



Volume XCVI Number 6

March 12, 1990

BARNARD BULLETIN



Passing the Buck

Assessing Barnard's Financial Status

◆
Artists Portray AIDS

◆
Seven Sisters Conference
Highlighted

◆
Reflections on Jewish
Feminist Gathering

BEAR ESSENTIALS

SOPHOMORES: Check your McIntosh Box and read the memo dated February 24 from the Office of the Dean of Studies. It concerns your progress toward the fulfillment of degree requirements and your consideration of a major field. You were asked to arrange an appointment with your adviser according to the following schedule for an official audit of your degree progress. Last names: A-I, March 5-9; J-R, March 12-16; S-Z, March 26-30. You are again reminded to declare your major with the Registrar by Wednesday, April 11.

The following departments have scheduled **PROSPECTIVE MAJORS/MINORS MEETINGS**. Current Majors and Minors are asked to attend as well. (Refreshments will be served!): **AMERICAN STUDIES:** Thursday, March 29 from 4-6pm in the Ella Weed Room; **FRENCH:** Thursday, March 29 at 3pm in 306 Milbank; **SOCIOLOGY:** Wednesday, March 28 at 4pm in Sulzberger Parlor; **SPANISH:** Wednesday, March 14 at 5pm in 229 Milbank (dinner served).

PREMEDS: MCAT PACKETS HAVE ARRIVED. They can be obtained in the Dean of Studies Office (105 Milbank).

PRELAW STUDENTS: New LSAT booklets have arrived. Ask at the Dean of Studies reception desk (105 Milbank).

MEETING FOR 1991 LAW SCHOOL APPLICANTS with Dean Rowland: Wednesday, March 28 from 12-1 or 1-2pm in the Jean Palmer Room. Coffee and soft drinks will be served.

INTERESTED IN THE ROLE OF WOMEN IN THE LEGAL SYSTEM? The Barnard College Club of New York will be presenting Myriam Jarblum Altman, Justice, Supreme Court, New York County, in a talk entitled *The Faces of Women in the Courts* on Tuesday, March 13, at 7pm at the Clubhouse of the Women's National Republican Club at 3 West 51st Street. The talk is free,

but if you'd like to reserve a space, call for reservations: 757-9240.

FINANCIAL AID: Applications for financial aid for the 1990-91 Academic year are now available in the Financial Aid Office, 14 Milbank. You must come into the office to pick one up. **REMEMBER** that all current financial aid recipients **MUST REAPPLY** for financial aid. The deadline for submitting completed forms is Tuesday, April 18.

BEAR THE FOLLOWING DEADLINES IN MIND: last day to **DROP A COURSE** (deleted from record): Thursday, March 29; last day for requesting **PASS/D/FAIL GRADES:** Thursday, March 29; last day for **SOPHOMORES TO DECLARE MAJOR CHOICES:** Wednesday, April 11; last day to file **APPLICATIONS FOR FINANCIAL AID:** Wednesday, April 18; last day to **WITHDRAW FROM A COURSE** ("W" on record): Friday, April 20; **JUILLIARD DEADLINE:** Thursday, March 15, to apply for the May 21-23 auditions required for Autumn '90 enrollment in Juilliard music lessons, read on; **MANHATTAN SCHOOL OF MUSIC DEADLINE:** Monday, April 16, to apply for the May 22-25 auditions required for Autumn '90 enrollment, read on.

AGREEMENT WITH THE JUILLIARD SCHOOL: An agreement between Barnard and Juilliard, signed last year, provides Barnard students with the opportunity to enroll in individual courses of instrumental instruction and to participate in a cooperative degree program at the Juilliard School with members of the regular Juilliard faculty. In the cooperative degree program a Barnard student would obtain a Barnard A.B. after four years and the Juilliard M.M. (Master of Music) at the end of the fifth year. (The first three years would be spent at Barnard, the remaining two at Juilliard.) To qualify for either program a Juilliard audition must be passed. Anyone interested in Autumn '90 Juil-

liard courses must file both Juilliard and Barnard Registrar's applications, obtainable at the Barnard Registrar's Office (107 Milbank), as soon as possible. The audition fee is \$35 (plus \$25 addition for late fee). Again, the **DEADLINE** to apply for the May 21-23 required auditions for Autumn '90 is Thursday, March 15. Juilliard Admissions: 799-5000.

MANHATTAN SCHOOL OF MUSIC: Students may audition to qualify for music lessons with Manhattan faculty. The audition fee is \$35. Again the **DEADLINE** to apply for the May 22-25 required auditions for Autumn '90 is Monday, April 16. MSM Admissions: 749-2802.

MUSIC LESSONS: You are reminded that if you are not a Music major, you may enroll in as many as six courses in music lessons—whether at Juilliard, Manhattan, or Columbia—the third and fourth of which must be validated by concurrent enrollment in courses in music literature, history, or theory. One point of degree credit (charged at the three-point rate for tuition) is granted for each course.

TEACHING IN PUBLIC SCHOOLS: Tuesday, March 13, from 4-5:30pm in Sulzberger Parlor, a panel of alumnae and the Director of Personnel, NYC Board of Education will "tell it like it is" about job search procedures and teaching opportunities. Co-sponsored by Career Services and the Education Program.

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FROM THE EDITORS

BARNARD BULLETIN

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Now that all of the Centennial celebrations are over, it is difficult to assess Barnard's financial status. While the administration claims that the capital campaign will increase Barnard's purse, the Center for Research on Women worries about its future, academic departments complain of "shoestring" budgets, and the fourth floor walls of Milbank continue to peel away daily.

Curiosity about Barnard's actual financial situation was intensified during last month's union negotiations. Students received letters from Vice President of Finance and Administration Sigmund Ginsburg claiming that the college could not afford the union's

demands. Now, there are allegations that the Center for Research on Women may suffer severe cutbacks. All of this stands sharply against the backdrop of a multi-million dollar capital campaign and a record low endowment among America's women's colleges.

We cannot help but feel that inconsistencies and contradictions obscure our ability to analyze fiscal operations clearly.

Though sentiment is high for a successful wooing of funds, it may be that Barnard has little control over what the right hand takes and the left hand gives. ♦

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LETTERS

Fine Tuning Needed To the Editor:

As a member of Barnard's African American community, I am greatly concerned about the article written by Amanda Brooks. The article, "Rap Music Sounds Universal Messages," is very limited in its content and gives the readers wrong ideas about rap music. I thank Amanda Brooks for telling the reader where she was introduced to the genre—MTV. MTV is a video program which disseminates the most commercialized music. MTV caters to their audience of young people, just like top-40 radio. You hear what they give you and are spared the really good music. Whenever I watch the program I am reminded of radio stations in places like Saratoga Springs where in a span of ten minutes one can hear an assortment of music from Kiss to Boogie Down Productions.

As for the relatively new phenomenon of rap music, I want you to know that the rap music of today dates as far back as the call and response songs of slavery. It reaches as far as ritual chants in the Caribbean, and stemmed from my ancestors in Africa. What you hear on MTV is not a representation of a new phenomenon and if you took the time to research it, you would have known this.

You are right in one respect, some of the rap music that you hear on MTV or on those top -40 radio stations does not portray Afrocentrism. Yet, from a limited standpoint one can only reach limited conclusions. I suggest that you spend more time reaching back a little further to get a sense of what rap music is all about. One cannot expect to get a sense for a genre which is hundreds of thousands of years old by listening to the relatively new groups which you include in your article.

The comment on Maya Angelou is nice, but the essence of her lecture was that while it is important for us to look ahead, in order to do this we must understand our past. Slavery was a part of my great-great grandparent's past; the Civil Rights movement was a part of my father's past; equal rights for

women was a part of my mother's past, and I am looking towards the future.

I must tell you that I have experienced all kinds of racial hatred, segregation, gender bias, and racially instigated verbal abuse. One cannot deny the existence of these demoralizing aspects of the society in which we live. Do not look for the answers to any of society's problems in commercial music. The answers are not there. If you like the music then listen to it, enjoy it, but take it for what it is. And if you want to learn from it, look at the history of the music.

—Kimberly Elaine Parker (BC '92)

Cult Critic To the editor:

I would like to address some of the issues raised by Ohene Kwapong's letter regarding the New York City Church of Christ. While I have no quarrel with her faith, nor the doctrines professed by the Church of Christ, I must respond to her statements regarding the recruitment methods employed.

While it may be true that she does not prey on vulnerable students, members of her organization do. Earl Hall has expelled the New York City Church of Christ two years in a row due to incidents of harassment and non-ecumenical proselytizing. They refused on several occasions to leave people alone who have specifically asked them to. The student Governing Board determined that this was not the activity of a few members of the group, but that this behavior was inherent in the organization's very structure.

While one can argue that the extreme devotion the New York City Church of Christ displays towards its beliefs is commendable, the treatment and respect of non-members deserves our attention and condemnation.

—Seth Galanter

Vice-Chair, The Student Governing Board of the Earl Hall Center

Department of Economics
Announcement of a Prize in Economics for Barnard Juniors

The Alena Wels Hirschorn Prize

Awarded to the student judged by the faculty of the Economics Department to have written the best essay on the subject of domestic or international economics.

Prize: \$500

Eligibility: any Barnard junior

Deadline for submission of essay: April 6, 1990 by 5pm in room 4a Lehman basement.

Note: essays written for current or past economics courses welcome

1989 Senior Class Gift has Arrived

The 1989 senior class gift, an expansion to the Women's Studies literature section of Barnard's Wolman library, has arrived. Last year the class of '89 raised \$2,400 for the special section in the library that will house the new books and periodicals ordered as part of the class gift.

The gift was coordinated through the efforts of Senior Class Fund Chair Cara Tessig (BC '89), Barnard alumna Liza Chianelli (BC '86), who now works in the development office, and Barnard College librarian Ilene Glickstein.

According to Chianelli, the purpose of having this expanded Women's Studies literature section is to provide subscriptions that are not currently available at the Center for Research on Women. Many of the periodicals ordered for the collection are already available. The periodicals include *Genders*, *Lilith-A Quarterly Feminist Jewish Journal*, *Bronte Society Transaction*, *Yale Journal of Law and Feminism*, *Zora Neale Hurston Forum*, and *Working Women*.

Second subscriptions of popular and frequently used publications were ordered to accommodate students, as well as a variety of books concerned with medicine and travel that relate to women will be in the collection.

Six lounge chairs were also ordered for the library from the Senior Gift funds.

A plaque made up by Facilities Operations will be affixed to the shelves housing these new periodicals. The plaque, which comes cost free from Facilities Operations to the class of 1989, will thank the Centennial Class of 1989 for their generosity. ♦

—by Rebecca Lacher

Gabeba Abrahams Lectures on Archaeology in South Africa

Gabeba Abrahams, a native South African archaeologist, will speak on March 15 at 4pm in 327 Milbank. Her lecture is hosted by Barnard's Anthropology Department.

The title of her lecture is "Archaeology in South Africa: a Woman's Perspective." She will address such topics as her studies in archaeology, her particular concerns and ideas as a female archaeologist, and the current political events unfolding in South Africa.

Abrahams currently works at The South African Cultural Museum in Capetown, South Africa and will soon be receiving her doctorate in archaeology. She is researching the history of Dutch material culture of the Seventeenth century in South Africa and will share her findings concerning the Dutch communities and their trading outposts.

Because of Abrahams' concern for educating the public, she will be open to questions from the audience. ♦

—by Anne Fitzgibbon

Subcommittee on Awareness Circulates Survey

Barnard's Committee on Race, Religion, and Ethnicity (CORRE) Subcommittee on Awareness will distribute a questionnaire to Barnard students early in April. The survey will ask members of the Barnard community to share any experiences of "otherness" that they are willing to contribute. Feelings of "otherness" result from "differences in (but not limited to) race, religion, sexual orientation, ethnicity, disability, and gender," according to the Subcommittee. The survey will be used by the Subcommittee to help design programs to heighten awareness of diversity in and by members of the Barnard community.

Coordinators of the Subcommittee on Awareness include Political Science Professor Dennis Dalton, Resident Director Cathy Webster, Program Coordinator of Barnard Health Services Gizelle Harrington, and Student Coordinator Angela Riley (BC '93).

Anyone is invited to contribute to the Subcommittee's efforts, either through the survey or by contacting Gizelle Harrington at x42091. ♦

—by Molly Bradley

Religion and Reproductive Freedom

Barnard and Columbia Students for Choice (BCSC) will hold a forum on "Religion and Reproductive Freedom," Tuesday, March 13 at 8pm in Earl Hall.

Scheduled speakers include Reverend of the United Methodist Church and member of the Religious Coalition for Abortion Rights, Julia Mayo Quinlan; Chair of the Board of Catholics for Free Choice, Patricia Hanessey; Senior Lecturer of Islamic Law in the Columbia Middle Eastern Languages and Cultures Department, Jeannette Wakin; and 5th year Hebrew Union College rabbinical student, Nancy Wiener.

Speakers will address themes such as Islamic law, churches' various stances, and religions that have traditionally encouraged a woman's right to choose.

Member of BCSC's Steering Committee Amy Denker (CC '92) explained the importance of the forum.

"We felt that it was crucial to address this issue because one of the underlying concepts of reproductive freedom is the individual determination of morality." Denker said, "Whereas one of the underlying concepts behind organized religion is the standardization of morality."

BCSC Education Committee member Jennifer Kelly (BC '93) feels that the forum will help to clarify important issues of religion and choice. ♦

—by Cindy Suchomel

Jewish Feminists Reexamine Tradition

—by Stacey J. Rees

More than sixty women attended the Gathering of Jewish Feminists on Sunday, March 4 in Barnard Hall.

The Barnard Jewish feminist group Achayot/Sisters planned the event primarily for women within the Barnard and Columbia community, although some women came from as far away as Boston to attend the gathering.

The daylong conference began at 9:30am with morning prayers. Three prayer groups were available, a women's tefilah group, a women's minyan, and a morning service for women.

Most women attended the morning service that emphasized the experience of praying and the meaning of prayers, rather than the reciting of them. A feminist liturgy was used to guide women through the traditional structure of the morning service, or Shacharit. Innovations in this liturgy include prayers with movement, and the use of feminine pronouns when referring to God.

One participant explained the importance of movement in prayer. "Traditionally a religious woman covers her hair and expresses her modesty in other ways such as wearing long skirts and long sleeved blouses. Movement allows us to reclaim our bodies as spiritual, not as something that needs to be covered up."

After the prayer groups Rabbi Sheila Peltz Weinberg delivered the keynote address. Weinberg spoke about the challenge of reinterpreting a Jewish history from which women have been excluded or subjugated.

A session entitled "Telling Our Own Stories" followed the keynote address. In order to get to know one another and to foster a friendly and open tone, participants divided into five small groups to tell their "stories," the ways in which they reconcile feminism and Judaism.

During lunchtime, after the small discussion groups, women were able to meet each other and talk further. Women also decorated a 30 foot long prayer shawl, or talit, during the lunch break. At the end of the hour the shawl was covered with a collage of brightly colored drawings, signatures, and Hebrew and English prayers.

The morning sessions focused on learning from other participants. The focus of the two afternoon workshops,

◆
*"Movement allows
 us to reclaim our
 bodies as spiritual,
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 covered up."*
 ◆

however, was slightly different and emphasized learning from women with more specialized expertise. Nine women led workshops which Achayot/Sisters chose in order to reflect the great diversity present within the Jewish feminist community, and to allow maximum group participation. Each woman at the gathering chose two workshops in which to participate.

Workshops covered topics as varied as "Jewish Lesbians," led by director of the Rabbi Simon Hevesi Jewish Heritage/Jewish Studies Library of Queens College Amy Beth; "Feminism in the Traditional Jewish Community" led by founder of Women's Tefilah Network and the Flatbush Davening group, Rivka Haut; and "Women in Talmud," led by

Associate Professor of Talmud at the Jewish Theological Seminary, Judith Hauptman.

Fifth year rabbinical student and 1981 Barnard graduate Sharon Kleinbaum led "Creating New Ritual," a workshop that explored ways Jewish ritual can change to accommodate feminist and other less traditional perspectives.

Kleinbaum addressed questions such as what impact feminism has had on Jewish life, how women's participation in Judaism has led to reevaluation of tradition and the creation of new rituals and celebrations, and ways that these new rituals can feel authentically Jewish.

A Coffee House in the James Room followed the afternoon workshops. The Coffee House allowed participants in the gathering a chance to express themselves through performance. Hadar Dubowsky (BC '90) sang and played guitar, while Beth Kisleff (BC '90) read a Midrash, a story explaining a Biblical passage, that she had written about Miriam, a Biblical heroine.

During the closing ceremony after the Coffee House the women wrapped their newly decorated talit around their shoulders and sang a gender neutral version of a blessing traditionally sung to commemorate special occasions.

Each woman then spoke about what she would take away from the daylong gathering. Many appreciated the support offered by the gathering. According to Achayot/Sisters member Ruti Magder (BC '91) a "space safe for all parts of our identity, for being Jewish and feminist," was what the majority of women enjoyed most about the conference. ◆

Stacey J. Rees is a Bulletin news editor and a Barnard College junior.

Seven Sisters Conference Elicits Mixed Reactions

—by Molly Bradley and Stacey J. Rees

The Seven Sister's Conference held at Wellesley College on March 2-4 brought students from each of the seven sister colleges together to discuss important women's issues.

This year's conference topic was "Images of Women," and focused on the ways in which women are portrayed in the media, the arts, history, and religion, while exploring ways to dissolve the myths and stereotypes women today face. The conference also examined the influence of poverty and technology on society's images of women.

The Barnard Student Government Association selected five delegates—Juliette Carpien (BC '92), Sara Ivry (BC '91), Marina Burke (BC '90), Amy Ahn (BC '92), Gabriella Armand (BC '90) and two Head Conference Delegates—Cleo Pappas (BC '92) and Rachel Greenwald (BC '92) to attend the conference.

The Barnard delegates met with approximately 40 other Seven Sister students from Smith, Wellesley, Mt. Holyoke, Radcliffe, Bryn Mawr, and Vassar to share and exchange ideas.

The keynote address was delivered by President of the National Organization of Women (NOW) Molly Yard. Yard lectured on ways in which women have become increasingly free to pursue their goals as a result of changing social images.

Another highlight was a lecture on "Women in Art and Art History," given by Art Historian Bonnie Woods and Artist Mela Lyman. Woods and Lyman discussed their experiences as artists and as women who portray other women.

A lecture on "Science and Technology," presented by Esther Rome, author of *Our bodies, Ourselves*, discussed how

ideals of beauty and health care technology affect women's images.

Many of the participants in the Conference were surprised at how fervently the delegates discussed women's images outside of the Conference sessions, during dinner and free time periods. "I really got a great sense of sisterhood. Women don't spend enough time discussing women's issues, or not as much as they should," delegate Rachel Greenwald said.

Conference Criticized

Barnard delegate Marina Burke (BC '90) enjoyed speaking with other women at the Conference, but criticized the lack of time set aside within the Conference for discussion. "I was impressed with the delegates themselves... and at how articulate and well-informed they were about the issues. I would have enjoyed more time ... to discuss how these negative images suppress us as women in our everyday lives, and to share our experiences. That was what I liked least," Burke said. "We had wanted to get to the issues, to take them apart and really discuss them."

What impressed Burke distressed delegate Juliette Carpien. According to Carpien the Conference's "major problem was that there was so much competition over who was a better feminist, who could spew out more theory. The goal should have been building unity among women, but the Conference seemed to break down into factions."

Carpien also said, "One of the biggest issues Barnard students had was that there were a lot of women from isolated schools ... who weren't used to dealing with men and had a completely different approach [to feminism]." For Carpien, "an important part of feminism is acting,

not just knowing."

Carpien's reactions, however, were not entirely negative. "I did get a lot out of it [the Conference]... specifically a better perspective on where I am in feminism," she said.

Focus Questioned

Other delegates criticized the focus of some lectures. Amy Ahn felt that Wellesley History Professor Yukiko Hanawa's lecture about Japanese women and their struggle to become "modern women" "was interesting but evaded the central theme." Ahn continued, "Especially as an Asian-American I would have liked to have discussed the conflicts Asian women experience while attempting to balance their identities as Asian women and as American women. This would have been a great opportunity for others to understand women of a different culture and race, but the speakers and the insufficient time allotted made the discussions impossible."

Greenwald, however, felt the Conference's organizers "did an excellent job. The topic ["Images of Women"] was broad and they handled the programming well." Greenwald added that "the insufficient discussion time could be worked on by narrowing the topic."

Ahn found a discussion on poverty "inspiring and truly eye-opening," but pointed out that "poverty is something many of the delegates present do not experience first-hand. How can we truly understand what [poor] women go through?" ♦

Molly Bradley is a Bulletin news editor and a Barnard College sophomore.

Stacey J. Rees is a Bulletin news editor and a Barnard College junior.

FEATURES

Asian Women Coalition Unbinds Its Feet

Stepping Away From Stereotypes

—by Mary Kim

The Asian's Women's Coalition (AWC) conducts open rap sessions and discussions of particular interest and concern to Asian-American women.

The AWC brings issues such as Asian male chauvinism and the "Asian fetish" into public light, not only for Asian men and women, but for the non-Asian population as well.

Although the group began in 1986, the Asian Women's Coalition publicly surfaced at the beginning of this academic year with a captivating rap session entitled "Asian Male Chauvinism: The Men Who Bind Our Feet." Encouraged by the large turnout of both men and women, Asians and non-Asians, the AWC developed into a more feminist and politically active campus organization.

Dana Wu (CC '91), the president of AWC, explained that these rap sessions allow Asian women "the freedom to talk—to be unabashed about what usually goes on behind closed doors."

Han-na Choi (CC '91), the vice-president of AWC, said that the group provides an opportunity for coalition building and for promoting feminist consciousness among Asian women.

Choi added that the AWC encourages Asian women to address pertinent issues, and helps them to become more aware of their unique identity as both women of color and immigrants.

In a rap session on the "Asian Fetish," participants discussed ways that the media portrays Asian women. The group discussed stereotypes ranging from the domesticated-submissive woman to the erotic-exotic woman, to the "geisha-girl" or "dragon-lady." The discussion revealed that Non-Asian males are not

alone in reducing Asian women to these stereotypes; Asian males often discriminate against Asian women based on the above assumptions as well.

Males Attend AWC Discussions

Male students often attend AWC rap sessions. The presence of men at a recent session on Asian male chauvinism sparked thoughtful debate and provided an opportunity for a better understanding between the sexes. The reactions of men who attended the event varied widely. Many were defensive about the chauvinistic accusations directed at them. Some realized for the first time that some of their actions offended women. Still others acknowledged their prejudiced behavior toward Asian women.

"AWC talks about issues directed at males also," said Junichi Tamai (CC '92), who attends AWC meetings. "Having men attend these rap sessions fosters an understanding [of the issues] and allows input from both sides," said Tamai.

However, at a rap session discussing the topic "Date Rape and Sexual Assault: All Women Secretly Want to Be Raped," the AWC allotted one hour of discussion for women only because of the sensitive nature of the subject matter.

According to Treasurer of AWC Amy Sueyoshi (BC '93), the presence of males in the latter part of the evening seemed to stifle and deter dialogue. Sueyoshi said that male attendance may impede discussion of certain issues but she believes that AWC does succeed in "extending itself beyond a rap session [in which] people just 'gripe' or complain," and "focuses on bringing issues into the

open."

AWC Impact on Other Campus Groups

The AWC's influence can be seen in other student groups also. The Asian Student's Union (ASU) recently elected Dana Wu president. Wu is currently the president of AWC, and is the ASU's first woman president.

AWC member Eliza Noh (CC '92) said of Wu's election, "ASU has just begun to become more cultural and political, and I think that Dana will [successfully] bring in that new change and awareness."

Future AWC events include a discussion on family violence in the Asian-American home and a Film Festival on Asian women.

AWC also sponsors DAAWN (Dialogue About Asian Women's News). DAAWN will accept literary and art submissions from Asian women through March 31.

AWC rap sessions take place every Thursday evening at 9pm in 216 FBH. ♦ Mary Kim is a Barnard College sophomore

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Is Business as Usual At Barnard?

—by Geraldine Rowe

According to Vice President of Finance and Administration Sigmund Ginsburg, this fiscal year at Barnard "is a sort of 'business as usual' kind of year." Ginsburg also said that Barnard is "running on a very tight budget."

As a result, the Barnard Center for Research on Women and several academic departments anticipate budget cuts.

Dean of Faculty Robert McCaughey said, "Barnard does need to look at all its budgets... particularly those costs that from my position do not relate directly to the academic program." The Barnard Center for Research on Women is not technically part of any academic department.

Center for Research on Women Expects Cuts

According to Associate Director of the Center for Research on Women Ruth Farmer, the center's budget "definitely is" expected to be cut in the next academic year. Farmer said, "our main concern is that we maintain the integrity of the collection that was donated by one of the alums...it is a legacy for Barnard."

The center is expected to match funds with a two-year Ford Grant, a grant used to integrate works by and about women of color. According to Farmer, the center matched the grant this year with a reduced budget. "The center has already sustained substantial cuts in the past year that have reduced basic operating expenses. Already, we've had to reduce the number of programs and reduce the amount of money to bring in speakers. At the same time, the center is expected to match funds," said Farmer.

Although acknowledging the need to cut back, Farmer said, "The proposals that the administration has presented would change the whole mission of the center. The cuts would mean that the

center would not have a collection and would have a reduced number of events. There would be no way to operate as we are now. It would not be immediately clear what the center would be."

Public Relations Director Ruth Sarfaty said the center is undergoing "negotiations" in which Dean McCaughey and the center "discuss how they can make certain cuts. This [budget evaluation] is not unique to the center," she said.

According to Sarfaty, Barnard College President Ellen Futter is in "full support" of the center and does not foresee a drastic budget cut.

Academic Department Cuts

According to Joe Malone, a Linguistics professor in the recently combined German, Italian, and Linguistics (GIL) department, budget cuts are having a direct impact on the department's performance.

Last year the three departments (German, Italian, and Linguistics) were consolidated. Malone said he does not know "if the merge was equal to a budget cut." However, he said, "big units are not more efficient...no one is saving any money with this arrangement."

Last year the budget for teaching assistants (TA's) was \$1000. This year the amount has been reduced to \$600. Malone said, "the academic impact is immediate," as professors in his department were forced to give short quizzes rather than long take-home tests because the department could not afford TA's.

According to Malone, "the College might be hurting in a general way, but when cuts really have an impact on instruction, the students suffer."

While some departments are feeling a financial strain, not all expect cuts. English Department Chair Anne Prescott said, "We have received warning to be very careful about hiring FTE's (full time equivalents). But the English depart-

ment is not bleeding. One reason we don't have cutbacks is because we have a great many students."

Anthropology Department Chair Abraham Rosman, Education Department Director Susan Sacks, and Religion Department Chair Jack Holly all said that, as far as they know, no budget cuts are expected for their departments. According to Sacks, "we are already on a shoestring budget...and couldn't function with a lower one."

Effect on Financial Aid?

Ginsburg said he does not anticipate financial aid cutbacks. According to Ginsburg, "we continue our same financial aid practices. We are not changing any of our financial aid policies." Ginsburg said, "as tuition goes up the funds available for the financial aid office go up to take into account [these changes]."

Director of Financial Aid Suzanne Guard also said that changes in tuition costs do not indicate changes in financial aid. According to Guard, neither students who began college at Barnard, nor transfer students, are going to be cut as a result of Barnard's financial belt tightening.

Union Not a Factor in Budget Problems

Concessions given to clerical workers in last month's contract negotiations are not a factor in the college's financial problems, said Sarfaty. According to Sarfaty, "What the union was originally asking for Barnard could not handle, but we didn't end up there. Barnard settled the agreement well within its means. [The wage increase] doesn't affect tuition or financial aid in any way." ♦

Geraldine Rowe is a Barnard College sophomore.

Barnard Capital Campaign Gains Momentum

—by Leah Zimmerman

This spring Barnard will launch a major capital campaign. Barnard College President Ellen Futter's goal in raising these new funds is to continue to provide students with "the highest quality [of education] available."

The capital campaign is a common fundraising strategy among colleges and universities. Foundations, corporations, alumnae and others are approached and asked to donate money to the institution. The campaign involves many lunches, dinners, and cocktail parties.

According to Futter, in 1981 Barnard conducted a very successful five-year capital campaign, earning 23 million dollars. The campaign earned three million dollars over the original goal.

The specific goals and length of the 1990 campaign will be formally announced in May. Futter said the 1990 effort aims to raise a much larger sum than the previous campaign.

Barnard has spent much time preparing for its 1990 capital campaign. Experts and consultants have been helping the Barnard administration decide whom to approach for money, how they should be approached, and who should approach them.

According to Vice President for Finance and Administration Sigmund Ginsburg, Barnard has entered the "modern era of fundraising" and is improving its fundraising tactics. The Development Office plans to implement new strategies suggested by the consultants.

"The capital campaign is all a matter of timing," said Futter. There is currently an "increase in activity, awareness and sense that the institution is thriving." According to Futter, the campaign will propel itself from the momentum built by the Centennial Celebration.

Recently, Futter has been spending much time working on the campaign. However, Futter plans to appoint a permanent Director of the Capital Campaign soon. Currently, Vice President for Public Affairs Chris Royer has been structuring the campaign.

In addition, the Board of Trustees, which is active in fundraising, has gained six new members. New trustees include Journalist Anna Quindlen (BC '74), Op-Ed columnist for the *New York Times*, and author Martha Stewart (BC '63), well-known for her best-selling books on

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Though Smith and Wellesley have endowments of \$325 million and \$341 million respectively, Barnard educates its students on a \$45 million endowment. Futter attributes the differences between endowments to "a fluke of history."

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cooking and entertaining.

Futter is Confident

Futter is confident that the campaign will be successful. Four large grants have



Courtesy of Barnard's Office of Public Relations

*Barnard College President
Ellen Futter*

already been awarded to Barnard, even before the campaign has been publicly announced. \$100,000 has been awarded to Barnard from the New York Times Company Foundation to help provide financial aid for minority students. The Mellon Foundation has donated \$300,000 to establish a fund for new academic ventures. In addition, the Dana Foundation has donated \$150,000 for library development.

The AT&T Foundation has given Barnard a \$100,000 grant that will be used to acquire science equipment, including instrumentation for a new plant cell and molecular biology laboratory in the biology department, a Nuclear Magnetic Resonance spectrometer (NMR) for the chemistry department, and instrumentation for the physics department to develop two new physics courses.

In addition to these four large grants, Chair of Barnard's Board of Trustees

Helene L. Kaplan and her husband Mark N. Kaplan, have donated \$1 million to endow the first chair in the sciences. This Chair has been awarded to Barnard Psychology Professor Rae Silver.

Futter said this large donation "is a very significant leadership gift for the Campaign which will be launched later this spring. It sets the stage for a highly successful campaign."

Much of the money raised by the capital campaign will go to financial aid, faculty, and curriculum planning. Money for faculty might be used to raise salaries, and to provide more research support. Other monies will go to the physical plant. This would include enhancement of dormitories, the library, the theatre, and repair of facilities such as elevators and pipes. The rest of the money would go into the operating budget.

Importance of Campaign

The Development Office expects tuition to cover only 72% of Barnard's costs for the year 1989-90. Ginsburg said that tuition usually covers between 60%-70% of the cost of educating a student.

According to the Development Office, in 1989-90, the gap between the average tuition and the cost of educating a single Barnard student is \$5,079. This gap is covered by money from the Annual Giving fund and the endowment. The endowment money is invested in various areas, and generates income for the College by earning dividends and interest.

Contributions from the Annual Giving fund make up the Annual Fund, which covers an additional 7.5% of the operational budget. Other donations used to make up the difference between tuition and the actual cost of educating students come to the College in the form of "restricted gifts." These contributions must be used in the area specified by the donors. Other donations are "unrestricted" and can be allocated as the College sees fit.

Tuition, annual gifts, and other donations combined cover at most 80% of the



Courtesy of Barnard's Office of Public Relations

Vice President of Finance and Administration Sigmund Ginsburg

costs of educating students. The other 20% comes from money yielded by the endowment. Some endowment income also enters the operating budget to maintain and run the College.

Other endowment income funds two areas of the budget: Financial Aid and special academic chairs which offer professors unique research opportunities. Ginsburg explained that it is preferable to have the financial aid budget covered by money yielded by the endowment, since money from other sources is then available for operating expenses.

Barnard's endowment will benefit from money raised in the capital campaign. Ginsburg explained that if a college can raise its endowment then it can expect higher dividends and a higher income. "The larger the endowment, the more income you are able to get," said Ginsburg.

According to Director of Public Rela-

tions Ruth Sarfaty, "Barnard has always been the poorest of the Seven Sisters." Sarfaty cited two factors contributing to this phenomenon: the size of the endowment and problems with alumni giving. Smith and Wellesley, two sister schools with comparable enrollments, have endowments of \$325 million and \$341 million respectively, Barnard educates its students with a \$45 million endowment. Futter attributed the differences between endowments to "a fluke of history."

Despite a small endowment, Barnard functions well within its budget. Futter, expressing her pride in fourteen years of a balanced budget, said, "all Colleges and not for profit organizations do not [have a balanced budget]." Futter said that spending and earnings remain balanced through "hard work and careful administration of the budget."

Futter is equally proud of the fact that despite Barnard's inability to meet the cost of education from as many alternate funds as other schools, the College's tuition remains comparable to that of other colleges.

Low Alumnae Giving Plagues Barnard

According to both Sarfaty and Ginsburg, Barnard receives less money from alumnae than other colleges do. Bryn Mawr received \$3,113,300 from alumnae in the year 1988-90; Barnard received only \$1,590,872. Sarfaty offered a number of explanations as to why Barnard alumnae give less generously. She suggested that students' loyalties often sway toward other undergraduate involvements. They may choose to donate money to other institutions instead of Barnard. Secondly, many graduates of Barnard do not enter lucrative professions. Instead they enter the arts, public service, research, and other low paying jobs.

Ginsburg surmised that other Seven Sisters Colleges receive more alumnae donations because they have been around longer, have been attended by
continued on page 22

A Gathering of Jewish Feminists *Wrapped in Spirituality*

—by Hadar Dubowsky

"Let us bless the source of our lives that sustains us, nurtures us and brings us to this day."

—traditional Jewish prayer of renewal re-written in non-gender specific language by Marcia Falk.

As Jewish women, we stand in the *tallit* together. Some of us are from traditional Jewish backgrounds, some of us are secular Jews. Some of us are students, some are teachers, doctors, rabbis. We are mothers and daughters, older and younger, Zionist and non-Zionist, almost married and never-to-be-married, lesbian and bisexual and straight, as well as a million other identities that we choose for ourselves. Today, standing inside this *tallit*, we are together.

A *tallit* is a traditional Jewish prayer shawl. But this is no ordinary *tallit*. This *tallit* is made from a piece of cloth I bought at a little fabric store in the Lower East Side, somewhere between Ratners and the witchcraft store. That morning, four of us knot the *tzitzit* and lay the *tallit* on a long table with crayons and pens. Throughout the day women will add to it. Some will draw bright pictures, some will write poems in English and Hebrew, others will sign their names. By the end

of the day it will become our *tallit* bright and beautiful, reflecting us.

I never had a *tallit* before. When I was little I would sit next to my father in synagogue and braid the fringes on the end of his *tallit* until he noticed and told me to stop. In our house we had two *tallitot*, my father's and my brother's, and they were kept in a special drawer with the prayer books and *t'fillin* and extra *yamulkas*. That drawer always seemed to me to have an invisible sign on it warning: be nice—special things inside.

While planning the gathering I thought of my father's *tallit* and how we, as feminist women, could take this Jewish symbol and use it our own way. I thought about this special drawer and I wanted us to put together a day of activities that could be collected into our own



I begin to think about all the new rituals I would like to help to create. I think...we don't always have to compromise our feminism or throw away our Judaism to create rituals that mark important events in our lives.



drawer marked: be nice—special things inside. As the day began, I sensed already that we would succeed.

It is Sunday March 4, 1990 and, as Jews and as Feminists, we come to spend the day together. One of the workshops I attend is about creating Jewish feminist rituals. We talk about how we can take traditional rituals such as baby naming, marriage and *bat mitzvah* and change them to reflect our feminist values. We talk about how we need to create new rituals for life cycle events not recognized within traditional Judaism such as abortion, menopause and lesbian and gay commitments. I begin to think about all the new rituals I would like to help to create. I think about how we don't always have to compromise our feminism or throw away our Judaism to create rituals that mark important events in our lives. We can combine the old and the new to create something meaningful to us.

Today I wrap myself in a *tallit*, along with fifty other women. We gather in the *tallit*, singing in Hebrew. The Hebrew melody is the same but the words are different, non-gender specific. The *tallit* is like my father's and brother's, long with fringes that are tempting to braid. But we made this *tallit* ourselves, writing and drawing on it whatever we wanted. Our *tallit* is long enough for our whole little community to gather within it. Today, standing inside our *tallit* which represents our Judaism and our Feminism and the many points where they intertwine, we gather together. ◆

Hadar Dubowsky is a Barnard College junior.

A Gathering of Jewish Feminists

*Exploring
and
Celebrating
Distinct
Roles*

—by Ruth Magder

Empowerment. We talk about it all the time here at Barnard, and while I'm still not sure how to define it, I know that I felt it at the Jewish Feminist Gathering. I was strong and proud of my identity as a Jewish Feminist woman. In much of my life I am forced to separate these two integral parts of me, but here I was surrounded by women who embraced both Judaism and Feminism, and who, despite conflicts and hesitations, denied neither one. For me it was the embodiment of empowerment.

I got involved in the Gathering because I wanted to find a safe space to explore and celebrate the often separated Jewish and Feminist parts of my identity. I wanted to be among people who would accept me in my entirety, who would understand the language and images that are dearest to me. But since I know that all Jewish Feminists are not alike, I was nervous that even here, in a diversified program, I might not find such a place.

Magically, almost from the start, my

worries were dispelled. I attended the Women's Spirituality session. Rarely has Jewish prayer been for me so comfortable and so spiritual. There were no gendered images of God, there were no long sermons; instead there were songs and poems, there was dance and celebration. I felt uplifted and yet oddly alone. Looking around the room, I wondered if others had shared my experience.

With the next session came an answer to my question. During this session, "Telling Our Stories," we established a safe space where we could honestly share and explore by talking about ourselves. As we went around the room, we heard incredible stories of struggles and compromises, of strength and compassion. These were Feminists acting as I wish all Feminists would act—listening, sharing, supporting, caring, treating each other as equals. These were Jews acting as I wish all Jews would act—forming a community, being warm and welcoming, accepting of one another.

As promised, it was a day of "Exploration and Celebration." I gained strength from my sisters, I learned from the experiences of others. Ultimately, I was able to put together two things I hold dear, Judaism and Feminism, no apologies needed. ♦

Ruth Magder is a Barnard College junior.

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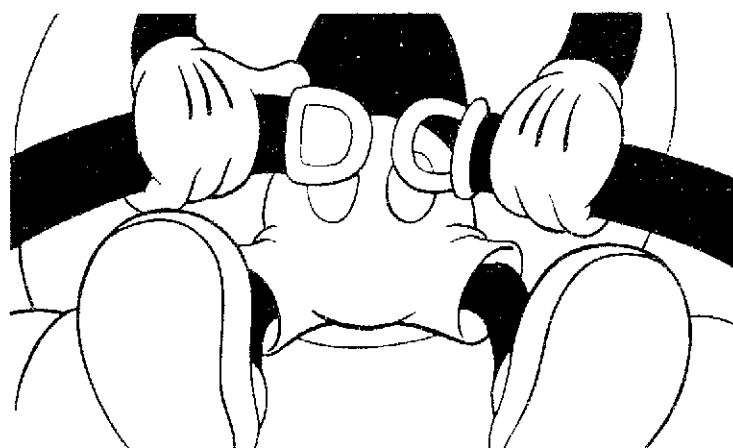
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A Feminism of My Own

—by Jeanne T. Rhee

I walk past a group of three women sitting in the smoking section at McIntosh during the high noon rush hour. I feel them stare at my bright red shirt and red boots and my polka-dot pants. I feel that I am betraying the Barnard dress code by not wearing all black. While I sit waiting for my friend, I look around at all the students sitting in this section. Most of them are wearing a black sweater, Levi's, cowboy boots and motorcycle jacket. Some have a scarf splashed with color over their shoulders, others have a beautiful pendant hanging from their neck. I am the only one with long hair. Everyone else has short cropped hair, some with perms. Many are donning John Lennon-type glasses, looking very intellectual. Most are not wearing make-up, or if they are, it is not noticeable, whereas (according to them) I am obviously hiding under a mask of blush, lipstick and eyeliner.

I feel very different from my fellow students, not only in the way I look but also in my values.

I love being different from other people, because it sets me apart. But when this uniqueness begins to make me feel uncomfortable, I wonder why. Many stereotypes run rampant at Barnard, and I happen to be one. I am a woman who dresses fairly nicely, never goes out in public without make-up and gets involved in college activities. I feel I am perceived as a goody-goody.

At the other extreme is the stereotype of the radical feminist with the butched haircut, dressed in all black, who is undoubtedly a lesbian. I personally do not believe that women can be categorized into these two extremes or any stereotypes in between. Many people use these stereotypes, however, to classify a woman to be a non-feminist or a feminist.

Can there really be such a thing as a non-feminist? No. I believe that feminism is a viewpoint that every woman holds for her own self and cannot be defined by others' set guidelines. Yet I feel myself being pushed up against a wall, being strangled to change my values, my looks and my personality into the feminist ideal. I have a difficult time understanding many feminist actions

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*Many stereotypes
 run rampant at
 Barnard, and I
 happen to be one.*
 ◆

and ideas. I do not understand why 'women' must be spelled 'womyn' nor do I understand the change from 'freshman' to 'first-year student.' To me, these are just words and have no underlying sexist meaning. Having grown up in a very traditional family, I do not differ much from my parents in what it means to be a woman. I completely believe in equal rights, equal pay, et cetera, but I also believe that there are things expected from women that are not necessarily sexist nor demeaning. The role of a housewife is a good example. I like doing housework. I like loading the dishwasher. I like cooking and baking. I love the thought of being able to spend most of my time with my children. I love the thought of raising them my way. Sure, it would be great if my husband equally shared these responsibilities with me, but

I would not want him to if he did not enjoy it. How well could he possibly accomplish the jobs if he did not like it? Besides, men also have expectations to bring home the paycheck, to fix the cars, to handle the finances. Perhaps, this division of the household may be attributed to childhood socialization, but the fact remains that I do not mind this division. In fact, I like it.

Because of my acceptance of a traditional lifestyle (which does not mean rejection of feminism), I am criticized by some feminists, that I am not a "true" woman nor a "true" feminist but that I only call myself one to save myself from public shame. I begin to feel that if I am not a "true" feminist, I must not be a "true" Barnard woman.

I will not make myself into a "true" feminist because I will not drop the traditional ideals that I so strongly believe in. I cannot stress enough that feminism is defined by each woman to fit her own expectations and lifestyle.

In the world an imbalance is created because lesbians and feminists are often ignored and excluded. In Barnard society, however, the situation is reversed. Barnard focuses more on the lesbian and feminist community and less on the traditionalist community. A balance must be reached somehow in order to nurture everyone at Barnard.

So, I continue to feel a bit uncomfortable in my surroundings, a bit out of place. I continue to wear my bright colors and pastels and make-up and pearls. I continue to be true to my definition of feminism; a definition for myself, about myself, one that no one can pressure me into changing. ◆

Jeanne T. Rhee is a Barnard College sophomore.

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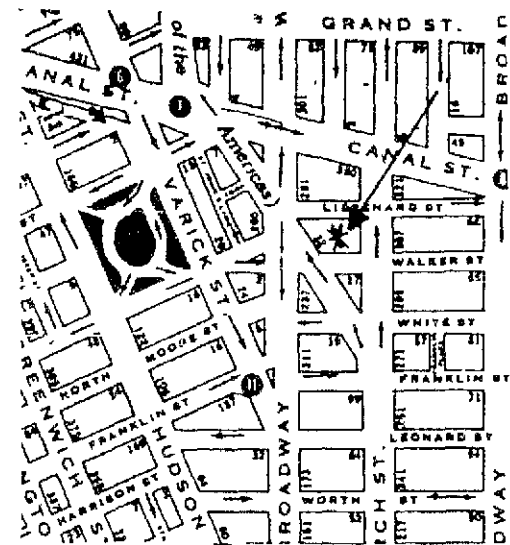
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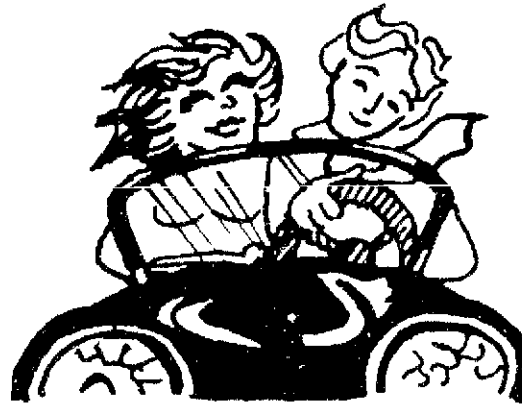


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CUT OUT - SAVE AD AS A REFERENCE

Reading the Lines: Postcrypt Chronicles AIDS Decade

—by Julianne Cho

“Myth #7: AIDS was spread to heterosexual women by bisexual men. Bisexual men have not acted as a “bridge” to heterosexuals. Women who have been infected by sexual contact with bisexual men account for about 26% of women with HIV infection. Much of this misleading press has stemmed from a need to blame infection among heterosexuals on men who have sex with other men.”

(One of seven myths written by AIDS Peer Educators as part of the Postcrypt exhibition.)

Myths about AIDS—like the one above—are systemically unraveled in the Postcrypt Art Gallery show, “Reading the Lines: AIDS Information in the Public Eye.”

The work is a timeline ribboning the four walls of the gallery and spans the decade from 1980-1990. Each year is represented by excerpts from an array of media sources, including clippings from the *New York Times* on AIDS, posters from the New York Department of Health, photos from *Outweek*, New York’s Gay and Lesbian Magazine, and outstanding, often chilling, poetry from a new publication, *Poets for Life: 76 Poets Respond to AIDS* (Crown Publishers, 1989). Annual statistics representing persons claimed by AIDS, growing staggeringly high through the decade, were provided by AIDS Peer Educators along with many myths about AIDS.

The show is the brainchild of The Artist’s House, a special interest suite in River Hall on Columbia campus. Curator of the show Jennifer Laden (BC ’92) sparked the project, seeking to increase awareness of AIDS on campus. Her decision to use the media stems from her analysis of the public’s conception of AIDS, an image created largely by the media.

In a brief statement outlining the aims



BULLETIN/Elena Wagenfuehrer

A view of the Postcrypt AIDS exhibition

of the project, The Artist’s House stresses their attempt to display a cross-section of messages about AIDS, messages that are frequently filtered through a biased lens.

Jennifer Laden said she hopes that the show will increase campus awareness about AIDS by bringing fragments of daily life—posters, pictures and articles—one step closer to the viewers.

Another goal of the work is to keep portrayal of the disease upbeat. “We tried to stay away from a grim portrayal [of AIDS]” said Karen Hirsch (BC ’92), a member of The Artist’s House.

And indeed, although the statistics

grow larger and the articles more dense, reports about AIDS become less sensationalized and more hopeful. The artwork of Keith Haring, who recently died of AIDS, evolves into vibrant color as the timeline approaches 1990.

The New York ACT-UP slogan of the eighties was SILENCE=DEATH. In the nineties, the Los Angeles ACT-UP has affirmed: ACTION=LIFE. *Reading the Lines* supports this latest, and more optimistic outlook by confronting fears about AIDS in an eloquent mixture of word and image. ◆

Julianne Cho is a Barnard College senior.

New AIDS Show Opens In FBH

—by Sandra Temko

AIDS

Ignorance = Death.
Don't Read Someone Else's Opinion.
See it For Yourself.

AIDS PICTURES: A COALITION

East Wing gallery, 2nd Floor FBH

March 1 - April 1

Contributors: Art+, Grand Fury, TWAT, Columbia Collective,
Davidson Community Center.

Photographers Capture Everyday Images of AIDS

—by Hilary Krosney

Walking into the midtown branch of The International Center of Photography (ICP), I paid my one dollar student admission, and eagerly inquired as to where to find the exhibit *The Indomitable Spirit...* "the one about AIDS?"

The gentleman behind the desk paused in his phone conversation: "It's the whole place ma'am, look around you."

The first wall I came upon read in large print, "By 1991, AIDS is predicted to be the leading cause of death among Americans aged 25 to 44." I pondered the messages staring down at me, each one continued where the other left off, addressing both the devastation AIDS has caused and the optimistic steps being taken to control it. The walls explained the content of the proceeding exhibit as "images that affirmed the will to live, that celebrated endurance and resiliency in the face of overwhelming obstacles."

I expected another statement about 'living with AIDS' instead of dying with it. I imagined photographs of AIDS victims in hospital beds, at rallies, running, jumping, playing in the sunshine. Instead I saw healthy old women holding hands, a young boy sitting meekly in the foreground of a stadium, flowers, medical documents, and lots of other beautiful photos of rather unrelated themes. A portrait of Liz Taylor. Two Guatemalan cowboys fighting. A series of symbols on a page: a snail, a pitcher, an embryo, a breast.

Finally, a Herb Ritts. A beautifully tanned torso holds a glass bubble in his hand. The card reads: "reinforces the fragility of life in opposition to the strong torso." Soon I return to one of the many images of questionable relevance: Allan



Sex on display in FBH

McCullum's Perpetual Photo #182. The card reads: "Observers scrutinize the final picture, searching for the meaning in art as intently as we search for meaning in life." I think, "They're really pushing it."

Then I ask myself, "When photographers who are among the best around the U.S., and in the world, each contribute one image that they feel best represents the AIDS conflict, should I demand coherence?"

Perhaps I had expected to leave the exhibit as I do many, with an all-encompassing phrase that summarizes the tone, the message, the effect of the show as a whole. Sitting down to write my review I realized that I could not possibly find that easy, attractive label. Yet the exhibit did give me the stunningly realistic viewpoint that I had hoped for. It did not bombard me with hard-core media images of victims in the hospital, gay rallies and infants on respirators dying of AIDS.



BULLETIN/Hilary Krosney

If you're looking for images of the "harsh reality" of photojournalistic documentation, you're better off just going upstairs to the Museum Shop and picking up Billy Howard's *Epitaphs for The Living* or Rosalind Solomon's *Portraits in the Time of AIDS*. But if you're ready to open yourself up to the rather uncomfortable and mundane reality of AIDS which reaches out to touch aspects of everybody's lives, this is the right exhibit.

I soon realized that much of the high drama surrounding AIDS has been fabricated through media propaganda. This exhibit seems to be taking the opposite stance. It says that there is no longer anything unique about AIDS victims and their lifestyles. There no longer exists any subject untouched by, or unrelated to, AIDS. It covers "the whole place... Just look around."

◆ Hilary Krosney is a Bulletin photography editor and a Barnard College sophomore.

A Surprise Gift

—by Jennifer F. Newman

The Gift opened March 8 at the Minor Latham Playhouse, located on the ground floor of Milbank. Written by poet Joanne Weiss, the play was originally performed in Great Britain and is now premiering in the United States at Barnard College. Most of the cast are Barnard students and theater professor Gregor Paslawsky gives a powerful performance in the role of the Father.

The stage is set with a table and chairs. In the backyard, which can be seen in the distance, there are five women dressed as brides. Throughout the performance they alternately lie on the ground or gyrate frantically. A stoic mother and her daughter walk on stage. Consumed with hate, the daughter informs the audience that the father has abandoned both her and her mother. Here, the story loses all originality. As would be predicted, the father returns. The daughter is furious at the father's sudden attempt to erase seven years of neglect. She plots to poison him—another predictable move. The overused plot twist of the “good person” who accidentally drinks the poison is then reenacted, and the mother dies.

One might assume that this story contained several clichés: “do not do something that you might regret later,” “forgive and forget,” and “hatred never solved anything.” But beware, this play is not a mother goose story. Neither is it reminiscent of the Woody Allen play that mocks Death as he plays cards. Rather, it is a serious play that focuses on the absence of God. Each character somehow questions the “whereabouts” of God.

According to the dramaturg I spoke with after the performance, there is a strong connection between the Death/God theme and the abandonment story. If so, it is not at all obvious. In fact, learning of this connection was the true

shock of the evening. I was also surprised to learn that the five women in the wedding dresses represent Death. They make dramatic movements, chant messages about life, death and fate, and offer advice to the main characters. They also inform the daughter, “if you forgive the man, all the world will be forgiven with him.” These banalities constitute the moral conscience of the play, and are the only innovation.

There is no actual “gift.” The audience must struggle with the intent of the author. On a literal level, the return of the father is a gift to the mother and daughter. They, in turn, are his gift. Gifts of knowledge are given by Death to the daughter. On a theoretical level, the gift is the forgiveness that the daughter receives at the end of the play. Certainly, the author intends this to be the true gift.

How do the different elements of the abandonment plot, Death, and the “gift” connect? I wonder. And I will continue to wonder. This is clearly a play that demands psychoanalysis. Several interpretations, I'm sure, are possible—though no single one is obvious. So, if your term papers have not yet perplexed you, and you are searching for something truly challenging, see this play. As for me, my mind is boggled enough. I want to walk out of a play laughing or crying, not wondering how many new knots have been tied in my brain.

Calling all philosophy majors: *The Gift* is showing March 13 at 8:30pm; March 14 at 5:30pm and 8:30 pm; March 15, 16 and 17 at 8:30pm. Contribution is \$6, \$2 for those with Columbia University I.D. and for Senior Citizens.

For information and reservations call 854-2079. Once you have figured it out, drop me a line, I'm still so confused. ♦
Jennifer Newman is a Barnard College first year student

Muse News

The Muse is reminded that although Barnard students appear to possess the wisdom and strength of Athena, the sex appeal of Aphrodite and the mystical powers of Circe, they are but mere mortals. And after a week of seemingly endless hours stolen from sleep to memorize the solstice rituals of Bobo the Gregorian monk and other fascinating midterm trivia of interest to all future editors of the Britannica... It's time to rock. Luckily, Barnard is not situated in the cloud-covered peaks of Mt. Olympus but in the hip and happenin' smog covered city of NYC. The Muse watches as her Barnard subjects scurry from dorm to Butler to the Marlin, forgetting that a world exists south of 110th. Studying the images of evil and temptations in *Paradise Lost* fail to remind us that there's an apple under our nose just waiting to be plucked. A Big Apple.

So chomp away, friends. Here's some food for thought: Hope it comes to fruition in the form of some baaaaad spring break fun:

Escape into the stories of Kate Chopin, Arthur C. Clarke, Loren Eiseley, Idries Shah, and Doris Lessing with host Doris Lessing for a fine evening of wine and short prose on Wednesday 14, at Symphony Space, 95th and Broadway at 6:30.

Catch the American premiere of *The Gift* by Joanne Weiss, directed by our very Paul Berhman, March 8-17 at the the Minor Latham Playhouse (right here at Barnard!) Call for times.

The Film Society of Lincoln Center and the Department of Film of the Museum of Modern Art begin their 19th year of New Directions/New Films on March 16. Many of the films reflect a need to confront reality in novel new ways and to look beyond its established parameters. Twenty-eight films, representing 14 countries worldwide, will be shown in the series held at MOMA, 11 West 53 Street.

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And if your feet are still programmed to traverse the well-worn path to Butler, stroll over to the Rare Book and Manuscript Library on the 6th Floor and catch "Charles Saxon: From Columbia to the New Yorker," a collection of watercolors and drawings from the well-known New Yorker cartoonist. His unique views on New York, art and artists, architecture, the generation gap, Columbia, businessmen, politics, suburbia and sports are sure to add a chuckle to your day. The exhibit is open 9am to 4:45pm.

For more meditations on dirty streets, flowers, rain, ambition, cigarette smoking, alcohol, youth, middle age, coffee shops, truth, lust, AIDS, trees, street people, Jean Harris, pigeons and everything else that constitutes reality come to P.S. 122, March 16, 17, 23 & 24 at 11pm for *Leaving New York* by Eileen Myles.

The Muse hopes that some of Her Big Apple tips appeal to your fun lovin' core. Keep in mind that they only stem from the Muse's desire to share Her seeds of wisdom with Her gentle readers. ♦

wealthier families, and may have had better fundraising techniques. Futter suggested another reason for Barnard's poor alumnae giving history. "Non-residential life does not breed the same institutional loyalties [toward the campus as residential life does]," said Futter. Barnard has only recently become a fully residential college.

Alumnae giving rose from \$2,600,00 in February 1989 to \$4,600,00 in February 1990. Sarfaty and Ginsburg both foresee a rise in donations. According to Sarfaty "conventional wisdom" says that "once people get in the habit of giving more, they continue to give more." Sarfaty said that "alumnae now realize Barnard needs their help." According to Ginsburg, in the past 10-20 years Barnard has attracted students interested in the arts and sciences. Now Barnard is starting to get her share of bankers and lawyers.

The Centennial Celebration around the country further increased awareness of Barnard's financial needs. The fundraising efforts of different Centennial events reached many new donors and motivated others to increase their donations. ♦

Leah Zimmerman is a Barnard College senior



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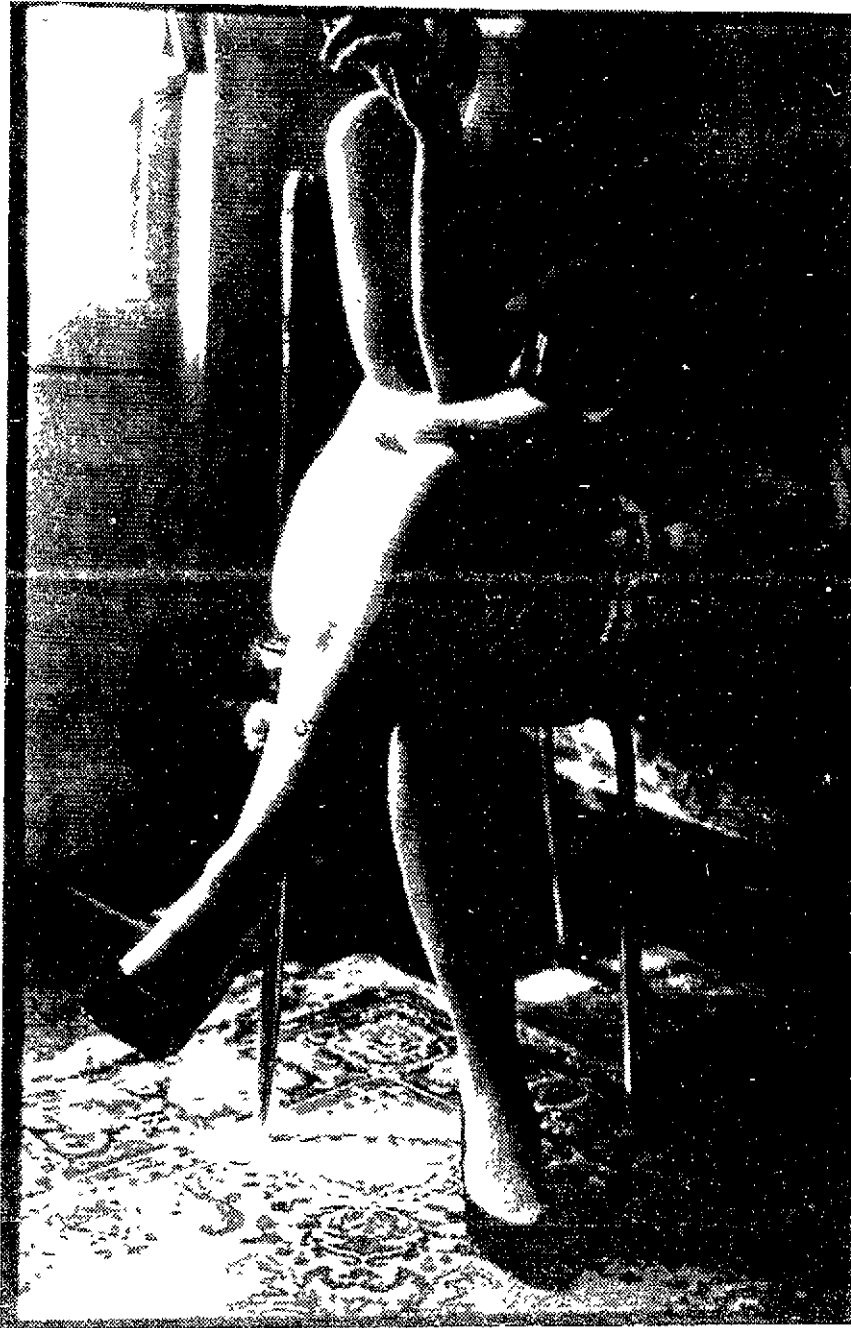
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