



HENRY WILLSON / SENIOR STAFF PHOTOGRAPHER

TRAGEDY | The site of the building that collapsed Thursday morning, killing one construction worker and critically injuring two others.

Renovations planned for Carleton Lounge

BY ANDREA SHANG
Columbia Daily Spectator

Engineering students and administrators are working on plans to renovate Carleton Lounge in an effort to make the sparsely furnished space more comfortable.

Carleton Lounge is located on the campus level of Mudd Hall, the main building of the School of Engineering and Applied Science. Engineering Graduate Student Council President Andrew Kang said that the lounge is functional but “Spartan,” and “not the most comfortable of spaces.”

Carleton “does what it’s supposed to do,” Kang, a fourth-year Ph.D. student, said. “But we need to move from meeting what it’s supposed to do to how it can better serve the students.”

The lounge has sparse décor and nondescript furniture. Kang said it could use electrical outlets, better chairs and tables, and some new couches.

“Maybe a big-screen TV, coffee machines, water dispenser, whiteboards,” Kang said. “But at this point, nothing is definite.” Kang is a member of the committee planning the renovations. Composed of SEAS graduate students, undergraduates, professors, administrators, and staff, the committee will work over the remainder of the semester—and possibly through the summer and into the fall—to come up with a renovation plan.

Committee member Soulaymane Kachani, vice dean for graduate professional and executive programs at SEAS, said in an email that the Engineering Student Council and EGSC initially put together a joint proposal for renovations.

“This proposal will serve as a good starting point for our conversation,” Kachani, an industrial engineering professor, said.

EGSC Vice President Cathy Chen, a third-year Ph.D. student, said that the planning process is still in its early stages. The final plan, she said, would depend both on budgetary restraints and on the input of student groups and the administration. “We’d

SEE LOUNGE, page 2

UTS pres. draws ire over faculty firing

BY MARGARET MATTES
Spectator Senior Staff Writer

Students and faculty at Union Theological Seminary criticized UTS President Serene Jones on Thursday for her administration’s handling of the recent firing of an administrator—what they called the latest on a long list of problems with the UTS administration.

Jones fired Rev. Dionne Boissière, a womanist theologian scholar who was an associate

director of development and alumni relations at UTS, earlier this month.

At a community lunch on Thursday, Jones fielded questions from students and professors concerned about a perceived lack of transparency over the decision. Later, about 30 people held a silent protest outside a UTS lecture hall.

“Union’s reputation as the vanguard of progressive theological education is in danger,” a flier given out at the silent protest read.

“Our commitment to embody Union’s prophetic legacy, forces us to faithfully and resolutely resist current practices taking place within our walls.”

Boissière was dismissed just days before a UTS womanist conference, “What Manner of Woman Is This? Womanists Making a Difference in the Academy, Church and Society,” with which she was heavily involved.

At the lunch on Thursday, the

SEE UTS, page 2

Mental Health Awareness Week to highlight resources

BY ABBY ABRAMS
Spectator Staff Writer

The Columbia Neuroscience Society will host the first Mental Health Awareness Week beginning next Monday, offering lectures, workshops, and other events about recognizing and addressing mental health issues.

On College Walk every afternoon, CNS will distribute information about mental health resources on campus, Alice! Health Promotion stress balls and sleep kits, and stickers for students to decorate with their own ideas about mental health. Representatives from many of Columbia’s mental health resources—like Alice!, Counseling and Psychological Services, the Rape Crisis/Anti-Violence Support Center, the Office of Residential Programs, and Nightline—will also be on hand at many events.

In total, the week’s activities were co-sponsored by nearly 30 groups, indicative of how active campus mental health groups have become in the last few months.

CNS co-president Elizabeth Munroe, CC ’12, said that one of the group’s main goals for the week is to spread the word about mental health resources on campus.

“There are great resources here that ... most people don’t know anything about,” she said.

Groups like Nightline, an anonymous peer hotline, welcomed the opportunity to participate, Tanya Braun, CC ’12 and one of Nightline’s directors, said.

“I was actually really happy when they [CNS] reached out to Nightline, because I feel like we fill this really niche role on

campus, because we’re the only people who are there late at night,” Braun said. “I think it’s important to know that we are there and that we are involved with groups like them and that we are supporting them.”

“There are great resources here that ... most people don’t know anything about.”

—Elizabeth Munroe, CC ’12 and Columbia Neuroscience Society president

While some of the week’s events focus on the clinical aspects of mental health, others will approach the subject from different points of view. Monday night’s event, for instance, is co-sponsored by the Columbia Queer Alliance and will feature a workshop led by a representative of the Trevor Project, a New York City-based suicide hotline for LGBTQ youth.

“A lot of people don’t realize, especially at a place like Columbia with such a welcoming environment, but being a LGBTQ youth has a lot of stress because you’re worried about coming out and worried that peers may not accept you,” said Nathan Huang, CC ’15, CNS member, and a member of CQA’s executive board.

SEE HEALTH, page 2

Worker dies in M’ville building collapse

Two more hurt; sub-contractor had been cited for safety issues

BY JILLIAN KUMAGAI, GINA LEE, AND CASEY TOLAN
Spectator Senior Staff Writers

One demolition worker was killed and two were seriously injured early Thursday morning after a building collapsed around them on West 131st Street. The building was one of several on its block being demolished to make way for Columbia’s Manhattanville campus expansion.

After being pulled from the debris, Juan Ruiz was pronounced dead on arrival at St. Luke’s-Roosevelt Hospital. His death raised questions about the safety of the Manhattanville construction site—he is the second construction worker to die in the last 25 months—and about the company carrying out the demolition, which had two violations lodged against it by the city earlier this month.

According to James Long, a fire department spokesperson who was at the scene of the collapse Thursday morning, the three men were inside the building at 604-606 W. 131st St. when it collapsed shortly before 8 a.m. New York City Department of Buildings spokesperson Tony Sclafani said that the collapse occurred when a structural beam that the three workers were cutting gave way.

The other two workers, Sakim Kirby and King Range, were seriously injured and taken to St. Luke’s. Jeff Jacomowitz, the hospital’s associate director

of public affairs, said that Kirby and Range were in stable condition after being treated in the emergency department and had been visited by their families.

The building was originally two stories, but it had been reduced to one story by the demolition work before it collapsed. Sclafani said that the DOB issued demolition permits to Breeze National, the company carrying out the demolition, last month.

But on March 5, the DOB issued Breeze National two violations associated with the demolition: one for failure to safeguard and for a lack of safety harnesses, and one for failing to inform the DOB that the demolition was underway. He said that even after the DOB issues permits, demolition companies have to tell the department when they start to work on buildings.

As of Thursday night, both violations were listed on the DOB’s website as “open—no compliance recorded.”

The fire department received a call about the building collapse at 7:51 a.m. on Thursday. One of the workers was removed from the rubble immediately and another was rescued shortly afterward. Both were taken to St. Luke’s with what Long described as trauma injuries caused by being crushed with debris.

Ruiz, though, was trapped for 40 minutes, compressed by debris “from feet to chest” before being pulled from the

SEE COLLAPSE, page 2

CB9 looks to fund marine transfer proposals

BY JILLIAN KUMAGAI
Spectator Senior Staff Writer

For Harlem’s Community Board 9, a competition to redesign an abandoned marine transfer station on 135th Street could be a viable first step to revitalizing the Harlem waterfront.

The Emerging New York Architects’ annual design competition, open to college students and architects who have been licensed for fewer than 10 years, launched in October and announced its winning proposals last month.

The contest was designed to be purely aesthetic—there is no developer and no funds to realize any of the proposals. But CB9 members are calling it a potential economic jumpstart for the neighborhood.

CB9 chair Rev. Georgiette Morgan-Thomas said that turning the marine transfer station into an active public place is one project she would like to see receive funding from Columbia’s Community Benefits Agreement, which is meant to invest \$76 million in

Harlem over the next 15 years.

Javier Carcamo, a member of CB9 and ENYA, has proposed that the two groups collaborate in order to generate attention around the marine transfer station site, which has been vacant since 1999, which Carcamo hopes will lead to securing funding for some of the proposals.

“We picked this site because it’s slated for development, but there isn’t a plan for the site,” Carcamo said. “We don’t know if it’ll be redeveloped in the next five or 10 years. The ultimate goal is to create buzz around this project and have someone who wants to work on it soon.”

The contest winners include a transforming greenhouse, a riverbank entertainment venue, and a self-sustaining complex with towers for vertical farming.

Before any work can begin, the structural weaknesses of the station must be surveyed. A survey from the Economic Development Corporation listed two of the three piers that the station stands on in fair condition and one in poor condition.

“It would be so expensive to redevelop,” Carcamo said. “Just fixing the pier is going to cost many billions of dollars.”

“It would be difficult for someone to redevelop it, because there’s no foot traffic, just construction. I don’t think anything will happen at least until the first phase of the Columbia expansion,” he added, referring to the Manhattanville campus that will eventually stretch from 125th to 133rd streets. The first buildings to be completed on the in-construction campus will open in 2016.

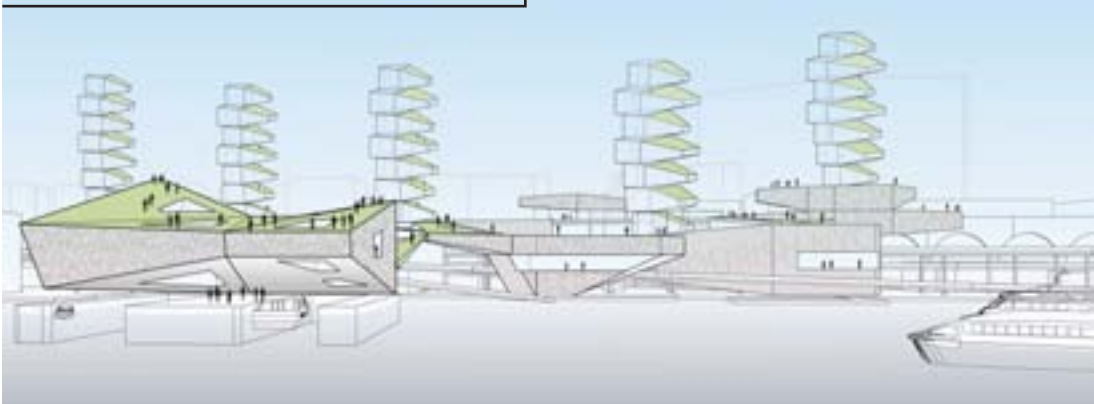
The grand prize-winning proposal, “Sym’bio’pia,” designed by Ting Chin and Yan Wang of New York City’s Linescape Architecture, focuses on ways to farm locally—often a difficult prospect in Manhattan, where space is scarce and transport is difficult.

Linescape’s solution is hydroponic farming, or farming without soil. The firm’s proposal revolves around five towers, all supporting gardens, that use both composted plants and

SEE MARINE, page 2

SYM'BIO'PIA

SYM'BIO'PIA is an award-winning proposal to renovate a marine transfer station on 125th street. The five towers are for hydroponic farming, a sustainable farming method in an urban environment.



COURTESY OF EMERGING NEW YORK ARCHITECTS / GRAPHIC BY SINJHN SMITH

OPINION, PAGE 4

Core matters

CC instructor Annie Rudd on the practical benefits of the course.

Full house

Jeremy Liss proposes some innovative housing lottery alternatives.



SPORTS, BACK PAGE

CU hosts Stony Brook in Friday home opener

After a poor showing in California, the Lions hope to rebound in their first home games of the season in the last weekend of nonconference play.

EVENTS

Startup Career Fair

Find opportunities with startups in technology, sustainability, and more.
Low Library Rotunda, 12 p.m.

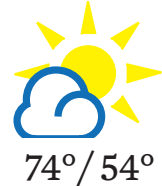
Removing the Bars Keynote

Scholar and prisoner rights activist Angela Davis will kick off a conference on criminal justice.

Roone Arledge Auditorium, Lerner, 7 p.m.

WEATHER

Today



74° / 54°

Tomorrow



66° / 50°

Proposals look to revitalize Hudson waterfront

MARINE from front page

recycled water to provide power for the structure.

“The project has a lot to do with symbiotic relationships, such as between provision of food and public amenities,” Chin said. “We wanted to make the entire facility public amenities. The idea was to avoid having to farm on large tracts of land outside the city, so food can be grown hydroponically and year-round.”

Another winning proposal would create a “transforming greenhouse,” in the words of architect Rafael Luna of Boston-based firm PRAUD. It would “create rain

when dry, sun when it’s dark, a lit space at night, and foggy space when it’s sunny,” he said.

“During winter, the building closes up and becomes a greenhouse, and in the summer, it becomes open space,” Luna said. “The experience of farming also becomes a touristic and learning experience.”

The student prize was awarded to Daniel Mowery, a student at the University of Virginia School of Architecture. Mowery’s proposal, titled “Stairway to Harlem,” adapts to the isolated position of the marine transfer station, which Mowery described as “very claustrophobic.” Mowery

said that his proposal would connect the station, which is located on the river, to Riverbank State Park, located just north of the marine transfer station above the West Side Highway.

“The idea is to keep the park system on the edge, but have a really good place to have performances or a place for a market to expand out, or to watch a movie at night,” Mowery said.

On Monday, the top proposals will be exhibited for local residents to pick their favorites at 7 p.m. at Dorothy Day Apartments on Riverside Drive.

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Neuroscience Society, partners to talk mental health

HEALTH from front page

Other events include a screening of the film “Black Swan” on Tuesday night that will include a discussion about stress, and a “Night of Relaxation” on Friday featuring musical performances, meditation, and free massages from Stressbusters.

Mary Commerford, director of the Rosemary Furman Counseling Center at Barnard, praised the week’s programming.

“I think it’s great for the campus. We all share the

responsibility for mental health needs on campus,” she said. “We can offer treatment, but we really rely on everybody to be aware and on people to recognize signs in their friends.”

Munroe said she hopes that the week’s events will help make students aware of how to handle stress.

“There’s a level of stress that’s acceptable ... and that’s going to be harder to change,” she said. “But at least if people know where to go when they are stressed—even from utilizing

RAs to going to CPS—if they know what resources are available within that stressful culture, then it might help them.”

The groups will table on College Walk from 1 p.m. to 5 p.m., as well as host a lecture or other event in the evening, every day from Monday through Friday, with the final event taking place on Saturday afternoon. The full list of events can be found on CNS’s website or on the Facebook event page.

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Carleton overhaul to preserve lounge’s diverse uses

LOUNGE from front page

need to find a balance between all the different needs of the students—and what is practical and fiscally possible,” she said.

The renovation plan will have to accommodate Carleton Cafeteria as well. The lounge, which is open 24/7, is technically separate from the adjacent cafeteria, but after the cafeteria closes at 4:30 p.m., its space

functions as part of Carleton Lounge until morning.

Kachani noted that Carleton Lounge is essentially a multi-purpose room, used not only as a study and eating area, but also as a venue for social events and academic seminars.

“We will try to maintain the diverse use of the space ... and take into account the needs of the constituencies who use the space,” he said.

Graduate students usually live off-campus and many rely on common spaces, like Carleton Lounge, in between classes. Chen and Kang said they have seen fairly similar requests for Carleton Lounge in student polls and surveys.

“We’re going to keep the dialogue open with all the parties involved and take steps from there,” Chen said.

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LAURA DIEZ DE BALDEON CERV FOR SPECTATOR

LOUNGIN’ AROUND | Students and faculty members are planning to renovate Carleton Lounge in Mudd, a popular hangout for School of Engineering and Applied Science students.

Collapse raises questions about M’ville site safety

COLLAPSE from front page

rubble, Long said. In order to remove the three men from the collapsed building, rescue workers had to stabilize the area several times.

“We tunneled and used hand tools to get through the debris of what was left of the building,” Long said.

Another construction worker, Jozef Wilk, died in February 2010 after falling from exterior scaffolding into an elevator shaft at a Columbia-owned building on West 129th Street. Wilk—like Kirby, Range, and Ruiz—was a Breeze National employee, and a DOB investigation into his death led the department to issue several safety violations to Breeze National.

According to the DOB website, after Breeze National’s violations earlier this month, the department issued a “partial stop work order” because “hazardous conditions” were observed on the demolition site. A full stop-work order was issued on Thursday.

Breeze National had a safety supervisor on site at the time of the collapse, according to Mary Costello, senior vice president of Lend Lease, the construction firm leading the Manhattanville expansion work. Costello said that Lend Lease is working to determine the cause of the collapse.

Breeze National, reached by phone Thursday afternoon, had no comment.

Breeze National’s vice president, Toby Romano, was convicted on federal bribery charges in 1988, and the Business Integrity Commission found that he had ties to the Luchese crime family. The New York Times reported in 2009 that the city now avoids doing business with the company.

“First and foremost, our hearts go out to the family, friends, and co-workers of the construction worker who was killed in this tragic incident,” a Columbia spokesperson said. “And our thoughts remain with the two other workers who were injured this morning and their loved ones.”

Several local politicians called for the collapse to be investigated.

State Sen. Bill Perkins, whose district includes Manhattanville, said at a Broadway Democrats meeting on Thursday night that Columbia should stop construction on the site until there is an explanation for what went wrong on Thursday.

“I think clearly there needs to be some hold-up in regards to construction until it’s cleared up what happened, how did Columbia fall short, and we ensure that it’s not happening again,” he told Spectator.

“It’s a tragic occurrence, and they’re yet to even begin the real construction,” he said. “It’s a really bad start.”

City Council Member Robert Jackson, whose district also includes the construction

site, said in a statement, “We must honor their sacrifice by ensuring that all the responsible parties adhered to every necessary precaution to safeguard their lives. If not, then my office will join with other elected officials in asking that the matter be rectified immediately.”

Manhattan Borough President Scott Stringer said in a statement that he is “greatly concerned” by the building’s collapse, particularly in the wake of Breeze National’s recent violations. He called on the DOB to “immediately mount a full investigation into the cause of this tragedy.”

Local residents reacted angrily to news of the collapse, with some putting the blame on Columbia. At a march to protest the Manhattanville expansion—which was scheduled before the collapse—Richard Greman, GSAS ’68, said sarcastically that “it’s always the subcontractor’s fault.”

Columbia “should be responsible since they hired them,” Greman said.

History professor Mae Ngai wrote University President Lee Bollinger a letter on Tuesday, asking for Columbia to investigate the collapse.

“It wasn’t some random accident,” Ngai said. “It happened on our property. We have responsibility for the workers who work for us, whether directly or through a contractor.”

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HENRY WILLSON / SENIOR STAFF PHOTOGRAPHER

SEE-THROUGH | UTS students staged a silent protest on Thursday evening in the school’s courtyard, calling on President Serene Jones to communicate more clearly about the firing of a faculty member.

UTS students, faculty protest lack of transparency

UTS from front page

conversation focused largely on how the administration handled Boissière’s firing after the fact, rather than why she was fired. Many attendees expressed anger and frustration at what they perceived as a lack of transparency, saying that Boissière was fired at an inopportune moment and that the administration had not told students and faculty why she was fired.

Jones said that there was a reason Boissière was fired when she was, although she said she couldn’t explain why. She acknowledged, though, that there had been a communication issue.

“There was not a disregard for the effects of this decision,” Jones said. “But there was no way not to make that decision.”

“This is an example of a moment when the administration failed to communicate quickly enough,” she said.

One student demanded to

know why Jones had expressed “regret” in a written response to a letter from the UTS students when students had requested that she “apologize” for the anger the administration’s decision had caused.

In the meeting, Jones responded, “I apologize,” saying that she had not been trying to make a distinction in her choice of words.

Students also expressed more general concerns about the seminary’s financial priorities. One student cited feelings of “fear and mistrust” between students and the administration.

“I need to know more about what that [fear and mistrust] means,” Jones said. “I want dialogue.”

Students participating in the silent protest did not respond to questions, but a flier they distributed read, “Although the morale and spirit of the Union body has been undermined by the culture of fear and intimidation perceived by many current students, staff, faculty, and alumni/ae, moving

forward with a transparent process that engages all sectors of the Union community will help to ensure that this harm is not irreparable.”

At the lunch, UTS student Leslie Jackson spoke briefly before Jones did. He stressed that the lunch was about “people asking questions with compassion” and “not about attacking President Serene Jones,” garnering applause.

“This is not about destroying the Union administration or destroying the Board of Trustees,” Jackson said.

Jones said that she is forced to make difficult decisions, often because of financial concerns.

“It’s painful for everyone to be a part of what we’re going through,” she said.

The UTS communications office and the students who organized the community lunch did not respond to requests for comment.

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SPORTS BRIEFLY

FENCING

After the first day of the NCAA Championships in Columbus, Ohio, the Lions are tied for seventh place overall. Senior sabrist Sammy Roberts notched eight victories and is in ninth place, while junior sabrist Essane Diedro had seven victories and stands in 12th. In epee, junior Lydia Kopecky holds ninth place with nine victories and freshman Diana Tsinis is in 13th place with seven victories. Junior foilist D’Meca Homer finished the day in 22nd place. Because of the number of fencers competing, the Lions will likely fall in the overall standings by the end of the tournament. But as Thursday’s results show, the Lions are well on their way to bringing back multiple All-Americans to Morningside Heights. The women’s competition will finish today and the men will take the strip Saturday and Sunday.

—Spencer Gyory

WOMEN’S ROWING

The spring season officially begins this week for the Columbia women’s rowing team, although the team saw competition over spring break at the Governor’s Cup regatta in Florida. While in the Sunshine State, the Lions won all four of their races against Florida Tech, Barry University, and Nova Southeastern University. Notably, the Lions’ varsity eight beat the home team, Florida Tech, by 35 seconds. The A and B fours for Columbia both won by 38 seconds against Barry and Nova Southeastern, respectively. The team’s winning momentum should help them this Saturday as they host the Connell Cup regatta at the Orchard Beach Lagoon. This will be the team’s first taste of Ivy League competition as they will face Yale and Penn. The races will begin around 12:30 p.m.

—Alison Macke

ARCHERY

Columbia heads to Phoenix, Ariz. this weekend to compete in the Arizona Cup. The tournament is the first outdoor season competition for the Lions, and includes defending recurve champion Brady Ellison. The Lions will look for continued production from their talented recurve team, composed of senior Sarah Chai, freshman Sarah Bernstein, and freshman Grace Kim. The recurve team won gold in the U.S. Indoor National Championships held two weeks ago, with Chai winning the event’s individual title. The team’s compound division athletes also played well at the Indoor Championships, as senior Sydney Shaefer finished third in the region individually. The Arizona Cup will be held from Thursday to Sunday.

—Josh Shenkar

MEN’S TENNIS

The Light Blue will look to continue its eight-game winning streak when it faces No. 60 St. John’s (10-4) on Friday in Flushing Meadows. The match against the Red Storm will be Columbia’s final match before conference play. The No. 62 Lions (12-2), who went undefeated during last week’s spring break training trip in Texas, earned their first top-75 national ranking of the season thanks to their recent success. St. John’s is coming off a three-game road trip in Louisiana, marked by a lone win over No. 57 University of Louisiana at Lafayette. Friday’s match begins at 2 p.m. in the National Tennis Center.

—Steven Lau

HEAVYWEIGHT ROWING

The Lions will head to New Brunswick, N.J. on Saturday to take on Rutgers in the annual Collins Cup. Columbia has taken first place in the Collins Cup for the last seven years, and after last week’s success in Florida, the Light Blue is on track to push its winning streak to eight. While Rutgers has not yet competed this spring, Columbia’s crew team is coming off a first-place finish in the Governor’s Cup, in which the varsity four finished 37.8 seconds ahead of Florida Tech. The Collins Cup will begin at 9:50 a.m. at the Raritan River.

—Steven Lau

WOMEN’S TENNIS

Following the Light Blue’s 2-0 spring break trip to Florida last week, the Lions (7-3) will head down south again this weekend to face William & Mary on Friday and Old Dominion on Saturday. Despite its disappointing 4-12 record, the Tribe has a strong lineup led by sophomore and No. 109 nationally-ranked Maria Belaya, who will be a formidable opponent for the Lions. After the match with William & Mary, the Light Blue will take on the Old Dominion Big Blue (9-5), who has dropped only two matches when playing on its Norfolk, Va. home court. Columbia will face an uphill battle against a Big Blue team led by junior Diana Ivanova. The match against the Tribe begins Friday at 2 p.m. and the match against Old Dominion begins Saturday at 11 a.m.

—Caroline Bowman

After player’s collapse, fans’ investment in sports revealed

SHABAN from back page

stopped play immediately and ultimately abandoned the match. Medics and club doctors rushed onto the pitch to perform the necessary procedures while they waited for an ambulance to arrive. A cardiologist who happened to be in the stands even forced his way through

stewards onto the pitch to give more assistance. The opposing team’s fans sang his name as he was taken from the stadium, accompanied by his teammate. Since the incident, thousands of messages of support have been sent to him and his family each day, and other soccer teams from around the world have shown support with messages

displayed on their uniforms. Thierry Henry, a legend at the club where Muamba first started his professional career, flew from New York to London to visit his friend in the hospital.

This incident certainly does shine light on a more appropriate perspective. For all the emotions hanging on the outcome of sporting events,

incidents like this put it all in a proper perspective. In the passionate arena that is sport, it is great to see that life is held with the utmost value. Stay strong, Muamba!

Ronnie Shaban is a senior in the School of Engineering and Applied Science majoring in mechanical engineering. sports@columbiaspectator.com



FILE PHOTO

PITCHING DOWN PAT | Senior pitcher Pat Lowery is scheduled to start in the Lions’ second game against Holy Cross on Saturday. Columbia will need a quality outing from Lowery to earn a final win before the Light Blue head into Ivy play.

Lions host first game at Robertson Field against Stony Brook

BASEBALL from back page

last year and knew ahead of time—they play with a chip on their shoulder, they always do,” Boretti said. “It’s a team that beat Texas A&M, which is

ranked 10th in the country, their opening weekend.”

The Lions are slated to start senior Pat Lowery and junior Tim Giel against Holy Cross. They will have to deal with junior catcher/first baseman

Jordan Enos, who leads the Crusaders with a .328 average and nine RBIs.

“It’s a very challenging weekend,” Boretti said. “I think we’re fully prepared to step up to the opportunity and make the most

of it.” The first pitch of the season at Robertson Field will be thrown today at 12 p.m. to kick off the games against Stony Brook. Saturday’s doubleheader at Holy Cross begins at 1 p.m.

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Betting against the house

Well, the good news is that I finally got a 2400. The bad news is that it came four years too late. Welcome to the housing lottery, a Columbia tradition that somehow didn't make it into any brochures.

To those of you who find the process confusing or arbitrary, take solace. My father tells me that back in the day, the lottery included hooded robes, ritual chanting, and animal sacrifice. Fortunately, a lot's happened since then. Computers have made tremendous advances since the '80s and lions have been classified a "vulnerable species."

This is not to say the current system is much better. In fact, it bears a striking resemblance to the plot of "The Hunger Games." I keep having nightmares where I find myself fighting to the death in an outdoor arena with several juniors and a rising sophomore.

Even when I'm awake, it's hard to shake a suspicion that something nefarious is afoot. I have a conspiracy that the whole housing process is run out of the psychology department. Earnest Ph.D. candidates follow students around campus, evaluating us according to criteria like moxie, class participation, and likelihood to donate money after we graduate.

Obviously that's a joke, but the notion of merit-based housing is one worth considering. There are a couple of ways the administration could implement it. One would be to rank us by GPA, but out of pure self-interest I'm going to ignore that option. A system of merits and demerits, though, could be a preferable alternative. This would be a fantastic way to ramp up school spirit and crack down on some of the uglier aspects of college life. The higher your points, the better your choice. Forgot to wear deodorant to gym class? That's a demerit. Made a new friend in the elevator? That's a merit. Going to a Columbia football game? Hmmm ... That's a toss-up.

An effective way to shake things up might be to open up some new housing options. People are already living in the Butler stacks.

I know, I know. We don't want to encourage unhealthy competition between classmates. But it's not as though the competition isn't already there. This time of year brings out the worst in some people. There are the arrogant types who think they have connections. Lousy numbers don't worry them, because they have "a good friend whose aunt used to do Pilates with the head of Housing." Then you'll find the criminally insane. With a mad look in their eyes, they assure you that the competition for the new University Apartments has been "eliminated." Finally, there are the smug students whose lottery numbers consistently seem to hover around 100. Moral of the story: Make sure there's one of each in your group.

Here's another idea for reform. What if the school provided counseling services specifically targeted for housing season? Those with lottery numbers above 1500 should be sent a grief counselor and those below a portfolio manager. These advisers could even be the ones who deliver you the news. If your number is bad, they can sit you down, hold your hand, and lend a shoulder to cry on. If it's good, they can be in charge of calling you mother.

An effective way to shake things up might be to open up some new housing options. People are already living in the Butler stacks—might as well make it official. John Jay is mostly a dormitory, anyways. Let's put some mattresses in the dining hall and bill it as "breakfast in bed." The halal carts that hang out around campus look spacious. I'm sure some budding i-banker would jump at the chance to turn their dorm room into a business.

So, how will we get the administration to take all these ambitious ideas seriously? It's simple. All we need to do is force President Bollinger into the housing lottery. I know it sounds crazy, but his mansion is definitely owned by the University. As far as I'm concerned, that makes it a dormitory. I guarantee you that once PrezBo receives his first over-2500 number, he'll be begging for reform.

Jeremy Liss is Columbia College junior majoring in English. He is the creative editor of *The Current*. Liss is More runs alternate Fridays.



JEREMY LISS

Liss is More

A contemporary (view) of civilization

BY ANNIE RUDD

Many Contemporary Civilization sections, mine included, have been reading Marx this week—a suitably austere reprieve, perhaps, from the decades that some students will have enjoyed over spring break. In the context of a course that's been accused of perpetuating the ivory tower's distance from the realities of life, there is something refreshing about reading Marx, who is decidedly concerned with praxis: In his "Theses on Feuerbach," he writes, "The philosophers have only interpreted the world, in various ways; the point, however, is to change it."

This is a statement sufficiently memorable and aphoristic to have pride of place on his large—and, dare I say, rather ostentatious—headstone at Highgate Cemetery. However, like much of Marx's analysis, its meaning is more complicated than it might appear at first glance. While Marx was undeniably concerned with bringing about concrete political change, he was also insistent that this change could only come through understanding and self-awareness: through a consciousness of our own subject positions, or in other words, a recognition of where we are speaking from. It's in this mutual necessity of theory and practice, of understanding and action, that I think Marx's approach is a useful lens through which to think about CC and its thorny relationship to "the real world," as well as the kind of real-world "usefulness" that humanities education has, in recent years, come under fire for supposedly failing to provide.

When CC was founded in 1919, a writer for the Columbia University Quarterly observed that the course's primary aim was "to introduce the students to the insistent problems of today through acquainting them with the materials of their situation." This would be undertaken with a view to "break[ing] down those 'idea-tight' compartments in which learning too often isolates itself." This was, at the time, a radical aim, and considering that as late as the 1980s, interdisciplinarity was viewed as a novel development in academia, CC continued to be something of an anomaly.

It remains an oddity today, yet it also happens to be Columbia's most prominent course. It's a humanistic education with a practical purpose in mind, a survey of old books intended to illuminate contemporary life. For this reason, I think that the standard descriptor of CC—as a Great Books course—leaves something to be desired.

To my mind, "Great Books" connotes a kind of unquestioning acceptance of "genius," a reverence for a fossilized Western Canon, that doesn't square with the way in which CC classes actually proceed. The wonderful thing about CC's reading list, and the trajectory that it allows us to see unfolding, is that it is dynamic and self-reflexive: It both invites and culminates in its own critique. The French Revolution is denounced by Burke, who is himself critiqued by Wollstonecraft. Marx tells a Hegelian story, but tells it slant. The 20th-century readings offer critiques—indictments, in some cases—of the omissions

Each Friday, a professor will share scholastic wisdom readers won't find in lectures. Suggestions regarding which professors to feature are welcome.

and contradictions of virtually the entire canon that preceded them. The syllabus itself mirrors the dialectical exchange of ideas that is the basis of our critical tradition.

But there's another layer, too: We, in engaging with these ideas once more—puzzling over them, contesting them, problematizing them, letting them strike a chord with us, making them part of our lives—make them new again, allowing them to commingle with the concerns of the present. In a very literal sense, CC offers us an intersection of the timeless with time, to borrow a phrase from T. S. Eliot.

This is why I'm in favor of CC discussions that venture a bit off-topic, which is to say, discussions that stray from the careful exegesis of the books themselves, taking hold of those books' ideas and venturing out into the world with them to consider what truths and problems they might hold for our world today. Certainly, doing interpretive work on the texts themselves is crucial, and without doing that, we have little hope of gaining the deep understanding that we need in order to put their ideas to use thoughtfully. But to restrict the course's content to close exegesis of the texts themselves is, in my view, to foreclose on the ways in which we can relate to them and to limit their pertinence to us qua thinking human beings and qua citizens (and these are, after all, things Columbia sophomores will still be long after they're Columbia sophomores).

In my class last fall, I had one student remark, a little wryly, that the emergence of the Occupy movement was "a real boon for CC instructors." She was absolutely right to identify the movement's pedagogical appeal: The simple and striking logic of "the 99 percent and the 1 percent" has enriched countless discussions. But I wonder if this coincidence might be more than purely coincidence—if, rather, it might be related to our heightened attention to certain themes in social and political life that predate us and will outlive us. Could it be that in reading Machiavelli's vivid discussions of the simmering tensions between the masses and the elite and being struck by the fact that he has put words to a scenario that seems distinctly contemporary, we are gaining new insight into an old problem and coming to terms with the fact that historical precedents have produced systems of thought that can illuminate our world today?

In recent years, many authorities on higher education have called into question the value of a university education and particularly a humanities education. While I can't hope to respond in any proportionate way to this vast and growing expanse of commentary, I do think that a course like CC is something that most of it doesn't account for. These accounts tend to offer a dichotomy between "practical" education, as that which trains us for the world of work, and "scholarly" education, as that which submerges us in the world of ideas. Where in this dialectic is the kind of education that does the simpler yet far rarer job of preparing us for the world? When we employ its ideas to cast a critical eye on what surrounds us, I think that CC offers precisely this synthesis.

The author is a first-time Contemporary Civilization instructor and a Ph.D. candidate in communications at the Graduate School of Journalism.



HEIDI KELLER

STAFF EDITORIAL

Help CCE help you

If you look through past events calendars on the Center for Career Education's website, it's fairly obvious that there is a heavy emphasis on finance and consulting internships. Every other session appears to be hosted by J.P. Morgan, Wells Fargo, Goldman Sachs, or Morgan Stanley. Considering the number of students who seek finance internships and the visibility of finance recruiting at Columbia, it's easy to feel like other industries are getting ignored.

CCE recruitment relies on the willingness and ability of the companies to recruit. Prominent companies in the finance and consulting industries have large, active recruiting departments with substantial budgets, which is why they are so disproportionately visible at Columbia.

Still, CCE should be making more of an effort to both actively reach out to other industries and make advertising on

LionSHARE more accessible. Both these strategies would ensure that students have a wide array of opportunities to pursue.

CCE staffers stress that they are making a concerted effort to include more non-finance or consulting-related programming on their schedule. The problem, according to them, is that students are either unaware or not paying attention. They struggle to generate and maintain student interest or attendance through the normal channels—web blasts, posters, emails, to name a few. Yet these methods result in poorly attended non-finance recruiting events, and postings for non-finance industries that only receive a few applications.

Although we praise CCE for its attention to student needs in other industries, we believe that it can improve student outreach. CCE should rethink the channels it uses to reach students and expand beyond its current inadequate methods. CCE should recognize that students disappointed by CCE's services in the past will not seek out its services in the future.

Obviously some responsibility falls on students to stay updated on employment recruitment and programming at

Columbia, but, even so, the role of CCE must be to actively inform students, especially those who seek careers in underrepresented industries. CCE must make an expanded effort to serve this segment of the student body—even if those students aren't reaching out to CCE, the Center should consider marketing campaigns that specifically highlight those non-finance listings in a way that goes beyond the weekly emails and web blasts.

CCE explained that it is currently reaching out to student groups—its efforts to work with the Spectator staff have proven both effective and mutually beneficial—in order to gauge how to better communicate with students about their programming.

Students need to take individual initiative to explore CCE's growing range of opportunities. We should be cognizant that CCE is making a deliberate effort to expand the breadth of industries represented on campus.

CCE's past history may have been unreliable, but we should give it a genuine opportunity to show improvement. If CCE continues and furthers its commitment to expanding career services, maybe we will have reason to log on to LionSHARE.

The Columbia Daily Spectator accepts op-eds on any topic relevant to the Columbia University and Morningside Heights community. Op-eds should be roughly 650 words in length. We require that op-eds be sent exclusively to Spectator and will not consider articles that have already been published elsewhere. Letters to the Editor should be no longer than 350 words and must refer to an article from Spectator or The Eye, or a Spectrum post. Submissions should be sent to opinion@columbiaspectator.com. Please paste all submissions into the body of the email. Should we decide to publish your submission we will contact you via email.

GAMEDAY

FRIDAY, MARCH 23 • PAGE 6



COLUMBIA (3-11)
vs. STONY BROOK (12-6)
FRIDAY, 12 P.M., 3:30 P.M. ROBERTSON FIELD
RADIO: WKCR 89.9 FM, WWDJ 970 AM •
SPECTRUM.COLUMBIASPECTATOR.COM



COLUMBIA (3-11)
at HOLY CROSS (8-7)
SATURDAY, 1 P.M., 3:30 P.M. WORCESTER, MASS.
RADIO: WKCR 89.9 FM, WWDJ 970 AM •
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In emergency, compassion trumps passion

I hate to be a downer during a week of such great weather, but there's a tragic event I can't get off my mind. It happened this past Saturday during an intense FA Cup Quarter Final when Bolton Wanderers visited Tottenham Hotspur. For those who haven't heard, Bolton's mid-fielder, Fabrice Muamba, collapsed in the middle of the field during the game from cardiac arrest. Muamba needed to be resuscitated on the field, and he was then rushed to the hospital where medics fought for two hours to eventually restart his heart, taking an astonishing total of 15 shocks. He continues to show small signs of recovery and has even spoken with his family, manager, and teammates, but his condition remains serious enough to keep him in the intensive care unit. I wasn't watching the game and only found out about it through word of mouth. There is no way I will be able to bring myself to watch the footage of that incident—I can barely handle seeing pictures of the reaction of other people in the stadium that day.



RONNIE SHABAN
Squeaky Bum Time

That kind of passion is what makes sports such an incredible phenomenon.

The most remarkable thing, perhaps, was one of the first conversations he had after he had begun to breathe independently. It was reported that he was asked by his father if he knew who he was. Fabrice responded, "Yes," and then asked, "Did we lose?" Can you believe that? The doctors who helped treat Muamba throughout claim that he was effectively dead for 78 minutes before his heart started to show signs of activity. And yet, he still cared about the result of a soccer game.

Can you blame him? When an athlete dedicates that amount of time and effort to his performance, it would be ridiculous if he didn't care about it. That kind of passion is what makes sport such an incredible phenomenon. That kind of passion exists in Columbia Athletics as well. I don't wish to describe to you the last day of the men's soccer season, because it's still painful for me, but you can get a sense by looking at a few Spectator pictures of our players broken down on the pitch. I wonder about the feelings of Noruwa Agho after he went down with a season-ending injury in just the second game of the year. If you followed the rest of the men's basketball season, you got to see devastation after devastation due to a crazy number of close losses. The football team had a depressing season up until the very last second, when it was finally able to celebrate a win. More recently, the women's track and field team tasted the greatest victory in the program's history by winning the indoor Ivy League championship—what a feeling that must have been for them.

What has also been made clear is that players, and even fans, are even more heavily invested in the lives of the players and their families. Before that conversation with his father, Muamba spoke to a doctor who asked him how he was doing. He simply replied, "fine," and asked about his three-year-old son. In fact, since the moment Muamba hit the ground, his well-being was the only focus of the game. The referee

SEE SHABAN, page 3



FILE PHOTO

BILLY'S BAT | Senior outfielder Billy Rumpke spurred the Lions' offense during last week's road trip, and his base running contributions will be needed this weekend.

Lions look to rebound in last weekend before Ivy play

BY RYAN YOUNG
Spectator Senior Staff Writer

The Lions (3-11) face their final weekend of nonconference play as they host Stony Brook (12-6) this afternoon and travel to Holy Cross (8-7) Saturday. Columbia is coming off a spring break road trip to California, in which the team went 2-8 against very highly-regarded opponents.

"I thought we got better as the week went on," head coach Brett Boretti said. "I thought we did some good things to put us in position to be successful in those games, and a couple hits here and there, it may have been a different story."

Despite the results, Boretti was impressed with how the offense

progressed, most notably the fast start for senior center fielder Billy Rumpke.

"Our strike-out numbers were pretty darn low against some pretty good pitching," Boretti said. "I think we're doing a good job of competing at the plate. We're continuing to get our walks and we're continuing to battle."

"I thought Billy Rumpke did a nice job all week. He was very consistent. He's been productive for us in the six-hole. And when he gets on base, he's doing a good job of being aggressive and getting in scoring position as well."

Being aggressive on the bases will be very important in this weekend's double-headers for the Columbia team, which has hit just one home run this year.

The Stony Brook Seawolves, who have won six of their last seven games,

will be a tough test for the Lions in their home opener today. The Seawolves faced Ivy League competition last week, winning three of four games over Yale, and in Stony Brook's three most recent games, they have outscored their opponents by a combined score of 34-4.

"Stony Brook comes in as a very highly-touted team in the preseason mid-major polls," Boretti said. "They've played a great early schedule and they've done well."

One of Stony Brook's biggest threats is junior outfielder Travis Jankowski. He was named a preseason All-American and is currently listed as the 24th top MLB draft prospect by Baseball America. Last week Jankowski hit .600 and was named National Hitter

of the Week by the National Collegiate Baseball Writers Association. He also broke the program record for most career steals in last weekend's series against Yale.

Light Blue junior Stefan Olson and sophomore David Speer are scheduled to be the starting pitchers in today's doubleheader.

Tomorrow, the Light Blue will hit the road for Holy Cross, a team that the Lions split four games with last season. Like Stony Brook, the Crusaders come into the series against Columbia on a hot streak, having won four of their last five games, and Boretti is taking the competition seriously.

"Holy Cross is a team, as we learned

SEE BASEBALL, page 3

SPORTS BRIEFLY



ZARA CASTANY / SENIOR STAFF PHOTOGRAPHER

KACIE CARRIES CU | Junior attacker Kacie Johnson scored a hat trick in the Lions' 18-6 loss on Wednesday night to Princeton. Her work on the offensive end will be critical for the Lions to overcome the nationally-ranked Big Green.

Light Blue search for first Ivy win at Dartmouth

The Lions (1-5, 0-3 Ivy) travel to play No. 10 Dartmouth (5-1, 1-0 Ivy) on Saturday. Columbia is coming off a 18-6 loss to No. 16 Princeton, when junior attacker Kacie Johnson led the Lions with three goals and an assist.

"She knows that she needs to step up, and she has the mind to do it," Columbia head coach Liz Kittleman said. The Big Green's five-game winning streak was snapped on Tuesday in a 20-4 loss to No. 5 Florida. Fatigue

may have played a role as Dartmouth had upset No. 3 Duke 9-8 in double overtime three days earlier in its third game in six days. The game will start at 12 p.m.

—Muneeb Alam

THE SLATE



BASEBALL
vs. Stony Brook
Robertson Field
Friday, 12 p.m., 2:30 p.m.



BASEBALL
at Holy Cross
Worcester, Mass.
Saturday, 1 p.m., 3:30 p.m.



MEN'S TENNIS
at St. John's
Flushing Meadows, N.Y.
Friday, 2 p.m.



WOMEN'S TENNIS
at William & Mary
Williamsburg, Va.
Friday, 2 p.m.



WOMEN'S TENNIS
at Old Dominion
Norfolk, Va.
Saturday, 11 a.m.



LACROSSE
at Dartmouth
Hanover, N.H.
Saturday, 12 p.m.



WOMEN'S ROWING
Connell Cup
Orchard Beach Lagoon
Saturday, 12:30 p.m.



HEAVYWEIGHT ROWING
Collins Cup
New Brunswick, N.J.
Saturday, 9:50 a.m.



ARCHERY
Arizona Cup
Phoenix, Ariz.
March 22-25

Weekend

ARTS & ENTERTAINMENT • FRIDAY, MARCH 23, 2012 • PAGE B1

Tales from the Hanging Head

Independent director Sara Driver, master of supernatural cinema, talks about her works and the state of film

BY STEFAN COUNTRYMAN
Spectator Senior Staff Writer

I told the hostess at the diner that I was expecting a friend. As she seated me, she asked for my friend's name. "Sara Driver," I said.

I'd seen Driver at a screening of her film "You Are Not I" in autumn, and I recognized her as soon as she walked through the door. I waved her over to our table. The tall, slim legend of 1980s and '90s independent cinema smiled as she shook my hand. Then, before I could even sit and turn on my audio recorder, she started asking questions about—of all things—me.

This is not how an interview usually goes. Usually, an artist is interested mainly in his or her work, not the interviewer. It's an understandable sentiment, considering how tiring media attention can become, which is why Driver's gesture was all the more appreciated.

BODY OF WORK

Driver has receded from the critical consciousness in the last decade. Fortunately, her stylish, supernatural films have been receiving renewed attention of late.

Like a specter straight from one of her films, Sara Driver's otherworldly masterpiece "You Are Not I" resurfaced in 2009 in Tangiers, Morocco. A warehouse leak destroyed the negative of the 1981 critical darling, and with only a single worn-out copy surviving, the film receded into indie cinema's collective memory.

Its resurrection, coupled with screenings of Driver's films at festivals in New York, Iceland, and Greece, has brought her back into the spotlight. Anthology Film Archives (32 Second Ave. at Second Street) is honoring her with a retrospective titled "Sleepwalking: The Films of Sara Driver," running from March 23 to April 1. Driver will appear in person at the opening night screenings of "Sleepwalk" and "You Are Not I."

Driver has only directed four films—the features "Sleepwalk" and "When Pigs Fly," the medium-length "You Are Not I," and the short documentary "The Bowery." The first three will be running alongside a selection of Sara's favorite films, including "Spider Baby" by Jack Hill and "Cat People" by Jacques Tourneur.

"You Are Not I," adapted from the titular Paul Bowles short story, follows the story of an insane asylum escapee—played by the stunning Suzanne Fletcher—to her distrustful sister's house. This gorgeous black-and-white work was the first Driver movie I'd seen. It remains my favorite. No other film keeps the viewer in so many people's heads—more minds than there are characters, in fact—at the same time.

Her other films are also great. "Sleepwalk" follows a translator, also played by Fletcher, who is recruited to convert an ancient, stolen text into English. The nursery story told in the text starts coming true. But instead of following the mysterious story to its conclusion, Driver uses it as a launch-point for an exploration of tone. "When Pigs Fly" tells the story of selectively friendly ghosts enlisting the aid of the living to exact revenge for murder.

Driver's movies offer a refreshing alternative to contemporary Hollywood narrative. Storytelling matters, but her plots often take a backseat to atmosphere and character psychology. By never fully explaining the magical underpinnings of her worlds, Driver maintains an excitement that is rare in films on the supernatural. Her narratives and cinematography support rich, compelling emotional tones. It is the same sensibility that later made Quentin Tarantino popular.

The glare of her camera feels uncharacteristically subjective, but her subjects are never identified. What result are stories that toe the line between magic and insanity without stepping firmly in either territory. Watching one of her films, which variously cover ancient curses, ghosts, and the mentally ill, is a delightfully haunting experience.

Her resurrected oeuvre has been haunting her, too. When I sat down with her on Tuesday, she said, "This is the last time I'm talking about my old movies." She's looking to the future, but she humored me with one more telling of her künstslerroman.

BEGINNINGS

In her junior year of college, as a classics major studying archaeology and living in Greece, Driver got involved with an experimental theater company.

"I wrote this play about Zelda Fitzgerald, and people kept going, 'This is very cinematic,' and I go, 'Well what does that mean?' and they said, 'Well, it's very filmable, it feels more like a film than it does a play,' she said. "When I graduated from college, I got involved with the off-Broadway theater scene, and it seemed very uninnovative. It didn't seem very exciting to me, and I felt a little trapped."

SEE DRIVER, page B3

Best of

Ways to Welcome Spring

With the balmy temperatures and liberating promise of green flags over the campus lawns, there's no doubt that the growing months are upon us. In honor of the new season, Weekend shares its top picks for getting out—and getting ready—for what warmer weather brings. —BY KATY TONG

Sunpoint Retreat

If channeling the “Jersey Shore” lifestyle aligns with your warmer weather needs, undertake the “gym, tan, laundry” cycle with Sunpoint Retreat (344 East 63rd St., between First and Second Avenues). It has everything you might expect from a spray-tanning spot, with the classic atmosphere of blinding fluorescent lights and wave-shaped doors. Treatments at this salon will turn your winter pallor into a healthy, golden glow in a matter of minutes.

Union Square Park

Soak up the sun and spend a lazy afternoon with the birds and the bees by going for a picnic in Union Square Park (East 14th Street and Broadway). A haven for street food, Union Square is ideal for trying out the portable bites offered by the line of parked food trucks in the square, a constant presence at any given hour. While the quality of these vendors varies, there's always plenty to choose from, ranging anywhere from tacos to ice cream sandwiches. If you're feeling more eco-friendly, head to the daily farmer's market, complete with organic vegetables, vegan sandwiches, and homemade wines and ciders.

~~Canyon Beachwear~~

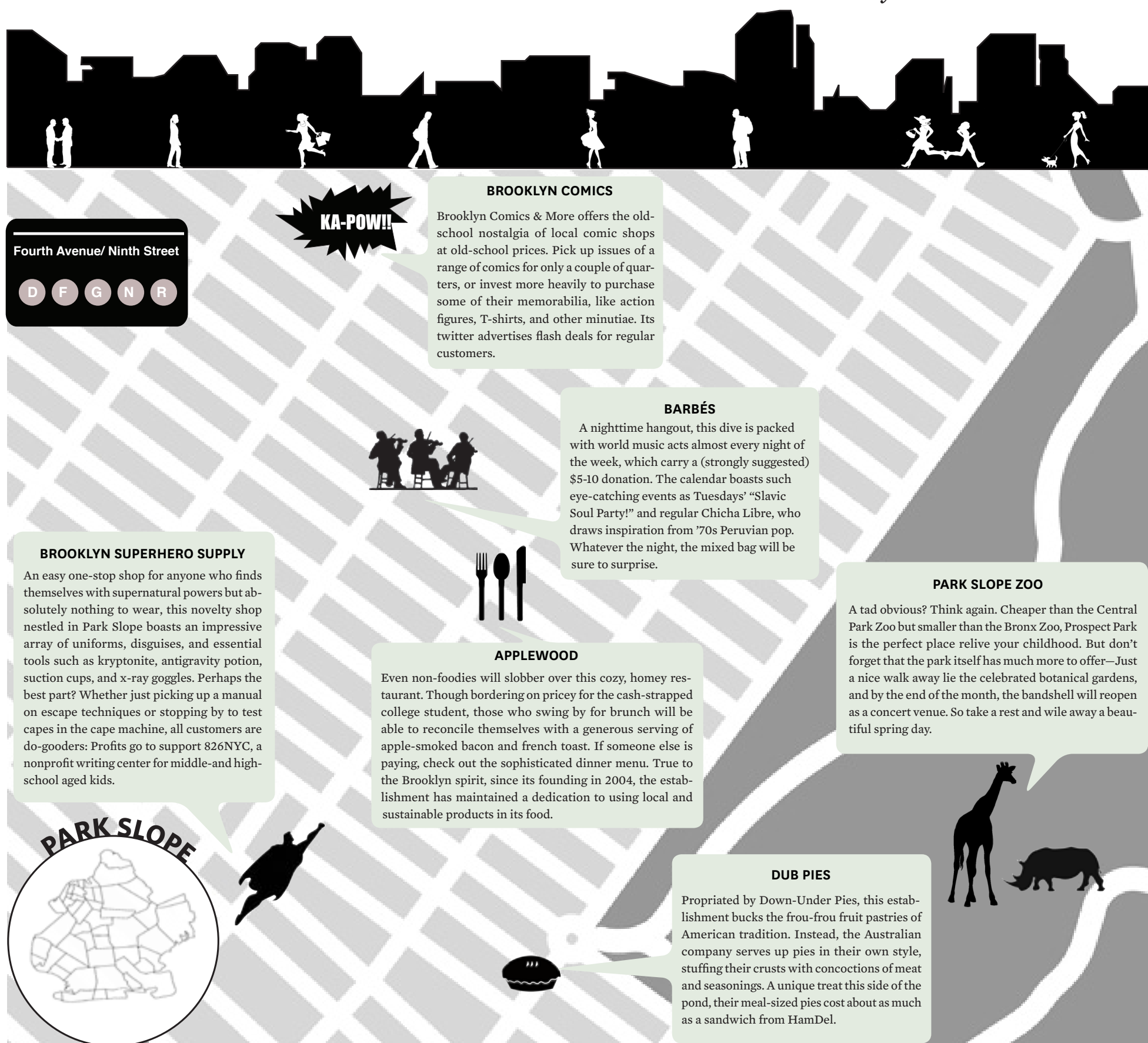
Relieve the pain and discomfort of bathing suit fittings by starting your search early. Canyon Beachwear (1136 Third Ave., at 67th Street) carries high-end brands like Pompei Beach and Moschino, but also stocks plenty of flattering, budget-friendly options for cash-strapped college students. As a bonus, the dressing rooms are outfitted with forgiving incandescent lighting, while store speakers blast a buoyant, pop soundtrack that will forestall any remaining moodiness.

New York Botanical
Garden

Nothing quite defines springtime like the first flower blooms of the season. Feast your eyes on exotic and diverse specimens at “The Orchid Show,” hosted annually by the New York Botanical Garden (Bronx River Parkway, at Fordham Road). Hosted by French botanist and artist Patrick Blanc, the dazzling displays at this concrete Eden run through April 22. Don’t forget to make a pit stop by the Shop in the Garden to purchase your own potted orchid, bound to brighten any dorm room.

Neighborhood Watch

By Charlotte Murtishaw



GRAPHIC BY SINJIHN SMITH

Digging through a fashion disaster

If you walk into an LF boutique during their end-of-the-season sale, you will enter a fashion disaster zone: Clothes, shoes, and accessories are scattered everywhere, just like a girl's shabby chic closet. I did, and I wanted almost everything.



CLAIRE STERN

Buyer's Remorse

LF's two NYC locations are each made to look like individual boutiques, and they have the prices to match (think sheer dresses for upwards of \$200). All of the pieces are funky and on-trend, but taking into account the quality of the clothes—which is pretty much on par with Forever 21—the markup is kind of a scam. But every cloud has a silver lining, and for LF, it's their biannual end of the season sale.

The \$200-something dresses, for example, are marked down as low as \$20 to \$50. You can snag boots that were once \$300 at this sale for as little as \$60. The clothes and shoes are not damaged or out of style either—the sale is simply to make room for the next season.

It is my belief that LF marks up their prices with the intention of selling the majority of their stock during the big sales. And the sales are the only time to shop there: The entire store is 60 percent off, with continual mark-downs as the sale goes on, which makes the clothing actually shoppable. Even better, if you're a VIP customer (like yours truly), you get invited to the private first day of the sale where you can get first pick of the season's collections and an additional 10 percent off what is already 60 percent off.

The invite-only sale is only a little smidge more civilized than the actual sale. Both are mob scenes: Since there is so much stock, there are piles upon piles of clothes all over the store. You really have to dig through all, which to some can be very overwhelming. But if you're not a digger, then be sure to take advantage of LF's friendly and fashionable staff members who double as stylists—they ask you what you like and start picking out clothes for you. These girls know what they're doing—you can tell by their perfectly put-together outfits—and they will tell you what looks good and what doesn't. The pieces they pull are almost always the pieces I walk out with.

Since there is so much stock, there are piles upon piles of clothes all over the store.

There's no doubt that LF is overpriced, but the clothing is unique—you can buy a piece and know that you won't run into 10 girls on the street wearing the same thing (see: Urban Outfitters). The store carries under-the-radar clothing brands like Emma & Sam (super soft tees) and Millau (flirty feminine dresses). Every piece that I've purchased from LF over the past few years is still in heavy wardrobe rotation. They are also a great Jeffrey Campbell and Dolce Vita shoe retailer, but if you don't want to wait for the sale for those bigger-name brands, the same shoes can usually be found online for a fraction of the price. LF is not for everyone, but it is definitely for the fashion-forward girl who likes to play around with her style and take risks. If you want to have fashionable clothes, styled for free, and for a fraction of the price, LF's end-of-the-season sale is the place to be. The best part is that you can wear an all-LF outfit and, because the clothes are so unique, no one will know it's all from the same store. Trust me, I'm a walking example.

Claire Stern is a Barnard College senior majoring in English. Buyer's Remorse runs alternate Fridays.



PHOTO COURTESY OF LIAM DANIEL

SEA-ING OTHER PEOPLE | In “The Deep Blue Sea”, Hester Collye, portrayed by Rachel Weisz (above), engages in an affair with Freddie Page (Tom Hiddleston, top left).

‘The Deep Blue Sea’ subtle yet powerful

BY WINN PERIYASAMY
Columbia Daily Spectator

Terence Davies isn't exactly a household name in the tradition of Michael Bay or Steven Spielberg. But Davies, a 66-year-old Liverpool writer-director, accepts his position outside the mainstream.

“We don't really have an industry in England,” Davies said. “At one point, we had a strong, proper industry. But because it's such an industry, every new orthodoxy comes in and if you don't fit that orthodoxy, no one's interested. There's that—this constant trawl about ‘Will the Americans like it?’”

Such a question applies to a film like his latest, an adaptation of Sir Terence Rattigan's “The Deep Blue Sea.” Davies' first film in years focuses on Hester Collyer, played by Rachel Weisz, a young British woman caught between a loving but dreary marriage to a magistrate and a passionate but unromantic affair with an ex-RAF pilot, portrayed by Tom Hiddleston. Taking place in 1950s Britain, the film's setting and tone are familiar to Davies, having spent most of his career making films about this age, the role of women, and repressive societies.

“Because I grew up in the 50s, I knew what they were like. And it's not just knowing what they looked like, it's knowing what they felt,” Davies said. “Between ages seven and 11, I was incredibly happy ... I was taken to the movies, my father was dead, thank god, and it was just joy. I

was in a lovely little school and I was going to the movies all the time ... You remember those things very, very deeply.”

As Davies notes, though, it is not a feminist film. It is not an explosive film, either. Its power is not in its twists and turns, but rather in its emotional content. The focus is on the nature of restraint and on the inner conflict of a woman ill-equipped to fight against her desires. Davies has felt something quite similar, though in a very different situation.

“I haven't been through this exactly,” Davies said. “What I had been through was at the end, she [Hester] comes to know true love and that's real love, to say that ‘if you're better with them, I'll let you go.’ My mother died in '97 and she was the love of my life ... I would have given everything I had in the world to stay just one minute, to just hear her voice once more. And then she died and what I realized was, my feelings were secondary. She wanted to go and you can't be selfish. It was important. And I think I don't think I could've made part of this film without knowing that myself.”

Though commissioned for Rattigan's centennial last year, the film is only now coming to American cinemas. But Davies seems as relaxed as ever.

“You have to be true to the material and say, ‘You know, if people like, they'll go and see it, they don't, they'll stay away. You've got no control over that.’”

The Columbia Hunger Games

If you're a senior like myself, you're probably trying to get the most out of your last two months at Columbia. Maybe you're finally going to Senior Night or spending more afternoons reading on the steps. Or maybe, like me, you're digging through the dirt in the planters outside NoCo, looking for an edible specimen of field garlic to add to your hummus.



LEAH GREENBAUM

Slouching Towards Somewhere

Although campus is in full bloom, it might not surprise you to learn that Columbia isn't a great place to forage for edible plants.

From what I, as a complete amateur, can tell, Low Library is surrounded by a thicket of dying chrysanthemums, daffodils, fertilized grass, and groundsel weeds—all toxic (which, as a friend points out, is rather fitting).

I'm no Katniss, but I downloaded a couple of iPhone apps and found a few spots where dandelions and wild onions are ripe for picking.

I tried to recreate a \$14 dandelion salad I saw at some swanky West Village restaurant this week. I doused them in lemon juice and balsamic, threw some grapefruit on top, and hoped these dirty leaves wrenched from the ground would magically taste like ritzy arugula. But even weeds from our beloved grounds taste acrid and bitter—much like the real world.

Grass always seemed like the outlier in a pack of Bertie Bott's Every Flavor Jelly Beans.

I started to get interested in foraging for my own edibles a couple of weeks ago, when I realized that in two months, I am very unlikely to have a well-paying job, much less the expendable income to buy magic, middle-class person vegetables from the farmers' market.

I tried eating grass from the Amsterdam overpass. It's your classic survival food ... packed with vitamins and technically edible. I'll need those free nutrients next year, when my bones have withered to dust without their daily dose of Trader Joe's Gummy Vites.

Grass always seemed like the outlier in a pack of Bertie Bott's Every Flavor Jelly Beans. But now I see why it belongs right up there with vomit, sardines, and boogers. It tastes like the most soured kind of dark vegetable.

Next I tried sautéing Amaranth, which I found in a planter outside of the NoCo. It could have also been poison hemlock, but I took my chances. A quick note to the good readers: Don't eat anything you find in the ground or on a tree unless you can positively identify it. Same goes for leftovers people leave on the steps.

Amaranth, commonly known as “pigweed,” used to be cultivated as a food staple by Native Americans. Now it's just a weed that Columbia Facilities would like to keep out of our pristine lawns.

With tomatoes and pasta, it was edible, but I can't say that it added much to the dish. I also happened to find wild onions and garlic just outside the Law School.

That was a major win. But scrubbing off dirt and removing bugs from my dinner ingredients really didn't feel worth the \$2 I could've spent to just purchase them clean and ready to go.

After a week of foraging for my own ingredients, I've learned that the wilds of Morningside Heights are dirty and bitter. To survive in the real world, I suppose I will need supermarket food after all. Or at least a steady supply of wine to wash down the bugs.

Leah Greenbaum is a Columbia College senior majoring in English and human rights. Slouching Towards Somewhere runs alternate Fridays.

Driver hopes to bring ‘magic’ back to children’s film with new project

DRIVER from page B1

Driver applied, and was admitted, to NYU's film school with her Zelda screenplay. She split her time between classrooms and movie theaters.

“I stress, “See movies at the theater,” ‘cause it's a totally different experience,” she said. “When you're in the cinema, you have no senses but what is up on the screen, you're desensitized basically. It's almost a form of fascism, because you only can focus on that flickering screen, which is fantastic—I'm all for that kind of escapism, fascism.”

In filmmaking, though, Driver seeks total freedom. At NYU, Driver developed her unique aesthetic. She mingled with future stars of art cinema, too—it was there that she met boyfriend and independent director Jim Jarmusch, CC '75. They worked together on many of their early projects—he shot “You Are Not I,” for instance.

Driver's quiet influence grew after she left NYU. In 1986, she found and cast the now legendary Steve Buscemi in “Sleepwalk” before he ever appeared in a studio film. “He was a fireman then,” Driver said, smiling.

Her production style and creative voice sprouted in the post-punk climate of 80s New York. She plucked her talent, Buscemi included, from her immediate surroundings.

“We all knew each other, because we were all

downtown,” she said. “We all kind of germinated each other ... It was taking the talent that was there and putting it in the film.”

ON FILM

Driver's humble, do it yourself attitude extends to her views on film. Driver dislikes the risk-averse Hollywood culture that has eschewed expression for the sake of the bottom line.

“Very rarely do you get final cut on your films. I think that's very heartbreaking, ‘cause you make your films with your heart and your soul ... It's like having a poem taken away from you and reworked.”

She finds the corporate climate stifling. “I write these screenplays that I think are very available to an audience and people say they're odd,” Driver said. She thinks that Hollywood is underestimating the intelligence of moviegoers. Having seen her movies, I agree—her films follow unorthodox story arcs and leave questions unanswered, but they are also comprehensible and delightful.

Her supernatural stories instill a sense of wonder reminiscent of movies I watched as a kid. This tone is something that is actually quite common in good children's cinema. Unfortunately, such films are hard to find today. This is why she wants to make a children's film for her next project—and why she's such a good

fit for the task.

“I think there's been a real lack of good intelligent magical films for children. In the '30s they used to make films with adults and children in mind because they knew adults would be taking their children to the theater.” It's easy to make money off of simplistic, formulaic family films—take slapstick comedy to make the kids laugh and add intermittent innuendo to delay adult brain hemorrhaging. American studios have stuck to this recipe. Her new project, a children's film, is partly a response to this fallow landscape.

Driver recognizes that a children's movie need not be childish. She admires directors like Hayao Miyazaki (“My Neighbor Totoro,” “Spirited Away”) for making children's movies that “are really smart and multilayered.”

The idea for her own movie came to her while driving home from the Kustendorf Film Festival in Serbia.

“I was sitting in the back and my head was bobbing and my eyes were closed, and [director] Marjane [Satrapi] said, ‘Sara, you're sleeping really strangely,’ and I said, ‘Marjane, I had a screenplay come to me from this two-paragraph [Serbian folk] story I read, and I think I have to make that into a short film, and I think I want to do folktale stories, metamorphosis tales, from all around the world.’”

“She said, ‘Sara, you have to call it “Tales

From the Hanging Head,” because your head was bobbing in such a strange way!’”

Her project is a collaboration with four other directors—Satrapi, Emir Kusturica, Michel Gondry, and Alfonso Cuaron. “They're from different countries, and the stories are from different countries, and Marjane is going to tie it all together with her incredible animation,” she said.

“The directors have to do every effect in camera or by light and shadow or in very tangible ways so that it brings magic to children. I also made all the fairy tales—I adapted them and brought them up to the present, so it's also about bringing magic into the present day, for children and adults.”

This unique voice is her strength, and it's why she has a good chance at making an intelligent movie for kids. She is capable of weaving enchanting worlds that don't suffer from simplicity, and this sets her apart. In her past movies, Driver has balanced humor, realism, and otherworldliness like few other directors—between the Anthology retrospective and “Tales From the Hanging Head,” novice cinephiles will have a chance to discover a brilliant talent. And this is good news—talking with Driver over eggs and coffee, I felt that if anyone knows how to bring magic to the present, it's her.

(Tickets are available at the Anthology box office for \$7 with CUID)

Flipside Guide

Three of Cups

Slow service and mediocre fare drag down this Village Italian restaurant

BY ALLISON SCHLISSEL
Spectator Staff Writer

WHERE IT'S AT

Place: 83 First Ave.
Cost: \$5-\$24
Rating: ★

The name of this Italian restaurant in the East Village still confuses me. Is it a misnamed card? Did a random preposition find itself wedged between two words? So many questions. I'll quit conjecturing while I'm ahead.

The ambiance of this restaurant is noticeably better than the food. I was delighted to see the wood-burning oven. Three of Cups resembles a hole-in-the-wall found on a side street in Sicily—the comfortable aroma of garlic and tomato sauce greeted me as I walked in.

Timeless, recognizable Sinatra songs further set the romantic mood. The restaurant felt intimate with few people around 7 p.m. on a Thursday night, but the atmosphere was still enjoyable when it became more lively as I left an hour later. It is definitely a pleasurable place to dine—the food itself is a different story.

The service was friendly but sluggish. Don't come here if you are in a hurry. I enjoy a leisurely meal, but it's a problem when I exceed the carbohydrate daily value from the bread basket alone. After a while, I found myself wondering why the food was taking so long to come when there were so few people. Forty-five minutes and a hearty serving of garlic bread later, the entrée arrived. I originally ordered the Pasta Forno, which had ricotta, mozzarella, peas, tomato sauce, hard boiled eggs, and various herbs.

The flavors seemed well balanced from the menu description, but the actual entrée was so doused in ricotta that I couldn't taste anything else. This wasn't going to fly for me—there's only so much ricotta a person can take.

The waiter was very understanding when I sent the pasta back, a testament to the agreeable service. I decided to go with a safer choice: the Penne con Cuccuzzi, which had sautéed zucchini in garlic and oil with sweet peas. I enjoyed this dish much more. I could tell that the pasta was laboriously home-made because of its chewy texture. The peas and the zucchini tasted fresh, despite zucchini's not being in season.

The portions were generous, and the prices were appropriate for a college student wanting a nice meal out.

I had a pleasant experience at Three of Cups, but I don't think I'll be back for a second meal. Even though the second pasta was much better than the first, I rarely ever send dishes back, so it's bad news when I do. Don't pity me, for I do not feel a great loss. The area has a ton of cute restaurants, and I'm excited to try a new place the next time I'm on First Avenue.



WHERE IT'S AT
Time: Through April 9
Place: Lincoln Center
Cost: \$30-\$365
Rating: ★★★★★

EYES ON THE PRIZE | In the production, Soprano Nadja Michael gives voice to Lady Macbeth, whose unwavering ambition to the throne drives the plot of the Shakespearean classic.

'Macbeth'

Legendary Italian composer adapts Shakespeare's classic into opera—and Italian—successfully

BY REUBEN BERMAN
Spectator Staff Writer

It is only fitting that the Bard of Stratford-upon-Avon, one of the most renowned literary figures of the English language, should have his stories adopted and adapted by composer Giuseppe Verdi, one of the greatest cultural icons of Italy and a giant in his own right. With "Macbeth," Verdi proves beyond a shadow of a doubt that Shakespeare's stories are universal and immortal by staying true to the author's themes and keeping much of the wording intact. There are even times when the linguistic barrier of Italian falls away entirely, leaving only the original English, as when Lady Macbeth cries, "Out, out, damned spot!"

This seamless transition between the two masters should be credited to the numerous talents of the incredible cast that the Met has brought together. It is only further complemented by a visionary set design and a masterful orchestral performance.

The American baritone Thomas Hampson took up the role of Macbeth with passion, displaying both the commanding and the pitiful sides of the complicated character as he vocalized his rise and ultimate demise. Hampson helped the audience hear the dread in his character as Banquo appeared as a ghost, the disgust that he felt after killing the king, and the final rush for glory as Malcolm and Macduff close in on him.

A beautiful Lady Macbeth, voiced by the soprano Nadja Michael in her Met Opera debut, accompanied Hampson in their ambitious quest for the throne of Scotland. Although shrill at times, Michael offered a



COURTESY OF MARTY SOHL / METROPOLITAN OPERA

more complete, psychological portrait of a truly disturbed and devious mind. She epitomized the femme fatale on stage, dressed in a white, silky nightgown or a red cocktail dress throughout the production, whispering seductive and dangerous thoughts in Macbeth's ear.

Using the second half of the 20th century as the opera's setting, the staging of "Macbeth" offers a mostly empty stage, punctuated on occasion with chairs, a bed, or several enormous columns. Darkness, mist, and snow are always present on stage, and at the most psychologically thrilling moments, such as Macbeth's aria "Mi si affaccia un pugnale?" ("Is this a dagger that I see before me?") and Lady Macbeth's blood-scrubbing scene, a single light is dropped and hung over them, sometimes eerily swaying from side to side. It is only with the triumph of Macduff that the sun is allowed to rise on the horizon, symbolizing a new dawn for Scotland.

The female chorus, which served as Shakespeare's witches, were dowdily dressed—overly made-up ladies with handbags—and performed the role admirably. When joined with the men, they turned into refugees, and became Verdi's mouthpiece for Italian independence in an impressive performance of "Patria oppressa."

The opera showcased another strong showing by the orchestra as well, under the baton of Gianandrea Noseda, who brought out musical darkness that shrouded the entire opera.

It can only be expected that Shakespeare, having viewed such a rendition, would have smiled and given his nod of approval as Verdi layered "Macbeth" with a new dimension of music and plumbed the depths of a theatrical masterpiece, and as the Metropolitan Opera brought it to life.

Diego Rivera at the MoMA

Rivera's portable murals, painted for MoMA and kept in storage, are back on display

BY CAROLINE CHEN
Spectator Staff Writer

When the Museum of Modern Art was just three years old, it opened doors to its second monographic exhibition, featuring the works of Mexican muralist Diego Rivera. The show displayed eight portable murals Rivera painted exclusively for the museum, depicting a range of imagery that intimidated contemporary social and political inequalities.

Now, the MoMA revisits a crucial part of its history in a Rivera retrospective illustrating the artist's relationship with the museum running from Nov. 14, 2011 to May 14, 2012. Curator Leah Dickerman first developed the idea of revisiting the Rivera murals when reviewing the Mexican modernist collection for the museum's permanent installations.

Rivera's piece, "Agrarian Leader Zapata," hangs recessed into a wall across from the original sketch and greets visitors as they walk in. The back of the wall is carved out, exposing the steel and cement framework of the mural and echoing a copy of the skeletal x-ray of the panel.

Rivera's use of industrial materials "translated things he had done for the public into paintings for a private institution in a different project so it became a museum object," said professor Pablo Piccato, director of the Institute of Latin American Studies.

The exhibit highlights Rivera's application of fresco techniques, thoroughly explaining his layering of mortar with hand-ground pigments to achieve the final look of a traditional mural. Staying true to Rivera's custom of using natural pigments and a minimal color palette, Dickerman chose a rich teal tone on the walls of the gallery space to offset the pieces.

"It made an effort to show the production process. It was very didactic, in a way," Piccato said.

In the 1931 exhibition, Rivera initially made five murals on-site for the show, but due to record-breaking attendance, Rivera added three more murals, focusing on New York City during the Great Depression. Out of the eight, five of the portable murals are on display at the MoMA, two are located at the Philadelphia Museum of Art, and one is missing.

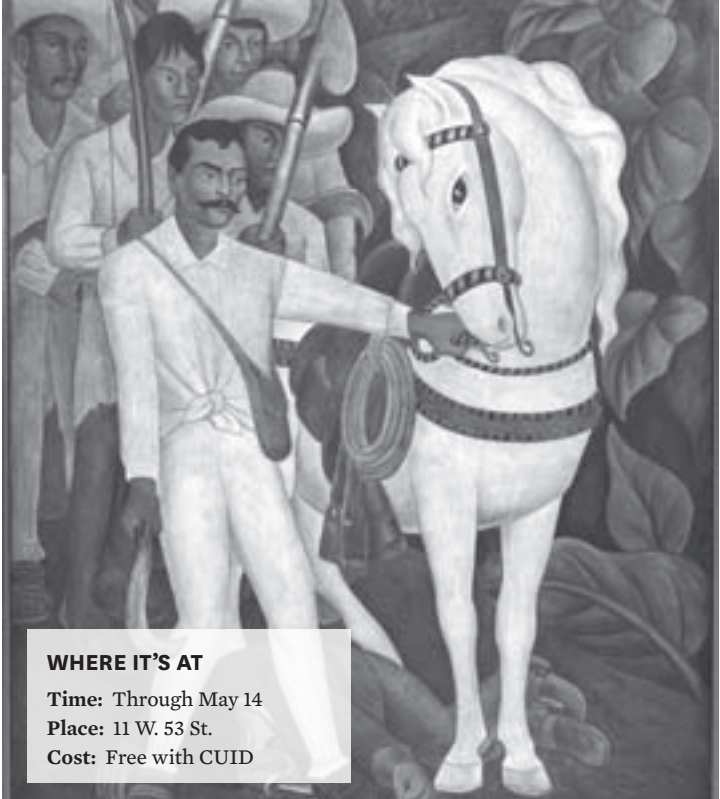
"I think of this exhibition as telling a number of stories. One of them is telling the history of the MoMA. And also as a story about the relationship between certain people—Alfred Barr, Abby Rockefeller, and Rivera—I used the material to help bring out that part of the story. The Rockefeller material is very closely intertwined. Rivera took breaks while he was working on the MoMA panels to go to the Rockefeller Center to talk about the mural," Dickerman said.

At the back of the exhibition, Dickerman dedicates an entire corner to drawings from Rivera's sketchbook done during his time in Russia, where he met Alfred H. Barr Jr., the first director of the MoMA. Alongside Rivera's relationship with Barr, the exhibit shows the story of Rivera's mural, "Man at the Crossroads," originally intended for the Rockefeller Center, but was removed due to his portrayal of Leon Trotsky.

Yet the most relevant portion of the exhibit lies in "Frozen Assets" and "Electric Power," two pieces in which Rivera depicts the urban, working-class plight of the city.

"The reception has been very engaged. If you look at a panel like Frozen Assets, its extraordinary to see an image from 1931, to see how the city of New York is founded on class stratification. It's an image that you see that you won't forget," Dickerman said. "Whether or not you agree with Rivera, it holds a mirror up to our moment in time."

Although Rivera is known best for merging his Mexican culture with a modern, revolutionary spirit, Dickerman's presentation of his work highlights him, as she described, "an international artist, who was really a global figure who had a huge impact on American art."



COURTESY OF MOMA / BANCO DE MÉXICO DIEGO RIVERA & FRIDA KAHLO MUSEUMS TRUST, MÉXICO, D.F./ARTISTS RIGHTS SOCIETY

REVOLUTIONARY MURALS | Some of Rivera's iconic work is currently on display at the MOMA.

events

MUSIC

Bowerbirds

—Bowery Ballroom, 6 Delancey St.,
Friday, 8 p.m., \$15

The North Carolina folk duo showcase their latest album, The Clearing, at the Lower East Side's Bowery Ballroom on Friday night. British bluegrass band Dry the River opens, making the show a double-whammy of music scene heavy-hitters, all for less than \$20.

ART

Whitney Biennial

—Whitney Museum, 945 Madison Ave.,
Friday-Sunday, 1-9 p.m., \$12

The 76th Whitney Biennial opens this weekend at the famed Upper East Side museum of American art. Elisabeth Sussman and Jay Sanders have curated this unmissable collection of dance, theater, music, and film, with rotating exhibits and performances (free with admission, but tickets must be booked online in advance) continuing through May 1.

COMEDY

NYC Improv Festival

—Peoples Improv Theater, 123 E. 24th St.,
through Saturday, \$0-\$45

Laugh off any remaining midterms stress at this weekend-long celebration of improvisational comedy. Attend free workshops, see local and visiting troupes, or purchase an all-access festival pass for \$45 to see over 30 acts on two separate stages at the Peoples Improv Theater in Kips Bay.

FILM

Mad Men Viewing Party

—Carnegie Club, 156 W. 56th St.,
Sunday, 9 p.m.

Hail the return of AMC's hit 1960s drama in style at the high-end Carnegie Club in Midtown, which is hosting a premier party this Sunday after the show's year-and-a-half-long hiatus. Sip on cocktails like a true ad executive, take in the well-dressed crowd, and watch as Don, Peggy, Joan, and Pete return to the small screen.