

The **Libertine**

Op. 1 No. 1

January 20, 2002

A Message from the Secretary

Welcome to the inaugural issue of *The Libertine*, the all-new-for-'02 whip sheet of your favorite party at Yale. This sheet—now exclusively electronic, to save on photocopying costs—is the witty, stylish, sometimes catty voice of the Liberal Party, a voice which you will note sounds eerily similar to the secretary's own. Each Sunday, *The Libertine* will tell you everything that the Libs have planned for the week ahead, inform you of upcoming activism opportunities, and present a host of leftist ideas to chew on. Read it, enjoy it, make suggestions for its improvement, and, above all, come to one of our events! You're not on this mailing list for nothing, you know.

And a quick note about the title: a libertine is a licentious man, a slut, as you already know. But as a second definition the Oxford English Dictionary includes the following: "One who follows his own inclinations or goes his own way; one who is not restricted or confined." Free-thinking and sexually insatiable: a fitting description if ever there was one. - j.s.f.

Goings On in the Liberal Party

21.01.2002 / Monday / all day / **Martin Luther King Day celebrations**

Take advantage of your day off from classes and celebrate Dr. King's dream and legacy with Yale.

Today's events include a poetry slam, several film screenings, symposia on the civil rights movements, an interfaith service, and a vigil. You can obtain the complete schedule from the Af-Am House's website.

21.01.2002 / Monday / 05.30 / **Lib dinner**

Since Commons is closed in honor of Martin Luther King Day, we'll have our weekly dinner across the street in Silliman.

22.01.2002 / Tuesday / 07.30 / **Lib debate**

Tonight's debate topic is The enemies of the American government are the enemies of the American people. Join us in the Branford Common Room.

23.01.2002 / Wednesday / 07.00 to 9.00 / **Dwight Hall open house**

If you'd like to get involved in the New Haven community, come to the open house at Dwight Hall on Old Campustonight to learn about opportunities for the spring semester. More than 100 student organizations and community groups will be present, and (according to the bulletin we got from the people running the event) refreshments will be served. Several Libs will be working the booths tonight; we hope you'll come down.

24.01.2002 / Thursday / 07.30 / **YPU debate**

No guest has been scheduled for this week, so the YPU will host a student debate. The resolution this week reads: Inalienable human rights are a fiction. Come out to Linsly-Chittenden 211 and silence the boys of the right.

26.01.2002 / Saturday / 10.00 / **Liberal Party party**

As the only party in the Union that is truly socially functional, the Liberal Party knows how to have a good time. Show up at Gisele's room, Silliman 1877 in entryway L, and enjoy both the company of the Libs and one of Jason's caipirinhas.

The Liberal Party's New E-board

At the end of last semester those who attended Lib Caucus elected a new group of six officers, and two Libs were elected to the offices of the YPU. The executive board comprises these eight dashing individuals, who are:

Jonathan Khoury, chair

Carey Seal, vice-chair

Raina Lipsitz, president of The Jonathan Brewster Bingham Forum

Gregory Ablavsky, community secretary

Clayton Critcher, chief whip

Jason Farago, secretary/treasurer

Steven Prohaska, president of the YPU

Gisele Roget, secretary of the YPU

The New Website

Like a great episode of *Ricki Lake*, the preferred talk show of three of this party's e-board members, this is a makeover that will bring tears to your eyes. In the last few days your resonant secretary and treasurer has taken on a third role, that of webmaster, and has overhauled the party's e-presence. With a design ripped off from my favorite design firm and augmented by my almost complete lack of programming knowledge, the Liberal Party website is intelligent, hip and fashion-forward, just like you-know-who. In a few days, the whole project will be finished, and I'll send you all a link to it. You're just salivating in anticipation, aren't you?

Artist of the Left: David Hare, playwright

[A quick note to begin: Each week this segment of *The Libertine*, inspired by former secretary Senwung's Capretzishly titled "Liberalism in Action," will feature one artist whose body of work demonstrates an engagement with liberalism and an embrace or investigation of leftist doctrine.]

The plays that David Hare has written over the past thirty-five years range from a quasi-rock-musical about drug addicts to a chamber play delving into the minds of Anglican priests, but the common element in all of his work is a decidedly leftist streak. His greatest early play is *Plenty*, which investigates the repercussions of idealism among liberals in his native England after World War II; later, in *The Secret Rapture*, considered by Frank Rich to be the seminal play of the eighties, he delivered a caustic indictment of the Thatcher government's rampant greed and emotionlessness. His early-nineties trilogy of plays about British institutions (the Church, the Law and the Labour Party) began his latest phase of quiet, probing dramas that nevertheless work as universal political statements. Hare is also the screenwriter and director of several films, including the brilliant *Strapless*, and has written his autobiography, wittily entitled *Writing Left-Handed*.

A Final Thought

Mention the word poetry, and you'll get a gun stuck up your ass. That's the way America is. Whereas even guys who work in the street collecting garbage in Paris love 19th-century painting.

- Jim Jarmusch

The **Libertine**

Op. 2 No. 1

January 27, 2002

A Message from the Secretary

You might already know that I'm not the biggest supporter of the Yale Political Union: I find it boring, unrepresentative and above all silly. The rules of order and the neckties strike me as laughable status-mongering, more of a "Kids play adults!" simulation than an undergraduate society. But this week the YPU promises to have a truly worthwhile debate that will, at least, generate some worthwhile discussion. Christina Hoff-Sommers, the possibly hyphenated pundit, believes that women's studies is not a discipline worthy of study, and I'm extremely intrigued to hear a scholar of at least some renown attack the legitimacy of what I consider one of the most important subjects at Yale. - j.s.f.

Goings On in the Liberal Party

28.01.2002 / Monday / 05.30 / **Lib dinner**

Our weekly dinner returns to its traditional location: in Commons, under the portrait of George H.W. Bush.

28.01.2002 / Monday / 07.30 / **YPU debate**

This one actually sounds promising. Tonight's guest is conservative pundit and author Christina Hoff-Sommers (with the hyphen debatable), who will speak in favor of the resolution: Women's studies is not a legitimate academic discipline. Bring all of your friends to SSS 114 to observe or participate in what is sure to be a fierce discussion.

30.01.2002 / Wednesday / 07.30 / **Lib debate**

Continuing this week's gender concerns, we will gather in the Davenport common room, a site significantly prettier than Branford's renovated one, to debate the resolution: Gender parity of political candidates should be required. What do you think of the law, recently instituted in France, that requires half of a party's candidates for an office to be female? Is it a move towards or away from equality? Join us.

Documents Relevant to this Week's Debate

If you'd like to learn about the politics of gender parity before this Wednesday's debate, I invite you to read these essays on **the subject**.

"Gender Parity in Politics," by Janine Mossuz-Lavau, on the French law ([visit](#))

"Gender Parity in Nunavut?" by Jens Dahl, on Jason's beloved North Canada and its failed equal-representation plebiscite ([visit](#))

"Panel on 50/50 in the United Nations," a speech by Marcia Brewster, on the UN's possible parity ([visit](#))

The New Website Is Finished

Check out www.yale.edu/lib. Enjoy. Send comments and corrections to me.

Artist of the Left: Tilda Swinton, actress

One of England's foremost actors, Tilda Swinton has achieved both popular recognition and critical accolades for her gender-focused works. Her early collaborations with director Derek Jarman, notably the film *Edward II*, began the experimentations with character-actor gender consistency (that is, males play

males and females plan females). In 1993, she was cast in the title role of Sally Potter's *Orlando*, an adaptation of the Virginia Woolf roman-clef about a nobleman who lives through four hundred years of English history, inexplicably changing from a male to a female halfway through. Swinton's nuanced, galvanizing performance is neither sexed nor androgynous; it is a channeling of a person who is male or female, or both, or neither, at various times and for various reasons. Her later work has drawn her both to performance art in her piece "The Maybe," she slept on public display in a Wardian case for eight hours a day, and to commercial film that nevertheless continues her gender-questioning style. In *The Beach*, Danny Boyle's disappointing follow-up to *Trainspotting*, she played the sexually ambivalent leader of a colony of self-exiled hedonists, and in *The Deep End*, she performed the role of a mother defending her gay son from a predatory older man.

A Final Thought

When two individuals come together and leave their gender outside the bedroom door, then they make love. If they take it inside with them, they do something else, because society is in the room with them.

- Andrea Dworkin

The **Libertine**

Op. 3 No. 1

February 3, 2002

A Message from the Secretary

This rather long edition of *The Libertine* begins with two cursorily related thoughts.

Yesterday was Shakira's birthday; she turned 25. Shakira, for those of you who are not in the know (that means you, Ernest), is a half-Colombian, half-Lebanese pop singer whose intelligent and energetic Spanish-language music has recently found an audience among Anglophone Americans. To celebrate, I listened to "Ojos As" seven or eight times in succession.

Today's issue of the *Times* features an op-ed by Yasir Arafat, who writes that he is seeking an accord with any Israeli leader that will allow "creative solutions to the plight of the refugees while respecting Israel's demographic concerns." What, I wonder, are "creative" solutions? I've noticed in recent months that this word is losing its original meaning of "imaginative; made originally as opposed to imitatively" and is now being used synonymously with "created." At a wedding I crashed, the ecru-wearing bride, who unsurprisingly wrote her own vows, pledged to her husband that she would "love [him] eternally and creatively." I laughed, and a guest glared at me. - j.s.f.

Goings On in the Liberal Party

04.02.2002 / Monday / 05.30 / **Lib-POR dinner mixer**

For a change of pace, we'll have our weekly dinner along with the Party of the Right. We'll still sit at our beloved table, under the portrait of G.H.W. Bush. (N.B.: despite my calling this activity a "mixer," it is, unlike speed dating or Jewish singles night, strictly about conversation. And, of course, food.)

06.02.2002 / Wednesday / 07.30 / **Lib debate**

What the Berkeley common room lacks in beauty it makes up for in lack of beauty. Nevertheless, we'll be meeting there this week to debate the resolution: Government aid to the poor should have no strings attached. What do you think of recent shifts from welfare to workfare? Does taking a handout imply an agreement between the government and the recipient, or are safety nets unrelated to citizen responsibility? Join us.

07.02.2002 / Thursday / 07.30 / **YPU debate**

There is no guest at this week's debate; instead, the Yale Political Union will host its annual Gardner-White Prize Debate on the topic: The Second Amendment is Obsolete in the Twenty-First Century. If you have strong feelings on gun control (or even if you don't), come and sign in for the Libs and, by all means, speak!

The Newly-Initiated Green Party at Yale

While we do hope that you'll visit our debate on Wednesday, you might also be interested in the first meeting of Yale's new Green Party. Here is a notice from its organizer:

Interested in liberal politics? Want to get involved in the hands-on shaping of a legislative agenda, at both the city and state levels? For all sorts of opportunities to get involved in New Haven issues, come to the

first ever meeting of THE YALE GREEN PARTY at 9 p.m. on Wednesday night in the Dwight Hall common room. Contact rachel.wasser@yale.edu for more information, and check out the Green Party website: www.ctgreens.org.

Two Dwight Hall Opportunities

This is an inordinately Lib-focused Wednesday; in addition to our debate and the Greens' meeting, Dwight Hall is hosting an information session on nonprofit internships. Here is some information from the organizer:

Are you considering staying in New Haven this summer? Is there a particular New Haven nonprofit or project that you have your eye on? What would you do if you could create your own summer in New Haven? Come to an information session about the Dwight Hall Summer Internship, a paid fellowship to work in New Haven wherever you want. Proposals are due February 15, and fellows will receive \$3,000 for two months of work in June and July. Come to ask questions, hear from past interns about their experiences, and learn more about the program! Questions? Contact abigail.levine@yale.edu.

Also, you might be interested in working with SCIPUP, which our very own chair calls "one of the most exciting groups at Dwight Hall." Here is their announcement:

"Looking for something to do besides tutoring? Looking to get to know New Haven better? Do you want to be a part of an organization crafting urban policy and creating real change in the community? Together with Ward 1 New Haven Alderman, Students for Civic Involvement and Progressive Urban Policy (SCIPUP) will be working on a new issue this year: the Municipal Living Wage. For more info, contact lindsay.stradley@yale.edu. We especially encourage freshmen!"

Artist of the Left: Arundhati Roy, author

The Indian writer Arundhati Roy attained instant celebrity from her inventive, atmospheric first novel, *The God of Small Things*; John Updike, writing in *The New Yorker*, called it "a Tiger Woodsian debut," and when the novel won the Booker Prize for 1997, blazing past more established authors like Tim Parks and Jim Crace, her newfound fame was cemented. But unlike her compatriot celebrity novelist, Salman Rushdie, she shunned the spotlight and refused to comment on whether or not she would ever write another novel. Instead, she traveled to the Narmada River Valley in India to witness the displacement of hundreds of thousands of natives by government-funded dams. She wrote a long essay, "The Greater Common Good," which condemned the Indian government for its refusal to acknowledge the political and environmental failings of dam construction. Other essays include "The End of Imagination," a treatise on India's nuclear capacity and its psychological effects, and "The Great Indian Rape Trick," one of several pieces on the elimination of the caste system and the institution of equal rights. Two months ago she published two new essays on terrorism and the American war. In one, "Brutality Smeared in Peanut Butter," she rips into the American pretension of freedom fighting thus: "What freedoms does it uphold?" Outside its borders, the freedom to dominate, humiliate and subjugate "usually in the service of America's real religion, the free market." So when the US government christens a war "Operation Infinite Justice," or "Operation Enduring Freedom," we in the third world feel more than a tremor of fear. Because we know that Infinite Justice for some means Infinite Injustice for others. And Enduring Freedom for some means Enduring Subjugation for others.

A Final Thought

Style is the transformation thought imposes on reality.

- Marcel Proust, in *Contre Sainte-Beuve*

The **Libertine**

Op. 4 No. 1

February 10, 2002

A Message from the Secretary

This week the Yale Political Union is debating whether or not the government should ever intervene in the economy. *Ever*. While I understand that we can't all favor a socialist welfare state, I have a hard time imagining that some people believe that Alan Greenspan has a worthless job. But, apparently, Michael Lynch does, and I'm very curious to hear why. You might be, too.

At the Yale Symphony Orchestra last night, the amazing solo violinist in a Shostakovich concerto was wearing a dress with a Buffy-the-vampire-slayer lace-up back. Nevertheless, she played brilliantly. - j.s.f.

Goings On in the Liberal Party

11.02.2002 / Monday / 05.30 / **Lib dinner**

We eat, as sometimes, under the portrait of G.H.W. Bush in Commons.

13.02.2002 / Wednesday / 07.30 / **Lib debate**

For some reason we are still trapped in the aesthetic horror of the Berkeley common room, but that won't stop us from debating: Intellectual Property is a Sham tonight. Do you think that claiming ownership of ideas is unjustifiable? Or do you believe that unique intellectual endeavors must be protected under the law? Join us and discuss.

14.02.2002 / Thursday / 05.30 / **Dinner at the new Sandra's**

The great soul food restaurant has opened a lovely new location on Whitney Avenue. We'll meet there for dinner before heading over to tonight's big debate.

14.02.2002 / Thursday / 07.30 / **YPU debate**

Tonight's guest is Michael Lynch, the national correspondent for the magazine *Reason*, which I have never heard of. He will be speaking in favor of the resolution: The Government Has No Place Intervening in the Economy. **Come to listen or to speak.**

18.02.2002 / Monday / 05.30 / **JBB Dinner with Anthony Kronman**

I thought that I'd announce this a week early to build up excitement. Our first Jonathan Brewster Bingham dinner of the semester will feature Anthony Kronman, the dean of Yale Law School. **Save the date.**

A Lecture by Strobe Talbott

You might be interested in attending the talk by Strobe Talbott at Saint Anthony Hall on the topic: Yale, America and the World After September 11. The talk is tomorrow at 4 p.m., and it will finish just in time for you to join us at Lib dinner across the street. Here is some information from the organizer:

Mr. Talbott is the former Deputy Secretary of State, not to mention the current director of the Yale Center for the Study of Globalization. Come this fall, he will re-locate to Washington, D.C. to head the Brookings

Institution, one of the oldest public policy research groups in the country. He is a 1968 graduate of Yale College [note: he was in Silliman! - j.s.f.] and former trustee of the University.

Artist of the Left: Marjetica Potrč, installation artist and photographer

Two years ago the Slovenian artist Marjetica Potrč was an unknown. But in 2000, at the age of 48, she broke through when she won the third Hugo Boss Prize (previously won by Yalie Matthew Barney, a hero of mine for more than one reason) and had a solo show at the Guggenheim. Her works focus on the contemporary city and the role of the individual in its construction. Through photographs juxtaposed with verbal social commentary and through full-scale constructions of shanties, favelas and other lower-class housing that, to quote Kim Levin, “give minimalism and an anthropological edge,” Potrč celebrates the ways in which disenfranchised communities reject government planning and architectural imposition. While disdain for government control of low-income housing might not sound like a very leftist notion, Potrč advocates something even further left: determination of urban space by an empowered populace itself. Her expressions of “individual initiatives,” as she calls them, comment on the beauty gained when populations—be it lower-class squatter collectives, middle-class kibbutzes, or upper-class gated communities—reject corporate and corporate-governmental control of their living arrangements. Next to one photograph of a shantytown, she writes, “I think they are beautiful. Growing without any control or planning, they seem to mirror the rampant growth and high ideals of non-governmental organizations. NGOs are praised today. Shantytowns should be too. They point you in the same direction. You lose sight of your dream, you die.” You can see her work at www.potrc.org.

A Final Thought

Personally, I don't see the to-do over same-sex benefits. I mean, I haven't had any problems and I've been the same sex all my life.

- from *Royal Canadian Air Farce*

The **Libertine**

Op. 5 No. 1

February 17, 2002

A Message from the Secretary

This is a *long* issue. Enjoy.

Here is a confession: I have a slight crush on Marie Reine le Gougne. For those of you who are out of the loop, M.R.I. Gougne is the stylish (Rob, you can tell everyone why I won't say "chic"), fragile and French figure skating judge who was recently stripped of her accreditation for letting others influence her votes in the pairs figure skating competition at the Olympics. I've included the best picture I have of her at left. Just look at her. The icy stare hiding the brittle interior, the long red hair under the death-black headband, the ghetto-fabulous gold hoop earrings juxtaposed with the Cruella de Vil fur collar: it's all enrapturing. And who knew what fabulous lives figure skating judges live? Apparently Ottavio Cinquanta is a multi-millionaire. Money and ice: rapper's delight.

Now, on to something important. If you are like most of the people on this list, you have never come to a Liberal Party event. This is a shame not only because (by dint of your presence on this list) you are at least somewhat interested in liberal politics, but much more pressingly because you have never met some of the very cool regulars at our meetings. Specifically, you have probably never met me. This is an even bigger shame. I am cool, charming, and frequently shod in green. At the very least you should come to a Lib event to get to know me better. Who knows: perhaps you will find me boring and fall for Gisele or Clayton. Perhaps romance will blossom.

Therefore I dare you—I will not double dare you until next week, and I do not think I have the courage to double dog dare you ever—to attend something this week. Everything we do, you might not know, is low pressure. Come to JBB tomorrow and meet the dean of the law school; join us to talk (we probably ought not say "debate") on Wednesday. And tell 'em Jason sent you. - j.s.f.

Goings On in the Liberal Party

18.02.2002 / Monday / 05.30 / **JBB Dinner with Anthony Kronman**

Our first Jonathan Brewster Bingham dinner of the semester will feature Anthony Kronman, the dean of Yale Law School. We'll have dinner in the Branford Pit (if you aren't familiar, that's the space behind the glass doors in the back of that college's dining hall.) Dean Kronman will speak to us, and we'll have the opportunity to ask questions at the end.

19.02.2002 / Tuesday / 07.00 / **Dr. Rev. David Lee at BSAY**

This is not actually a Lib event, but it's important enough to me to merit a mention in section one. Here is some cut-and-pasted information: "Black Students at Yale present Reverend Dr. David Lee (DIV '93) of Varick Memorial AME Zion Church of New Haven, candidate for Alumni Fellow of the Yale Corporation this Tuesday, February 19 at 7pm at the African American Cultural House (211 Park St., right behind the YDN building.) Rev. Dr. Lee believes that Yale and New Haven should become true partners and he hopes to foster this partnership through a position on Yale's highest administrative body the Yale Corporation. As pastor of New Haven's oldest African-American church, Rev. Lee has witnessed first hand the symptoms of urban blight which plague this city including a double digit poverty rate, a public

school crisis, high asthma, infant mortality, AIDS rates and the drugs and crime. He feels that Yale is more than merely the city's largest employer; it is instead an integral part of the cultural and moral fabric of the region. As a global leader, Yale should not forget its local responsibilities. Rev. Dr. Lee affirms that we should find a way for all God's children to grow and prosper together with no one left behind."

20.02.2002 / Wednesday / 07.30 / **YPU debate**

Tonight's student debate will consider the resolution: Federal funding of the arts should be abolished. Let me say that I was watching *Sesame Street: Don't Eat the Pictures* this afternoon (if you haven't seen it, you are not yet fully human), and the final credit read thus: "Special thanks to the National Endowment for the Arts, without which this project would have been impossible." If the thought of a world without *DEtP* terrifies you as deeply as it does me, then please come to the YPU tonight and save my world.

21.02.2002 / Thursday / 08.30 / **Lib debate with special guest star Will Tanzman**

This week we have an exceptional debate planned. Will Tanzman, a sophomore who is working with New Haven unions in their negotiations with Yale, will visit our floor to discuss with us the resolution: Yale should form a social contract with its workers and with New Haven. Millions of dollars, and the very dignity of Yale employees, are at stake in the upcoming negotiations between town and gown. We'll have a special chance to talk to someone closely involved in the deliberations and to debate him on the issues. If you have any feelings whatsoever on this contentious matter, join us in the Davenport common room at the later-than-usual hour of 8:30. (Yes, yes, we have escaped the aesthetic horror of the Berkeley common room. Perhaps that's the reason you haven't been coming to meetings.)

The Libertine Online

If you use Pine or Webmail to read your e-mail, or if for some other reason my whip sheets aren't loading properly in your mail client, you can always see the *Libertine* just as we intended at our website, www.yale.edu/lib. (Well, almost always: I don't update the website as often as I should.)

Literacy Advocate Michael Hirschhorn at Dwight Hall

This Thursday, Dwight Hall will have its first tea of the semester, and its guest is Michael Hirschhorn. Here is some information from its organizer: "Dwight Hall presents a Dwight Hall Tea with literacy advocate Michael Hirschhorn this Thursday, February 21 at 4pm in the Dwight Hall Library. Michael Hirschhorn is a strategy consultant to non-profits and educational and philanthropic organizations. Until recently, he served as executive director of the Literacy Assistance Center (LAC) in New York City. Michael joined the LAC in 1995 after five years as deputy director of Educators for Social Responsibility Metro. Michael holds an MBA and an MSW from Columbia University, and serves on the boards of several local and national non-profits and foundations. Formerly, he was director of the Center for Educational Change at Brooklyn College and an assistant to the Chancellor of the New York City Board of Education. Michael is currently a "visiting executive" at the Yale School of Management, where he advises MBA students interested in non-profit, public, and non-traditional private sector management."

Hillel / Muslim Students Association Discussion

Some of you might be interested in attending "Discrimination in America: Shaping Muslim and Jewish Identities," which is the first event of Muslim Awareness Week at Yale. The discussion, which is being co-hosted by the two above organizations, will feature four speakers: Paula Hyman, professor of history and religious studies; Imam Zaid Shakir, religious leader of the New Haven mosque Masjid al-Islam; and two

students, Ibrahim Smith and Nabilah Siddiquee. The event will take place Monday night at 7:00 in WLH 119.

Artist of the Left: Sebastio Salgado, photographer

When the Brazilian photojournalist Sebastio Salgado traveled to the Sahel in Chad to document famine in the mid-1980s, he did something Annie Liebovitz or Karl Lagerfeld would probably never do in New York, let alone in a third-world country: he took the bus. There was no other way for him to win the trust of his subjects, he said; if he went by a rented car, “it’s a disaster. You are a guy with a car, a rich guy, and not with the people. You need to be accepted by reality.” In his decades-spanning career, Salgado has traveled to parts of the world that hypercapitalist governments and cold-blooded corporations have forgotten—or are trying to forget. His first major series of photographs, *Outras Americas / Other Americas*, took him around his home country and indeed the entire continent, where he discovered how large is the population slighted by expansion. In the years afterward he accumulated a huge cache of photographs, taken in Mozambique and in Mongolia, in Tajikistan and Turkmenistan (and, I should mention, in Afghanistan directly following the Taliban coup, long before anyone else cared), and compiled a group of shows under the heading *The Majority World*. His newest work, the stunning *Migrations*, documents “humanity in transition” in the form of refugees in Vietnam, starving Sudanese in search of food, landless peasants in Ecuador, and, most unsettlingly, millions of migrants from Mexico City to Bombay to Jakarta forced out of their home cities by the injustices of globalization. On this last issue Salgado has much to say: he was trained as an economist. His work, in one sense, is a reaction to the untenable heartlessness of a self-preserving corporate economy, and in his work—which, strangest of all, manages to make the most awful situations beautiful—one sees a man doing all he can do to get the Western world to listen. His final goal, he says, is to engage the spectator and bring about change: “Are we condemned to be largely spectators? Can we affect the course of events? Can we claim “compassion fatigue” when we show no sign of consumption fatigue?”

A Final Thought

Not unrelated to the fact that I am getting my terrible math 230 midterm back tomorrow morning: Yeah, I failed math, but you bet I passed the E-Class.

- Lil' Kim

The **Libertine**

Op. 6 No. 1

February 24, 2002

A Message from the Secretary

So you didn't see me at the YPU last week. So you can't guarantee me a single next year—not even a psycho single. So you did better on your math midterm than I did. I forgive you.

But if you're the evil, evil person who stole my copy of *Fashions of the Times* from my Sunday paper, I will never forgive you. I will find you. Late at night, I will sneak into your home and render you and your family permanently out of vogue. You'll never look good again.

There is still hope. If you are the one who took my magazine, then all you have to do is give it back and nobody will get hurt, OK? Everyone in the class will close their eyes, and then the person who stole the magazine can put it on my desk, and nobody will know it's you. - j.s.f.

Goings On in the Liberal Party

25.02.2002 / Monday / 05.30 / **Lib dinner**

We return to our post in Commons under the portrait of G.H.W. Bush.

27.02.2002 / Wednesday / 07.30 / **Joint Lib-IP debate**

We have a special treat this week. Instead of keeping it in the party, we'll be teaming up with the good men and women of the Independent Party for a debate on the topic: Vouchers are good for education. Our discussion will take place in the Saybrook common room.

01.03.2002 / Friday / 10.00 / **Movie night**

Hang out with us in the Branford TV room to watch "Starship Troopers." If you've ever needed proof that fascists are more stylish than the rest of us, join us. Otherwise, join us.

Artist of the Left: Barbara Kruger, installation artist, videographer, and photographer

Here's a classic Kruger: she presents a Volkswagen Beetle, a lava lamp, a platform sandal and a coat hanger. The slogan? "Of all the things from the 70s to make a comeback, there's one we'd really hate to see."

Perhaps the least subtle artist ever, Barbara Kruger creates work that uses the tropes of advertising—billboard prints, bright red headlines, pithy slogans addressed to "you"—to convey sociocultural and political messages. Some of her sayings have become landmarks: "All violence is the illustration of a pathetic stereotype. You construct intricate rituals that allow you to touch the skin of other men." Even Tina Turner has been influenced: it was Kruger who first exhibited "We don't need another hero." In general, she begins by digitally manipulating old photographs; then, she superimposes her statements in her now iconic style: white text, Futura Bold/Italic font, red background. The gallery and the museum are no boundaries for her; she has exhibited in subway stations, on television, and on the sides of highways. Most famously, on a giant poster outside of New York's Port Authority bus terminal, the gateway to Manhattan for a large number of underpaid and overworked maids and babysitters, she exhibited a retro-

looking woman peering through a magnifying glass. “It’s a small world,” read the poster, “but not if you have to clean it.”

A Final Thought

Possibly attributed to the wrong person:

Make it as simple as possible, but not simpler.

- Albert Einstein

The **Libertine**

Op. 7 No. 1

March 3, 2002

A Message from the Secretary

Sorry for this late, and short, issue.

This week, at long last, is the Nostradamus debate. If you haven't heard yet, the Discovery Channel is producing a program on the subject "Nostradamus: Fact or Fiction?," or something. They needed a forum of debate, and they called up our very own Steven Prohaska, or something. So this Thursday, the YPU is bringing in two guests and a camera crew to mull over Our Lady's legacy, and we'll get to ask questions, or something. It'll be marvelous, or something.

By the way: want to know what it takes to be an Artist of the Left? Check out Anne Midgette's featured article in today's *Times*: "Responding to Crisis, Art Must Look Behind It." Then create. - j.s.f.

Goings On in the Liberal Party

04.03.2002 / Monday / 05.30 / **Lib dinner**

Join us in Commons at the table under the portrait of George W. Bush. If you need extra incentive, I'll be displaying a secret dessert concoction.

04.03.2002 / Monday / 07.30 / **YPU debate**

The Yale Political Union's guest tonight is Lynn Rivers, a Democratic representative from Michigan, who will speak in favor of the resolution: Social security should not be privatized. Come to Davies Auditorium, which is much more attractive than you think it is.

06.03.2002 / Thursday / 07.30 / **YPU Nostradamus debate**

At long last, you will have the chance to appear on basic cable. Join Jack Latona and Victor Baines, one of whom (I'm not sure which) believes in the prescience of Nostradamus and one who doesn't. Come see Steven's maiden television appearance in LC 102.

Get Your Government to Fund AIDS Prevention Programs

Boris Volodarsky, one of the amazing Libfrosh, is leading a campaign to convince the United States Congress to contribute its fair share of funding to the United Nations' AIDS prevention program. If you'd like to see America do its part to fight our generation's epidemic, then join the movement and send two letters to your Connecticut legislators, Senator Dodd and Representative Delauro. I'll send the two letters—one of which you can just sign, and one of which you are encouraged to write—in a separate e-mail.

Artist of the Left: Tarsila do Amaral, painter

Brazil's greatest painter of the twentieth century, Tarsila do Amaral, studied in Paris in the 1920s under Constantin Brancusi, Andre Lhote, and most markedly Fernand Leger. When she returned to her home in 1923, she gave birth to her nation's first modern art movement, Pau Brasil; named after the wood that was the nation's first export, it embraced a nationalistic view and a celebration of rural life. However, Tarsila (who is always referred to by her first name) disapproved of the universalist, anti-intellectual

approach that Pau Brasil began to espouse, and she joined with Oswald de Andrade in support of his *Manifesto Antropofago*, which celebrated the human body and sympathized with continental Surrealists. While it was during this period that she produced some of her best paintings, including the absolutely stunning “Antropofagia” that is currently on display in New York, Tarsila soon left this behind as well. Her greatest achievement came afterwards: by taking the artistic style of Pau Brasil and combining it with the Marxist-Freudian ideals of Surrealism, Tarsila created paintings (such as “Operarios,” above) celebrating the worker that were visually arresting and yet free of propaganda. Her works of social realism helped to forge her legacy as the mother of Brazilian modern art: today, artists from Antonio Manuel to Vik Muniz cite her as a major influence.

A Final Thought

In my view, the very existence of music is threatened by today’s society’s obsession with communication.

- Arvo Part

The **Libertine**

Op. 8 No. 1

March 24, 2002

A Message from the Secretary

Spring break is over, and the *Libertine* is belatedly back in action. Here's the ish:

First, and of course foremost, last night's Oscar fashion was, to use the term of another e-board member, a disaster. Jennifer Lopez looked like a Chia Pet, Halle Berry was classless, Jennifer Connelly was dismally dull, and even my beloved Nicole wore the wrong color (if your skin is that pale, you *don't* wear white). The worst-dressed person there: the makeup designer for *The Lord of the Rings*, clad in a tuxedo covered in leather fringe.

Now, what is up with the antifeminist streak in women's hip-hop? First, there's Alicia Keys' "A Woman's Worth," which insists that real men call them first and buy them things. And I've been listening to Aaliyah's new (and final) single, "More Than a Woman." *More* than a woman? What is going on? And what on earth does this lyric mean: "There's still no separating morning massages with newborns in your closet." I think we need Missy to proclaim her bitchhood once again.

I went up to Harvard over spring break, and while I had a very nice time with all of my friends, I was stunned—stunned!—by the elitism of the party scene. The newspaper's staff was having an invite-only party, and they advertised its inaccessibility: "Crimson party tonight! Must be on the guest list to attend!" The goal, it seems, was to inspire jealousy and obtain a throng of B-list students clamoring to get in. My, my. - j.s.f.

Goings On in the Liberal Party

25.03.2002 / Monday / 05.30 / **Lib dinner**

Thanks to my inability to publish on time, this even has already happen. Nevertheless, the completist will go back in time to join us under the portrait of George H.W. Bush.

26.03.2002 / Tuesday / 07.30 / **YPU debate**

The Yale Political Union hosts the first of a spate of liberals tonight. The guest speaker is David McReynolds, the former chair of the Socialist Party USA and a candidate for president. He will speak in favor of the resolution: The American welfare system perpetuates economic inequality. Join us in Street Hall 263 to speak or just to watch.

28.03.2002 / Thursday / 07.30 / **Lib debate**

Tonight, we will debate the resolution: The Democratic Party is capable of progressive change. Can the American Democrats become sufficiently liberal, or are they tied to an unacceptable centrism? Join us in a common room to be announced.

Artist of the Left: August Strindberg, playwright

Swede August Strindberg's tempestuous career included turns as a novelist, actor, painter and journalist, but his legacy today lies in the brooding masterpieces that are his plays. His career divides easily into two sections. The younger Strindberg belongs with Ibsen and Chekhov as one of the three great turn-of-the-

century naturalist playwrights. Due in part to his upbringing as the son of a shipping magnate and his maid, his early works, among them *Miss Julie* and *The Father*, are tough, uncompromising dissections of class- and gender-based inequalities. By the early 1890s, his success had reached international proportions and his Scandinavian Experimental Theatre had a reputation to rival that of Dramaten, the Swedish national theatre that was (and still is) considered the greatest company in the world. But after moving to Berlin in 1892, he entered a five-year artistic crisis, which he later called the Inferno Period, during which he hardly wrote and looked to natural science for respite. During this tumultuous period, Strindberg associated with the painters Paul Gauguin and Edvard Munch and fell in with a group of occultists, which led to a spiritual conversion that he documented in his *Occult Diary*. In 1898, out of the chaos of the Inferno Period, Strindberg produced *To Damascus*, the dramatic trilogy that prefigures Freud and is the birth of expressionist theatre; in 1901, he topped himself with *A Dream Play*, his adventure into Hindu spirituality and the unconscious mind. While this expressionist rebirth engrossed Strindberg's writing until the end of his career, he never lost his liberal streak. His expressionist chamber plays, especially *The Ghost Sonata*, still focused upon society's strictures and the inherent instability of the class system, and his articles in the leftist newspaper *Social-Demokraten* became the focus of a two year press battle, called the Strindberg Feud, that captivated the entire intellectual society of Sweden. On his last birthday, in 1912, he was celebrated in a torchlight procession organized by his two greatest supporters: students and workers.

A Final Thought

If at first you don't succeed, then skydiving definitely isn't for you.

- Steven Wright

The **Libertine**

Op. 9 No. 1

March 31, 2002

A Message from the Secretary

I am late—again—because I had to prepare for hours and hours to do passably well on my Latin midterm. Here we go:

You might not know that, while I always wanted to go to Yale, for a long time (and, indeed, still) I've kindled a strong desire to attend St Andrews, the Scottish university so that is old the apostrophe wasn't even invented when it was named and that has recently gained too much fame for my taste since the matriculation of Prince William. Now, word comes—assuming, as I think I can safely do, that this isn't some pathetically cruel April Fools' Day joke—that the students have rallied to appoint as their new rector none other than Anne Robinson, the strapping redheaded martinet that is the host of the British and American versions of *The Weakest Link*. Apparently the rector is a student-appointed post, and Anne is flattered. She said, in a news brief, that "I think it's a terrific university. I would take an active role because I don't think there is any point in having me unless you want a really bossy rector who makes rude comments about people." Ah, the charm.

I downloaded Alanis Morissette's new album, the charmingly titled *Under Rug Swept*, and I really, really like it. I've never been a big fan of hers; I've always found her tremendously overwrought. (Which, however, is why I liked her unplugged album.) Now, having ditched her questionable co-writer and having grown up a bit, she's produced a startling, consistently high-quality album with a kick-ass first track: "21 Things I Want in a Lover." In case you're reading this, Alanis: I have eighteen things you're looking for. That isn't bad.

I met with the DUS of the art department today (at 9:00 a.m., no less), and while the meeting was very promising, I found out that summer credit is ineligible for the major. My nerves are buckling.

This weekend is Dixwell Day, the Liberal Party's annual student-alumni gathering. As a freshman, I've never been to the big bash before, but the word on the street is that the day is unrivaled for the title of bounciest debate of the year. We'll be having a debate, going to a banquet dinner, attending the famous Telling of the Dixwell Story on the New Haven Green, having a Lib Party Party, and enjoying countless other surprises. We hope that you'll come.

It's a beautiful today: get away from your computer! - j.s.f.

Goings On in the Liberal Party

01.04.2002 / Monday / 05.30 / **Lib dinner**

Join us in a few hours in Commons under the portrait of George H.W. Bush.

02.04.2002 / Tuesday / 07.30 / **YPU debate**

The Yale Political Union hosts the second of its spate of liberals tonight. The guest speaker is the fetching Jennifer Ferenstein, the president of the Sierra Club, the first and largest grassroots environmental advocacy group in the nation. She will speak in favor of the resolution: National security depends on

reducing our reliance on fossil fuels. Join us in the lovelier-than-you-think Davies Auditorium to speak or just to watch.

06.04.2002 / Saturday / 03.30 / **Lib debate**

Dixwell Day begins with a rousing, always popular debate: The left is elitist. Can intellectual liberals speak for workers? Is leftism inherently patronizing? Students and alumni will tackle the questions posed by this resolution this afternoon in the Davenport common room.

06.04.2002 / Saturday / 06.15 / **Lib banquet at Lalibela**

Dixwell Day continues with a grand dinner at Lalibela restaurant, which other people have heard of. According to our intrepid vice-president Carey Seal, however, it's very, very good. If you'd like to attend, RSVP (or, if we're on good terms, RSTP) to carey.seal@yale.edu as soon as possible.

06.04.2002 / Saturday / 08.00 / **The renowned Telling of the Dixwell Story**

Dixwell Day moves to the New Haven Green now for the annual event at which we hear the epic behind our eponymous hero.

06.04.2002 / Saturday / 08.30 / **Surprise!**

Hmm

06.04.2002 / Saturday / 10.00 / **Lib Party party**

If you're still in shock at the amazing surprise you experienced just an hour and a half ago, come drink it off in Senwung's room, Silliman 1718 in entryway C. All are invited to finish off Dixwell Day with students, alumni, and assorted beverages.

Artist of the Left: George Grosz, painter

[Note: because I don't know much about Grosz, I plagiarized a good deal of this from the *Oxford Dictionary of Art*, 1997 edition. Please don't despise me. Also, while I'm in this note, let me tell you that I only recently became interested in Grosz when I visited the Neue Galerie, the new 20th century German and Austrian art museum in New York, over spring break. There, I took my coat off in a gallery and an Aryan security guard came over and said, "Excuse me, sir, but you'll have to put that back on." Gosh. - j.s.f.]

Born in 1893, George Grosz began his career as a caricaturist. In his earliest drawings he was already manifesting his leftism; his merciless depictions of the Prussian military caste and ruling Brahmins made him intensely unpopular among the elite in his native Germany. During the First World War, he enlisted twice in the German army, but by 1917 he had become disenchanted with the war and created perhaps his most famous image, the drawing "Fit for Active Service," which depicts a portly doctor who pronounces a skeleton fit for duty. He joined the Communist Party in 1918, and, like many continental leftist artists between the wars, he fell in with the Dada school and the Marxist-Freudian theories of Tristan Tzara and Andre Breton. However, he never became a complete Dadaist or Surrealist; instead, he and Otto Dix inaugurated a school of their own. Called the Neue Sachlichkeit (the New Objectivity), it build upon the Expressionism of Kandinsky and Kirchner by incorporating realism for the purposes of social satire. In his paintings and drawings of this period, Grosz ripped into Weimar Germany's decay at the expense of the poor. By 1933, however, the Neue Sachlichkeit had been crushed by the Nazis, and Grosz's politics had made him, as the party described him, "Cultural Bolshevik Number One." In America he abandoned social satire, disappointed that he had never won great acclaim as a serious painter; his

later work, including his brooding self-portraits, form a departure from his earlier, more socially concerned work. He moved back to Germany in 1959, and he died soon after when he fell down a flight of stairs.

A Final Thought

I never had an idol. I respect people completely and I'm so happy that they exist and they're making all these great things for us, but I never felt like that. It's like a sado-maso thing, innit? You wanna, like, humiliate yourself, and that's the aspect of it—when people come to me, like fans and stuff—that I don't like. It's not that I'm too arrogant, more the fact that people are humiliating themselves in front of me, and that is embarrassing. I feel like talking to them like my kid, like: Stop it, stand up. You have to believe in some sort of human-ness: everybody's fucking equal. Let's communicate on that level, please.

- Bjork

The **Libertine**

Op. 10 No. 1

April 7, 2002

A Message from the Secretary

I am still so bowled over from the marvels of Dixwell Day that I have decided to make this the shortest message from the secretary ever. What can I say in the wake of such brilliant debate, such hilarious conversations, such spectacular bourbon? Let me merely tell a joke:

Did you hear the one about the man who put on a clean pair of socks every day? Yeah, at the end of the week he can't even get his shoes on.

Ha! - j.s.f.

Goings On in the Liberal Party

08.04.2002 / Monday / 05.30 / **Lib dinner**

Join us in Commons under the portrait of George H.W. Bush.

08.04.2002 / Monday / 07.30 / **YPU debate**

The Yale Political Union hosts the third of its spate of liberals tonight. The guest speaker is Gloria Feldt, the distinguished president of the Planned Parenthood Federation of America. She will be speaking in favor of the resolution: Abstinence-only education is irresponsible. If, unlike me, you don't have a housing draw to attend, then join the Libs tonight in Davies Auditorium.

09.04.2002 / Tuesday / 07.30 / **Lib debate**

This week's resolution is: Student activism is obsolete. Both students and faculty on campus have begun to say that organization is dead. Are they right? Was student activism merely a passing fad? Or is it still entrenched incampus life? Has it transformed? We'll tackle these questions tonight in the very lovely Saybrook common room. Join us.

11.04.2002 / Thursday / 07.30 / **YPU debate**

The Yale Political Union will perhaps be hosting Willie Brown, the mayor of San Francisco. Assuming that all the snags are worked out, I'll send you an update with the room and the resolution.

Green Party Candidate Charles Pillsbury

Rachel Wasser, a member of the Silliberal party and the director of the Yale Greens, has asked me to inform all of you about this opportunity:

"Monday 4/8, 8 PM, WLH 114, Charlie Pillsbury - the real life inspiration for Doonesbury - is speaking on why he's running for Congress on the Green Party ticket, when he has been a life-long Democrat. This should be an interesting insight into the difference between the politics of the two parties, and if you are a CT voter or are thinking about becoming one it's a chance to get a look at one of the candidates who is running for your Congressional Representative. He will be fielding questions after his talk."

Artist of the Left: Luis Bunuel, filmmaker

According to Roger Ebert, no major filmmaker in the first century of film has produced as distinctive and impressive an oeuvre as Spanish-turned-Mexican maverick director Luis Bunuel, born in 1900 and a witness to most of the century. Although he famously collaborated with Salvador Dali in the immature *Un Chien Andalou (Andalusian Dog)*, Bunuel had his chance in 1930 to break free from Surrealist dogma while still retaining his socialism-tinged, hyper-Freudian imagery. *L'Age d'Or (The Golden Age)*, financed by a strange benefactor called the Vicomte de Noailles, shocked the world with its scathing imagistic attack of everything sacred in bourgeois Europe: a father kills his son to save face in society; a man and his mistress roll in mud; a stuffed giraffe appears out of nowhere. An underground success at first, the film soon entered the public consciousness and was savagely attacked in the right-wing press. Fascists and anti-Semites threw ink on screens and assaulted patrons in the theatres that were exhibiting the film, and Bunuel was branded as seditious; he did not make another feature film for fifteen years. In the 1950s, though, he restarted his career in Mexico, and by the early 1960s, with *Viridania* and *Journal d'une femme de chambre (Diary of a Chambermaid)*, his genius began to be understood and he became a director of the highest stature. Working with some of the greatest cinematographers, editors and writers (including Jean-Claude Carriere) of the age, Bunuel was able in the space of ten years to create his three best films) indeed, three of the best films ever made. First, in 1967, was *Belle de Jour*, which starred Catherine DeNeuve as a bourgeois housewife who becomes a prostitute out of boredom. Strikingly original and courageously feminist, the film was a critical and a popular knockout. In 1972 came *Le charme discret de la bourgeoisie (The Discreet Charm of the Bourgeoisie)*, his indelible magnum opus; his skewering of a middle-class dinner party continually stopped by more and more absurd interruptions—the military invades at one point—was his most publicly successful film ever, and Bunuel himself considered it his greatest. His final film was *Cet obscur objet du d'sir (That Obscure Object of Desire)*, which broke the mold for romance films, not least because the titular beloved is played by two different actresses that interchange freely. In his autobiography, co-written with Carriere, he put forth explicitly his two great enemies: “God and country are an unbeatable team. They break all records for oppression and bloodshed.”

A Final Thought

Sexuality is the lyricism of the masses.

- Charles Baudelaire

The **Libertine**

Op. 11 No. 1

April 14, 2002

A Message from the Secretary

Thus the four liberal guests of the Yale Political Union have come and gone, and they were all smashingly cool. In case you weren't there for them: A mayor encouraged lying to your opponents during debates to make them look stupid. A super-Botoxed feminist snapped at the right's desk-banging with "Let's hear it for secrets and shame!" A fetching environmentalist took on a strange boy in a stock-exchange-green blazer. And, best of all, a former presidential candidate shouted "Bitch, wake the fuck up!" Thank you, Steven and Gisele, for putting together such a marvelous leftist wave.

Now, some news: the Internal Revenue Service paid out over \$30 million dollars for nonexistent "slaverytax credits." People filed their taxes and asked for fictional returns—and they got them! The IRS is scrambling to get their money back, of course. Apparently, you don't even need reparations to be legally enacted; ask, and ye shall receive.

Wow, was it a beautiful weekend. - j.s.f.

Goings On in the Liberal Party

15.04.2002 / Monday / 05.30 / **Lib dinner**

Join us in Commons under the portrait of George H.W. Bush.

18.04.2002 / Thursday / 05.30 / **JBB Dinner with Susan Rieger**

Our second dinner this week, and our second meeting of the Jonathan Brewster Bingham Forum this semester, will feature Susan Rieger, the dean of Stiles and an expert on capital punishment in America. If you've never been to a JBB dinner, I especially encourage you; you have the chance not only to hang out with me but also to talk to very intelligent leftists in an informal setting. Come hear her speak tonight in the Stiles Fellows Lounge.

21.04.2002 / Sunday / 07.30 / **Bulldog Days Lib debate**

You, too, were once a pre-frosh. Join us tonight for a lively (and popular) debate on an rabble-rousing topic: America is a terrorist state. Does the current government and the capitalist system encourage terror? Have recent military coups been justified? What is the role of the United States in the world, and how does the country view itself? Just what *is* terrorism? We will be tackling these questions—and perhaps a few pre-frosh too—tonight in the Calhoun common room.

Apply to be a Dwight Hall Management Fellow

Lindsay Stradley asked me to forward this announcement to the Lib list.

"APPLY TO BE A DWIGHT HALL MANAGEMENT FELLOW -- DEADLINE TOMORROW!!!

Are you interested in management? In non-profits? In managing non-profits?

Dwight Hall is seeking undergraduate applicants for a new fellowship program run in conjunction with the

School of Management: DWIGHT HALL MANAGEMENT FELLOWS.

Starting next semester, fellows will commit 6-8 hours each week to designated management and financial roles - including organizational strategy, development and grantwriting - within Dwight Hall while working with an SOM professor. Fellows will receive stipends or work study if eligible.

Most importantly, we are also accepting applications for the (PAID) STUDENT COORDINATOR of the Management Fellows for those who are particularly interested in the program and have some prior experience with Dwight Hall.

The application form can be found online at www.yale.edu/dwight. If you decide to apply to be a Management Fellow, please do the following:

(A) Before this Tuesday, April 16, email David Pozen at david.pozen@yale.edu with all the times when you are free for an interview on Wednesday, April 17 and Sunday, April 21. Interview times will be sent out on Tuesday. Interviews will last approximately 20 minutes.

(B) When you come to the interview, please bring along a completed application. (Candidates are also encouraged to bring resumes, but this is not required.)

Thanks, and good luck!!!”

Thomas Krens at the Architecture School

If you enjoy reading my Artist of the Left column, then you might be interested in attending Monday night's lecture at the School of Architecture. Thomas Krens, the director of the Guggenheim, is a relentless capitalist who has taken his venerable institution and transformed it into one giant store. (Krens has a business degree, not an art history one.) While he's certainly put on a few good exhibitions, and while he spearheaded the construction of Frank Gehry's marvelous Guggenheim Bilbao, Krens has done more to remove art from the art world than anyone working today. My socialist art history professor has encouraged me to hiss during his speech; if you'd like to join me, come to Hastings Hall Monday at 6:30.

Artist of the Left: Jenny Holzer, new media artist

She is one part Wildean wit, one part Confucian epigrammatist, one part Orwellian Big Brother, one part Marxian provocateur—and yet she is totally original. Jenny Holzer, born in Ohio in 1950, studied painting in her home state and at RISD, where she began to incorporate text in her compositions. In 1977, however, she invented a new art form: her work *Truisms*, a sort of high-art graffiti, consisted of pithy, incisive statements printed on white paper that were anonymously plastered all over New York. Rising to prominence at such a young age, Holzer unsurprisingly thought big, and she pulled off some of the most startling and most memorable public art projects in recent memory. In 1982, the Public Art Fund gave her access to a huge LED display in Times Square, where she exhibited more of her left-leaning, always witty statements: “When something terrible happens people wake up.” “Abuse of power comes as no surprise.” “The old is soiled and disgusting by nature.” Since then she has worked primarily in the medium of public neon displays, using a trope of advertising—and thus capitalism—and subverting its intentions with art. In 1990 she won first prize at the Venice Biennale, the first such award for an American in a very long time. Using influences from Minimalism to Pop, Holzer has created an artistically and politically consistent oeuvre that has made her one of the most famous artists in the United States.

A Final Thought

For o thing, sires, saufly dar I seye,
That frendes everich other moot obeye,
If they wol longe holden companye.
Love wol not ben constreyned by maistrye.
When maistrye comth, the God of Love anon
Beteth hise winges, and farewel, he is gon!
Love is a thing as any spirit free.

- Geoffrey Chaucer

The **Libertine**

Op. 12 No. 1

April 21, 2002

A Message from the Secretary

Last night's Bulldog Days debate was *amazing*. We had over forty pre-frosh, a bunch of Yalies, and some really good cake. The great turnout was due in small part to my cool flyers, in much larger part to Clayton's stunning chalk drawing at Phelps Gate. Bravo.

News comes from France today that the terrifying Jean-Marie Le Pen, candidate for the Front National, has qualified for the second round of the presidential election; he'll face incumbent Gaullist Jacques Chirac. Pseudo-socialist Lionel Jospin, the current prime minister, seemed to be a lock, and his loss to an anti-immigrant fascist who once said that the Nazi gas chambers were "a detail in history" continues a wave of leftist defeats in Western and Northern Europe. It's very scary: protests have already begun ("F comme fasciste, N comme nazi!" is the popular chant), and the Communists, Socialists and Greens have already thrown their support to Chirac to prevent any possibility of a Front National victory. I myself was a fan of the Workers' Struggle candidate Arlette Laguiller, who according to the *New York Times* wears "sensible shoes."

This Wednesday I have an interview for my prospective summer internship, and I'm very, very nervous: whatever shall I wear? - j.s.f.

Goings On in the Liberal Party

22.04.2002 / Monday / 05.30 / **Lib dinner**

Join us in Commons under the portrait of George H.W. Bush.

01.05.2002 / Wednesday / sometime early / **Lib New York trip**

Join us on our annual trip to New York to meet with cool liberals. More information to follow.

later / unknown day / sometime late / **Lib caucus**

Elections for Liberal Party e-board and for YPU officers are coming up as well. More information to follow.

Artist of the Left: Nazim Hikmet, poet

[N.B. that much of this has been plagiarized from the *New York Times*. - j.s.f.]

This year marks the centenary of the birth of Turkey's greatest modern writer. Nazim Hikmet, born in Salonica in 1902, came of age during the revolution of Mustafa Kemal Ataturk. While Hikmet embraced Ataturk's policies of modernization, he was horrified by the economic inequality he found in his travels through his country. He visited the Soviet Union in 1922 and returned to Turkey to write fiery verse in praise of the common man and critical of government oppression. Branded as a subversive, Hikmet was sent to prison several times, where he continued to write poetry that lauded his country's citizens but contained a sadness of unjustified patriotism: "I love my country," he wrote in 1939. "I swung in its lofty trees, I lay in its prisons. / Nothing relieves my depression / Like the songs and tobacco of my country." By 1950, he had been granted amnesty but had been forced to flee Turkey. Back in the Soviet Union, Hikmet saw Stalin's corruption of Marxism and became disillusioned by the idea of the Communist Party;

while he maintained his beliefs, he became politically independent. While he never returned to Turkey, he toured the world in the 1950s and 1960s and saw the oppression of leftist thought in the United States; he wrote, "I traveled through Europe, Asia and Africa with my dream, / only the Americans didn't grant me a visa." While Hikmet's real legacy is the modernization of the long tradition of Near Eastern poetry, combining the freeform style and psychological inquisitiveness of international modernism with the linguistic tropes of Ottoman verse, he is undeniably a great leftist artist, a martyr of sorts who mixed an egalitarian socialism with a laudatory nationalism of the individual.

A Final Thought

Can blindly continued fear-induced regurgitated life-denying tradition be overcome?

- Alanis Morissette

The **Libertine**

Op. 13 No. 1

April 28, 2002

A Message from the Secretary

I got the internship at the International Center of Photography. I'll be working on public art in New York and trying to wrangle space in Times Square or Bryant Park: so perfectly tailored to me, no?

This, I regret to inform you, is the last issue of the now-somewhat-vaunted *Libertine*. I've had a blast, as you've probably noticed, bringing the news of the Liberal Party to your inbox each week, but the time has come to let somebody else (presumably) have as much fun as I have. While my e-mails have been often typo-heavy, sometimes content-heavy, and always j.s.f.-heavy, I do hope that you've gained at least a dose of leftist and Jasonist perspective in the past semester. At the moment, I am having a Schindler-style "I could have done so much more" moment: why did I not proofread carefully? Why did I never make Eija-Liisa Ahtila an artist of the left? What if there's someone with the name Goshthisissuchalovelywhipsheet who has been getting all of my mail? Why, most of all, have you not been coming to as much Lib stuff as you should?

This, indeed, is the big question: have you come to any Liberal Party events this semester? If the answer is no, then promise me that you'll come to dinner tomorrow or send me a note or call me or do *something* to let me know my efforts have not been in vain. In these thirteen issues I have tried to do nothing more than convince you that our party, and liberalism in general, is something that needs student involvement. If you read idly, then know this: leftism on this campus needs you. Political involvement on campus is dwindling, and the number of pressing issues shows no signs of doing the same.

Let me not waste my last message, though, with sad words: you do read, reader, and in that you make my day. Thanks for taking the time to peruse my whip sheet this semester. I'd be nothing without you. And all blessings to a great party, from its pre-frosh to its alumni, who have given me nothing but encouragement in this little endeavor; you're all inscribed on me. In particular, let me sing the praises of our brilliant chair, Jonathan Houry, and get on my knees for our marvelous chief whip, Clayton Critcher, who gave me the leeway to be in many ways the voice of the party for the past few months. Your generosity is not lost on me. Thanks. - j.s.f.

Goings On in the Liberal Party

29.04.2002 / Monday / 05.30 / **Lib dinner in Silliman**

Since Commons is closed for senior dinners (I think), we'll be having our last Lib dinner of the semester in the same place we had our first: in the dining hall of the perfectly marvelous Silliman College.

29.04.2002 / Monday / 07.30 / **Lib caucus**

Tonight's the night: we'll elect a new executive board tonight. Come to the Calhoun common room to vote or run for six positions: chair, vice-chair, JBB president, chief whip, community secretary, and secretary/treasurer. Anyone curious about what these positions actually entail can read all about them on our perennially unupdated website; the relevant page is <http://www.yale.edu/libs/eboard.html>. Also tonight, candidates for offices in the Yale Political Union will be coming to our floor in an effort to win our endorsement. It's a fun, *long* night; come and be heard.

30.04.2002 / Tuesday / 12.00 / **YPU elections**

Now's your chance to pick the officers for next fall's Yale Political Union. You are only eligible to vote if you have qualified; you have to have signed in with the Libs at three YPU meetings. Come to vote in the basement of WLH starting at noon. The vote will continue until 5:00, but don't wait that long. Avoid the ignominy of having a newly appointed e-boarder scream at you over a blue phone and *vote early*.

30.04.2002 / Tuesday / 05.30 / **Aftermath dinner at Yorkside**

As is apparently traditional, we'll be going to Yorkside after the YPU election. Join us there.

01.05.2002 / Wednesday / 06.15 a.m. / **Lib New York trip**

This week is our semesterly trip to New York to meet with a bunch of the city's prominent leftists. You'll be receiving the guest list soon from Carey, our intrepid vice-chair; as for now, just know that you'll be waking *upearly* if you want to come. And you do want to come.

The Los Angeles Riots: ten years later

Last week the *Libertine* asked, in the voice of Alanis Morissette, "Can blindly continued fear-induced regurgitated life-denying tradition be overcome?" This, in a sense, is the question on the minds of the organizers of the Hate Crimes Awareness Series, who are hosting "Los Angeles in Flames" tomorrow. Gisele, our YPU secretary, hopes that you'll come to some of the day's events, which are:

11:00 a.m. in LC 102: "Hate Crimes and Race Relations: LA 1992," a lecture by Professor Donald Green.

12:30 p.m. on Cross Campus: a joint performance by Konjo, Yale's African drum and dance group, and Unity, Yale's Korean percussion and drum troupe.

1:00 p.m. in LC 102: "Coalition Building: Blacks, Latinos and Asians in The New Millennium," a lecture by Dr. Edward T. Chang.

3:00 p.m. in LC 102: A screening of the film "Wet Sands," the sequel to "Sa-I-Gu," followed by a discussion with Dai Sil Kim-Gibson.

4:30 p.m. in LC 102: "The LA Riots," a lecture by Angela Oh.

9:00 p.m. in LC 101: "The Failure of Multiethnic Dialogue and Race Relations in a Post-9/11 World," a panel discussion featuring Angela Oh, Dr. Edward T. Chang, Professor Alicia Schmidt Camacho, Professor Gerald D. Jaynes, and Professor Donald Green.

Artist of the Left: Judi Werthein, photographer and installation artist

This is my last one: indulge me. The early work of Argentine artist Judi Werthein, ironic takes on tourism and class that she executed with partner Leandro Erlich, is fascinating and gorgeous, but I really want to talk about her latest piece, "Manicured," currently on view at the Bronx Museum of the Arts. It is a great work of leftist art in so, so many ways, and you'll need to hear me out, because it sounds silly at first. In Werthein's installation, visitors to the museum enter a fully constructed nail salon, complete with *telenovelas* blaring from the TV screens; they select one of ten works from the museum's permanent collection, which a manicurist applies to their fingernails for free. A lot is going on here. From an art

historical perspective, Wertheim's installation is a riff on Conceptual art (clearly, because you "get" the work without seeing it), but there's a schism: whereas the Conceptualist proudly proclaimed that art is idea, Wertheim actually produces art on the body of everyone who enters. But what's really important here, and really cool too, are the two leftist ideals it espouses. The first is the erasure of the boundary between high and low culture, which occurs on two levels: there's the interaction between art on canvas and art on nails, and there's the interaction between the traditionally austere museum setting and the casual nail-salon milieu. The second, of course, is the idea of bringing art to the masses: freeloading women who would never set foot in a museum are suddenly confronted with works by Tim Rollins and Coreen Simpson. I could go on about the merits of "Manicured," but let me instead quote the artist after the work's first execution: "I'm so happy, because the main idea was for participants to consider these images and live with them, to curate their own exhibit and carry it around, like a traveling show." Ah, progress!

A Final Thought

No one wants to be the muse

- Louise Gluck