once the program is activated, Rake hopes to attain grant monies as well.

And provided that the first batch of colleges reply to his letter within the next two months, the first report is projected to appear early in the spring semester. ♦

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The goal is to publicize issues "that have created tension and fear on campuses and share constructive responses in dealing with those tensions..."

*CCSC President
Jeff Rake (CC '90)*

◆

harassment in general, he said.

Based on the forum's attendants, Rake organized a mailing in which he asked the colleges to become members of The National Student Clearinghouse on Harassment.

These colleges will submit a short history of incidents of harassment to Columbia's Clearinghouse Committee, along with successful or problematic methods of combating those incidents

FEATURES

Women Make up 58% Of CU Undergrads:

Exploring the Dynamics of Power Among

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"Barnard attracts a certain type of woman who wants to become involved and is not afraid or intimidated..."
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Barnard College, being an all women's college and quite selective in its admissions process, seems to attract, or create, women leaders.

At Barnard, we have some student organizations that are specifically Barnard, and thus exclusively female. Though, because we are in the midst of a large coeducational University, many campus organizations that are coed. Where do Columbia's undergraduate women leaders fit into these groups?

In terms of raw numbers, women do seem to be a significant part of campus organizations. Statistically speaking, though, the proportion of women to men in campus groups may not be as great as the proportion of women to men on campus. Women account for approximately 58% of the total number of full-time undergraduates at Columbia University (Barnard College, Columbia College and the School of Engineering and Applied Sciences). According to the Barnard College and Columbia College registrars, that is 3725 females and 2604 males. So theoretically, to keep this proportion consistent, women should compose 58% of undergraduate student organizations, and their leadership.

Often times this is not the case, but it may not be possible to give a definite breakdown of the percentage of women involved in student groups. For although in many groups women make up less than 58% of the constituency, in some groups they make up significantly more. For instance, the Executive Committee of

Community Impact, which is a social service organization, is 80% female — four of the five members — and most of the volunteers in the group are women. According Community Impact Executive Committee member Teresa Raczek (BC '91), these figures may follow a national trend in which more women than men work in social service groups.

Women in Leadership Roles

On the whole, the number of leadership positions occupied by women is significant, and the specific positions held range from general member to president. If opposition to having females hold executive positions exists on campus it has not stopped women from becoming presidents or directors of campus groups. A number of club representatives said whether a student can work well in the group is more important than gender.

The President of Zooprax, Judy Aks (BC '91), is a female, and feels that the question of having male or female leaders "is not thought about," and she "is glad it's that way."

Chinese Students Club (CSC) Treasurer Maria Ho (BC '92) expressed a similar sentiment; "whether you're male or female is not an issue." CSC has a female President, and, according to Ho, a greater number of female members than male, (currently CSC is trying "to get more guys").

Korean Students Association (KSA) President Sang Joon Kim (OC '91), however, acknowledged that to a certain extent issues of gender have come up in

KSA. He said that the executive staff is fairly balanced, though possibly "a little more male."

"Some girls may like changes" he said, but of the five students who ran for President this year, none were women; "changes won't come if girls don't run."

Yet, one of the two KSA Vice Presidents Leona Kim (BC '91) said that "the main focus [of the group] is on nationality, not gender."

Dynamics of Power Among Men and Women Leaders

That there is an ordering of leadership at all, a hierarchy, is significant. According to Anya Bernstein (BC '90) of the Barnard Women's Cooperative, a non-hierarchical group, "hierarchy often makes jobs get done faster, but it also creates a lot of resentment." Some people resent being "ordered" to do something, and some men resent women who have power over them.

Said Student Government Association Vice President of Student Activities (BC '91) Jennifer Cowan, "there are always some individuals who have difficulty with women in leadership." It is precisely this that "should be eliminated," she added.

Examining inner-group dynamics, seeing how men relate to women and women to men when in campus organizations reveals much about the general role of women in campus organizations.

According to Bernstein, if women aren't running for leadership positions in a campus group, as in the case of KSA

What Does This Mean to Student Organizations?

Men and Women in Our Own Backyard

— by Molly Bradley

President, it may not be because they are intimidated but for some other reason. Barnard women on the whole "feel very comfortable taking leadership positions because they are in an institution that assumes women will hold positions of leadership," said Bernstein. In comparison with how men feel towards women in power, women are probably less intimidated to lead than men are intimidated to be led by women, she added.

Cowan too said that "Barnard attracts a certain type of woman who wants to become involved and is not afraid or intimidated to [do so]."

Bringing Feminism to Coed Groups

However, the involvement of women in campus organizations does not always force the group to consider feminist issues within the context of the group's other goals.

Many women members of coed groups that are neither political or service-oriented said they did not find a heavy influence of feminism within the group. And many women participating in groups focused around issues of race and ethnicity had similar feelings. The Asian Women's Coalition is an example of a group that formed in response to the lack of concern for feminist issues in a coed group.

In groups dealing with issues of ethnicity, according to President of the Asian Women's Coalition Dana Wu (OC '91), "assimilation is a big deal — a distinct culture wants to be recognized, and for women there are even more implications" — many of which the group considers subordinate to other issues.

Women of color must deal not only

with gender biases, but racial and ethnic ones as well. They are not merely female leaders, but female minority leaders dealing with the implications of gender and ethnic assimilation.

According to Wu, some Asian women on campus formed the coalition in 1986 because they did not have a support group. The Asian Student Union (ASU), which Wu claims is mostly interested in holding parties, did not consider issues of feminism, she said.

Currently, the President of ASU is a male, Tom Yang, (OC '91). There are two women vice presidents, a women treasurer, a women Secretary, and one women Executive Committee member. Although ASU members said the dynamics of the this year's group are well-balanced, there evidently was cause three years ago to form an all-female Asian group to provide support and address issues of feminism not attended to in the ASU.

Exclusively Women's Groups

Pointing to many cases similar to ASU's, some women on campus argue that the existence of all-female and female-oriented groups is necessary.

While women are well represented on campus and do, according to Bernstein, "have an effective means of getting ideas across," these groups are important.

Members of these organizations feel that these groups provide a means of understanding gender biases and a chance to escape them. In these groups, there is a focus on feminism, which they feel is not brought to attention often enough or in depth enough in coed

groups.

Where groups have kept the membership to all women, members claim the dynamics within each group clearly are different. For instance, a Barnard Columbia Students for Choice (BCSC) Steering Committee member, Valerie Green (BC '91) discussed a definite presence of feminism within BCSC.

Green said BCSC "decided it wanted only women because the issue [of abortion] affects women more than men," and that when dealing with abortion rights, "anger is important," and further, "women get angrier in this club than men."

Though, in contrast, the group Coalition for Life, which also deals with the issue of abortion, does not want "to alienate one sex, because both have legitimate reasons for joining," said President Maria Masters (OC '92). Masters said that exactly 50% of the group's leaders are men.

Looking at individual groups, it is clear that there is no "formula" or rule concerning the number or the dynamics of men and women campus leaders. Yet, it can be demonstrated that women have significant importance in campus organizations. As we move into the 90s, perhaps we will find greater acceptance of women in roles of leadership in both our country and our campus. Maybe then we may begin to examine the role of women in campus organizations on a basis other than gender. Are women of color equally represented? Does a women's economic background affect her opportunity to participate in campus groups? and so on. . . ♦

Politics and Ballroom Dancing — Who'd Have Thunk They Come Together?

— by Lainie Blum

The dashing young gentleman sweeps the beautiful lady into his arms. They swirl around the dance floor with graceful ease in a vision of absolute loveliness. When the change of music dictates a new dance, they fall into the next steps with stunning elegance. . .

Certainly this is the image that inspired those romantic Barnard students to take advantage of the McIntosh Mini-Course ballroom dancing lessons. With dreams of Fred and Ginger dancing in their heads, the hopeful students signed up for a six-week series of one-and-a-half hour weekly sessions. Six weeks from now, they thought, I'll be able to knock everyone's socks off at the next Bat Mitzvah or wedding I go to.

No partner necessary, said the Office of College Activities. Now, this makes one wonder. How does one *do* ballroom dancing without a partner? After all, didn't the King of Siam say, "Shall we dance?" Doesn't it take two to tango?

The first night of lessons, it was clear that there was going to be at least twice the number of women as men (in true Columbia University style). The teacher would really have to perform a trick to figure this one out. After all, no one who desires it should be excluded from the magical wonder of ballroom dancing. His solution: switch partners on a rotating basis. (This, he said, will make you better dancers.) Of course, this meant that the men (lucky ones that they are) would have partners for each dance. The women, on the other hand, would have to spend half the time dancing with the imaginary broomstick.

Now, ballroom dancing without a partner can make even the most self-assured of us feel incredibly goofy. Besides, how can you practice some of the more interactive steps by yourself? Most of the time the men and women never get to dance with the partner with whom they wanted to learn in the first place. The women without partners feel bad. The men who came to be with their own partners feel bad. The women who want to dance with the men they came with feel bad.

By the second week there were more men, brought by friends who sensed a need for them. But there was still an acute ratio problem.

By the third week, though, there were only two more women than men. While some new men showed up, the truth is that many of the "partnerless" women did not. And that's not fair. Oh Fred and Ginger, why was it all so simple then?

Why has even the politics of ballroom dancing become so complicated?

Since we're living in this Feminist age of not taking anything for granted, let's look at ballroom dancing. There is a man, and there is a woman. The man leads. The woman is led. The man is doing the holding. The woman is being held. Once again in my life, I am forced to admit that something I truly enjoy deeply offends my sensibilities. Does this mean that ballroom dancing is another item on

the ever-growing list of "don'ts?"

No. It means that I have to look at it in another way. First of all, why does the man have to do the leading? Second, why does there have to be a man at all? Or a woman, for that matter? Ballroom dancing doesn't really have to be limited to male/female couples. The dance instructor could just as well have allowed women to pair up together. Who is to say that some of those women didn't come with that specific intention in the first place? Third, for those of us who have seen the classic film *Dirty Dancing*, we know full well that the woman must be just as strong as the man — that is, the led must be just as capable as the leader — partners in the true sense.

Fred may be rolling in his grave at the suggestion. Maybe not. Dancing has always been for enjoyment, and there's no reason it cannot continue to be so. It will always be true that it takes two to tango, but no one can tell us who the two must be. And what's wrong with wanting to wow them at the next wedding anyway.

Lainie Blum is a Barnard College senior.

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*Oh Fred and Ginger, why
was it all so simple then?
Why has even the politics of
ballroom dancing become so
complicated?*
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Reconciling Sisterhood and Competition Among Women

— by Anya Bernstein

I'll never forget that awful night. It was during my first year in high school and I was at a party hosted by a guy I had a crush on. All of my friends were there, and we were having a great time. Then one of my closest friends came up to me and whispered "Guess what? Matt just asked me out." Matt was the object of my interest; my heart sank.

I smiled and congratulated her, graciously saying all of the right things, but what I really wanted to do was to find a sharp object and run it through her heart.

Now it is seven years since that night, and I long since have lost track of both Matt and my friend. But the major issue of that night has not left my life. Instead, it has been replayed many times with me on both sides of the fence. The issue is competition among women.

Competition does not always occur over men. Sometimes it's a grade, an honor, a job, or a platonic friend who comes between two women. But competition almost always results in hurt (loss of self-esteem or pride) for at least one of the parties, and it often damages our relationships with women.

Such competition is a reality in many women's lives, yet it deviates from a basic feminist conception of how women can relate to one another. According to this concept, women's relationships are characterized by support and caring for one another based on their shared sisterhood. Relationships with other women are to be valued. And women try to prevent interference in female relationships from the forces of sexism (telling us to "get a man" through any means) and capitalism (telling us to achieve success, even at the expense of others).

But let's be honest. We all want to do well in this world. We want to feel successful and competent and we want to have

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When we compete in "a man's world" we are called "unwomanly," and when we compete for men we are called "bitchy."
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good relationships with others (both men and women). These are human feelings, just as it is human for women to feel a sense of kinship and caring with our sisters. It hurts when these two feelings conflict, yet unfortunately they often do.

Though competitive situations may be inherently problematic, competition among women, who are plagued by a history of societal demands and expectations, is often particularly painful. Women are often perceived as manipulative or catty when they compete with one another; according to this view, they do not approach their rivals with honesty.

In some cases, this perception may be accurate. For centuries, women have been told not to achieve success, unless it takes the

form of getting a husband. When we compete in "a man's world" we are called "unwomanly," and when we compete for men we are called "bitchy." Faced with these stereotypes, we feel we must disguise our desire to achieve. As a result, we do not express our wish for success honestly and openly. Instead, we often become secretive and crafty in pursuing what we want.

My friend in high school, for example, never approached me to discuss honestly the issue of our attraction to the same man. And for my part, I have often neglected to address the issue of competition when it has arisen among me and my friends. Faced with two conflicting messages, one telling me to go for what I want and one telling me not to compete at all, I do not always feel comfortable confronting and expressing my ambitions openly.

continued on page 14

Museum Mania:

You've survived Midterm week. With all the late-night study sessions and frantic dashes to UFM for black coffee far behind you, you suddenly find that the long weekend is approaching and you have time on your hands — time that would be best spent as far away from the reserve room as possible.

Time to familiarize yourself with the limitless offerings of New York's museums. After all, fall is the season for large museum retrospectives and ambitious curatorial feats, and the shows currently on view at the city's more well-known institutions once again prove this to be the case. Listed below are some of the most noteworthy exhibits. (When visiting museums, remember to bring along your student ID. At some museums, admission is pay-what-you-wish, but where it isn't, your ID will enable you to a discount).

"Picasso and Braque: Pioneering Cubism": Museum of Modern Art, 11 West 53 Street. Open daily 11AM to 6PM, except Wednesdays; \$3.50 with student ID. Thursday nights 'til 9PM; pay-what-you-wish after 9PM.

This show has already proven itself to be the most talked about exhibit of the year. This fact is not altogether surprising: "Pioneering Cubism" documents the initial invention and subsequent development of the most influential movement of the 20th century — the movement that art historians believe defines the very essence of modernism.

More remarkable, this is the first show to be devoted entirely to the unique collaboration between Pablo Picasso and Georges Braque during the years 1907 to 1914. For the two artists it was a period marked by a sense of urgency, by a daily need to develop new territory in the cubist style, and by an intensely spiritual rapport — of which Braque later said, "We were tied together like two mountain climbers".

The show was put together by a long-time critic and curator at MoMA, William Rubin. It takes up two floors of the museum's gallery space. Many of the works are on loan from Museum Ludwig and Praga and are being seen in the United States for the very first time — these paintings and collages alone are worth a trip to the museum.

"The New Vision: Photography Between the World Wars": Metropolitan Museum, 5 Avenue at 82 Street. Open Tuesday thru Sunday 9:30AM to 5:15PM, Friday and Saturday nights 'til 9:45PM. Admission is pay-what-you-wish.

This exhibition of photography dwells primarily on the artists to which works of the genre were able to attain the highest critical and popular status of the years 1917-1939. There are also many fine works by Edward Steichen, surrealistic images by Magritte, and Levi Strydom's propagandist visions of the 1930s. The show is marked by the diversity of the American and European photographers represented which is undoubtedly exceptional. 1994 marks the 50th anniversary of the invention of photography, and the curators of the show seem to be making an effort to give this oft-neglected medium its due.

What To Do After Midterm Madness

— by Liz Bigham

"Velazquez": Metropolitan Museum, 5 Avenue at 82 Street. Open Tuesday thru Sunday, 9:30AM to 5:15PM, Friday and Saturday nights 'til 8:45PM. Admission is pay-what-you-wish.

This show, made up of nearly 40 paintings by the most celebrated artist of the Spanish School, Diego Velazquez (1599-1660), including paintings from all the phases of the artist's five decades of activity, concentrates on Velazquez's role as a court painter.

The early years are represented with a few genre paintings, most notably the "Watermill of Seville," circa 1620. In October 1623, Velazquez was named Painter to the King, and some of his best portraits of Philip IV (who reigned from 1621-65) have been brilliantly united in this exhibit. These paintings, when brought together in a single room, exemplify Velazquez's aptitude in his role as painter-courtier. Also included in the exhibit are portraits of the Infanta Margarita as an infant, and the powerful and infamous depiction of the court-duk of Olivares on horseback. Many of these works are on loan from the Prado, so unless you are planning a trip to Madrid in the near future, don't miss this opportunity to see an unprecedented collection of Velazquez's paintings.

"Edward Hopper: Selections from the Permanent Collection": Whitney Museum of American Art, 945 Madison Ave. Open Tuesdays 1PM to 8PM, Wednesday thru Saturday from 11AM to 5PM, and Sundays 12PM to 6PM. Free to students with valid ID.

This exhibition is a God-send for Hopper fans. It attempts to provide the viewer with a greater understanding of the preparatory work — drawings, water colors and small oil paintings — on which the artist's well-known paintings are based.

Hopper, whose career was interwoven with the life of the Whitney and its founder, Gertrude Vanderbilt Whitney, had his first one-artist exhibition at the Whitney Studio Club in 1920. Hopper died in 1967, and when his wife died the following year, she bequeathed the artist's entire collection, comprised of more than 2500 works, to the Whitney museum.

Only a small fraction of the collection is included in this exhibit, but it is more than enough to convince the viewer of the enormous care and construction involved in the creation of a final work. One of the best examples of this is the group of drawn studies for the monumental painting "New York Movie," 1939. The drawings are relentless analysis of form, shadow and color, with the names of the intended hues already penciled in. In addition to the scores of small-scale works are a few major oil paintings which you've probably seen in reproductions but never in the 'flesh'. Of these my favorites are "Soir Bleu," 1914, and "A Woman in the Sun," 1961.

Well, that should keep you busy for a while. And if you've already caught all of these exhibits, go a second time to really absorb them. Or try "Caos" at the New Museum, "Mario Merz" at the Guggenheim, "Alex Calder" at the Cooper-Hewitt, or "Jean Cocteau" at Morgan Library. You can't complain about a lack of choice — or quality.

Movement Innovator Steve Paxton Visits Barnard

— by Diane Webber

"Some people know how to fall down without hurting themselves."

Or so the father of dancer and choreographer Steve Paxton claims. Paxton, who has explored the implications of his father's claim in his studies of movement, shared stories about the slightly painful reality of this statement and many more

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As developer of Contact Improvisation, Paxton has devoted much of his professional career to making a friend of the floor. Gravity is an active partner in dance, and Paxton seeks to cultivate an awareness of this unsung kinesthetic influence.

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BARNARD BULLETIN/Jenny Dorman

Students explore gravity with Paxton

insights into the form and method of his artistry with the students who attended a recent two-day series of lectures and classes sponsored by the Barnard Dance Department.

As developer of Contact Improvisa-

tion, Paxton has devoted much of his professional career to making a friend of the floor. Gravity is an active partner in dance, and Paxton seeks to cultivate an awareness of this unsung kinesthetic influence. Paxton's training, first in Gra-

ham technique, and then Cunningham, places him solidly within a modern dance tradition that embraces gravity. To this tradition he adds a new total body sensitivity to the relationship between the dancer and the floor.

two-dimensional concept of the body limiting movement potential. The importance of sensitivity to the total body increases when two dancers come together to explore their movement relationship to one another and to gravity,

and the middle of the body." He began studying under Merce Cunningham in the late 1950s and he joined the Cunningham company in the early 1960s. Paxton began to choreograph with the Judson Dance Theatre at the same time, involving himself in the forefront of what came to be a revolutionary period for modern dance. The participants explored a non-hierarchical, chance-influenced form which accessed pedestrian ordinary movement for its vocabulary. In the early 1970s, Paxton collaborated with Trisha Brown, David Gordon and Yvonne Rainer in the improvisational dance group, Grand Union.

The improvisational form continues to interest Paxton in several respects. The physiology of performance and the way a dancer handles adrenaline and other biochemical reactions of the body during performance, is important to Paxton's theory of dance. According to Paxton, the dancer must maintain a "cool" mind and just let the movement happen. Participants must be "willing and not willful." Also, as in improvisation, the dancer must be involved in a "constant pointing towards a moment which is very hard to know about: the present." Paxton describes the mind as a time machine which is constantly dipping into the past, projecting into the future and only rarely focused on the present. Improvisation requires intense concentration upon the present moment to access the full potential of the movement. It is a mental as well as a physical exercise, he said.

Paxton's lectures touched upon topics ranging from biology to philosophy to anthropology, demonstrating the way in which an art form affects and is affected by surrounding forces both cultural and natural. ♦



BARNARD BULLETIN/Jenny Dorman

Paxton shows students his moves

According to Paxton, an awareness of gravity must be accompanied by an awareness of the body as a total entity: front, back, top, bottom, right side, left side. Western dance tends to apply exterior lines to the body, which leads to a

he added. In his master class, Paxton gave dancers images such as the legs being filled with sand or water to emphasize the volume of the body.

Paxton's professional dance experience began "in the middle of the century

Competition

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Feminism and other ideologies present no perfect solution to this dilemma. But feminism provides a framework for women to start to unravel this complex issue. The feminist conception of women's relationships perhaps can serve as an ideal that women with a commitment to feminism can strive for in our every day lives.

For example, such a feminist framework constantly reminds me to reevaluate my priorities with respect to my relationships. It reminds me to think not just about the immediate reward of the job or honor or boyfriend, but also about

the long-term importance of the friendships I have with women. When I compete against a friend, I can do things to try to safeguard my relationship with her. I can try to communicate with her about the competition, in order to give us both a chance to talk about it and learn from one another's perspective. By identifying the problem, we can address it and work together to conquer it, instead of letting it conquer us.

As we form our own images as women in the twenty-first century, we must challenge the stereotypes that stigmatize women who try to achieve success. By

identifying the image of the "bitchy women" as a stereotype imposed on us, we free ourselves from the need to live up to this image. Once we realize that we are not "bitchy" for wanting to achieve, we need not mask our ambitions and can compete in a way that is straightforward and honest. We need to bond together as sisters — if not in a non-competitive atmosphere, at least in one of open communication and mutual respect for each other's feelings and dignity. ♦
Anya Bernstein is a Barnard College senior.

Bombay

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prostitute — alone.

Krishna who innocently loves and cares for her, seems capable of this good-heartedness only because his age precludes the element of sexual desire in the relationship. He brings her tea and gives her a young bird, offering gifts more lasting than temporary sexual enjoyment. His attempts at setting her bed on fire reflect an understanding that she must be freed both physically from the brothel and symbolically from the sexual powers

controlling her life.

Ultimately, the males do gain control over Sweet Sixteen, as they do of all the women characters in the movie. When Krishna visits Sweet Sixteen some time after the bed incident, she shows him, with a calm and satisfied smile on her face, a picture that was taken of her and another man. Finally, she has prepared for her first client; in tight, revealing, red clothes, she slips into the car that initially brought her, screaming and crying,

to the brothel.

Unsuccessful in her attempt to strike out against male domination, she has accepted her role as whore. Her acceptance might appear voluntary, but the film makes it clear that neither she nor any other women had a choice. Both Rekha and Sweet Sixteen present the sad truth of a society in which women, who can never really gain control over their own lives, find that their only source of power is sex. ♦

Letters to the editor are due in the Bulletin office, 105 McIntosh, by 5pm on the Wednesday preceding publication.

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The Suffering Is Not Just the Children's in Salaam Bombay

— by Amanda Weinberg



MANJU

Courtesy of Cinecom Pictures

Salaam Bombay, a touching film shown at Barnard last week as part of the "Works by Women" festival, deals with issues that hit very close to home.

Most probably familiar to you as the story of the desperate plight of Bombay's street children, the film, produced by Mira Nair, also deals expressly with the topic of the oppression of women in Bombay.

The female characters in the film have two roles: mother and whore. Both roles, equally important in this film, are presented as the only options open to women in this male-dominated society. The younger female generation in the film grow up in a world where they are destined to follow the paths of their mothers, only perpetuating the vicious circle. Interconnected with their oppression, the maternal figures presented in the film, like "mother India" are deficient and neglectful of their offspring.

The madam in the central brothel is useless and cruel to her young prostitutes, who are, for all practical purposes, her daughters. When "Sweet Sixteen", a

young virgin from Nepal who has been sold to the brothel, is sitting on her bed feeling miserable, the gum-chewing madam, still in "working clothes" offers no comfort to her.

Manju, the illegitimate daughter of a prostitute and a pimp who live in the brothel, is given maternal love but suffers from insufficient care. Manju's mother loves her dearly, but often alienates her. Manju, is ignored by her mother who is entertaining a client, while she scratches at the steamed glass door of the brothel like a little animal. As the result of parental neglect Manju spends much her time on the streets, where she is wrongly arrested by corrupt police officers and sent to a reform school.

The State will not return her to her home, claiming that her mother is a bad influence. Her mother is outraged that the State dares to take the role of mother, though the audience accepts the sad truth that the State might do a better job. When Manju's parents visit her, she is dressed in a frock, a much more appropriate attire for a little girl than the pros-

titute outfits that her mother gave her. Although the reform school cannot provide love, it does provide the bare essentials, including assured shelter, which Manju's home did not.

As a whore, Manju's mother, Rekha is subordinate in her interactions with men — a fact the movie sees as a key element in the way she treats her child. Rekha is unable to care for Manju, because of the nature of her job, which is the only means of support available to her. Rekha loves Manju, but it is impossible for her to give Manju anything beneficial except love. Rekha is an oppressed adult and the film seems to suggest that all women in the society beginning from childhood are fated to be oppressed. Manju is indirectly a victim of sexual oppression from the beginning of her life.

Another character, Sweet Sixteen, a beautiful virgin from Nepal, is forcibly brought to the brothel. Her initial period at the brothel is one of fear and loneliness; she does not speak Hindi and must resign herself to her new life as a

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