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Black, Barre & Tieger Join Faculty

By Howard Dethch

Jean-Claude Barre

By Peter Minchillo

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The observance of this year's worldwide celebration of 1984 is a testament to the enduring relevance of Jean-Claude Barre's work, which has retained its resonance even as his contemporaries have passed from the scene.

Barre, a French philosopher, is best known for his book "L'Etre et le Temps," which explores the relationship between being and time. His ideas have influenced numerous philosophers and continue to be studied and debated today. Barre's work challenges traditional views on the nature of time, proposing instead a more fluid and dynamic perspective that allows for a deeper understanding of the human experience.

The celebration of 1984 not only marks the centenary of Barre's birth but also serves as an opportunity to reflect on the enduring impact of his ideas. The event will feature discussions, workshops, and exhibitions that aim to engage new generations of thinkers and students in exploring the continued relevance of Barre's work.

In addition to the main event, there will be a series of interactive workshops focusing on specific aspects of Barre's philosophy. These workshops are designed to be accessible to a wide audience, encouraging participants to engage with the material in a hands-on and collaborative manner.

The celebration also includes a special exhibition showcasing works by contemporary artists who have been inspired by Barre's ideas. The exhibition will feature installations, interactive sculptures, and multimedia projects that visualize the concepts of time and being in a contemporary context.

Overall, the celebration of 1984 offers a unique opportunity to revisit the work of Jean-Claude Barre and to explore the ongoing relevance of his ideas across disciplines. The event is open to the public and aims to foster a community of thought that continues to be inspired by Barre's legacy.

The official launch of the celebration will take place on June 1, 1984, with a keynote speech by a prominent philosopher. The event will be followed by a series of lectures and discussions held over the course of the week, providing a platform for experts to share their insights and engage with the broader community.

In addition to the main event, there will be satellite activities organized by libraries, universities, and cultural institutions across the country. These activities include book readings, film screenings, and panel discussions, designed to reach a wider audience and promote the spread of Barre's ideas.

The celebration of 1984 is a testament to the enduring appeal of Jean-Claude Barre's work and a testament to the power of ideas to continue to inspire and shape the way we think about the world. It is an invitation to reflect on the nature of time and being, and to explore the possibilities that lie beyond the conventional perceptions of these fundamental concepts.

The celebration of 1984 is an opportunity to celebrate the work of Jean-Claude Barre and to engage in a broader dialogue about the nature of time and being. It is an event that invites all to participate, to reflect, and to be inspired by the enduring legacy of this great philosopher.
A Rush of Doubts

I'M AGINE THIS: A migrant laborer working outside of Rhinebeck is arrested by a young girl, the daughter of a town trustee. The case is to come before the county court in two weeks, and the only lawyer that the county can provide will not be available until two days before the trial. A Bard student knows a lawyer with experience in similar cases although he requires a fee of $1,500. The boy has no money. The Bard student asks Senate to contribute $500 toward the legal fee. Will Senate be able to act on this question?

Last night, Sened acted decisively—in spite of itself. To actions, however, seemed to come as the result of an hour's informed torment on some kind of rack of public opinion. During the past week, many people have interpreted our last editorial statement to be an advocacy of the cause of the Anti-War Committee. Our purpose was to "let the ball roll," and to bring the situation into an open light. It is, indeed, and Senate acted, and afterwards few of them could believe what they had done.

Eight people filed into the Senate office—five of them directly from the Senate meeting—and they had an air of not being, rather than they had acted rightly, but all they wanted to issue a personal statement. The reasons why they had made up their minds before voting for or against the $200. Community opinion seemed to play an important role in last night's discussion, and some Senators discovered for the first time in their lives the power of the vote. But the alternative—government by plugue—be the total renunciation of the ability of people to act in the interest of 600.

Politics is pressure: the introducing of new power sources into a conflict. If someone changed his vote at the last minute because he did not have the clue of doubt—we attribute this to the introduction of diverse opinions, not hypocrisy. With all the soul-searching, when it came to a vote, the motion passed.

If our imagination ever came before Senator would cast their votes and then dash to issue apologies for it? We only hope that the ballots arise again in the future, that another Irene Hearn will not have to say: "I'm sorry for all the torture that was felt by all the individuals there, I understand the emotion of the designer for them. All I can offer is that we fulfill the true put in it.

ART REVIEW

The Duncorset Show

Guy Duncorset, now showing his work at Proctor Art Center, attempts a highly stylized surrealism which in its many moods, unfortunately remains an attempt. Generally, his work combines large horizontal forms with a fuddled technique. Many articles have concentrated on years on one or another, discovering enigmatic variations. An example of the former is Geisha, the latter, Mark Tobey. This is not to say that Mr. Duncorset should paint like Geisha or Tobey; these examples would be irrelevant if the two aspects of Duncorset's painting are very distinct, unfortunately in that stifling of the artist's work, however, I don't believe that a successful synthesis has been achieved. The larger organic shapes are somehow not accurate. In other words, one gets the feeling that they have been arrived at arbitrarily rather than through a deduced process of purification. I don't feel these forms are derived from nature.

This also applies to the fuddled by patterns techniques. Working on a mezzotint, Mr. Duncorset employs a rhymed scintillating knife over nase. It is a very intricate and far-reaching effect, but I think, extremely self-conscious. This technique one feels, has been perfected in isolation to the total work. Perhaps an entire course of this would create a dramatic effect. But when the impact is shifted into a mountain in the work "Elephant," and placed against a flat background. The painting becomes senseless.

It is evident that Duncorset's works that do succeed, subliminate this technique to total the composition. Interest... is derived, and it's the diffractions of water color in which Mr. Duncorset is so much more interested. In the sense that we see sensitivity that was distorted and over- dominated by the color of water color. One of the most impressive, number "Temple "—Number 350, in which the large organic forms are echoed in the background, the color is distinctive, and is generally satisfying in the eye.

Bikini Duncorset has chosen the line as her medium. One cannot help but respect Mrs. Duncorset for her skill and imagination. The process here is a combination of the two. The works are delicate, precise and panther-like. In the sense of "The Tower," obliterates in some one by her black and sexual fantasies which encroached on the central scene. Generally, however, one cannot help admire the inventiveness and delicity of Mrs. Duncorset's work.

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Photographer: Howard Drach

Photographers: Steven Levy, Jeff Harris, Peter Sekretary: Robert Judd

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JADE THOMAS

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STATE ASSISTANCE

STATE ASSISTANCE 2: The last June, Dr. Governor Rockefeller appointed a Select Committee to study ways in which the State might strengthen the private colleges and universities. Members of the Committee are: Governor Rockefeller, Governor Knowles, Governor Knowles, and Governor Knowles. We have already furnished this Committee with considerable information that they requested. We have now been informed that Bard is one of the nine private institutions in the State, which the Committee will study in great depth, in order to document its case for State assistance to the private institutions. The Committee's staff members are already on our campus for a two-weeks' stay of Bard's functioning and operations. This should mean that the case for such a college in Bard, and for our type of education, will have its place in the report of this very important Committee.

FUTURE OF PRIVATE COLLEGES

As I am sure every college trustee realizes, these are times of unprecedented reappraisal and re-adjustment of the total college university picture. You may have seen the Kingman Brewer cover story article in The Special Uniforms—Our "Private Colleges: A Question of Survival," in October's Fortune. I have the feeling that we have come to the end of which period began with the close of World War II, during which a college could make almost any necessary addition to its program as quickly, or any reasonable enlargement of its capacities, and raise its fees as required, and still find abundant numbers of students eager to fill the additional places at whatever might be the resultant higher fees. It would appear to me that for the next few decades, our colleges and universities—especially the private ones—are going to have to be much more coherent and current in their situation and much more flexible in their adjustment to changing conditions. We, who are in the small, private, liberal arts colleges, are going to have to be much more thorough in continually making sure that high-cost educa tion is really superior education, and that we must watch our costs and eliminate non-essential, and concentrate on the things which really matter most.

After all of this, the judgemen t and advice and work of the college Trustees should have a larger part than ever before in determining the institution's future.

We look forward to seeing you at the October Board meeting, and for the evening with our faculty and student leaders, on October 31.

Faithfully yours,
RAGER KLINE

Senate - - - -

(Continued from Page One)

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