**An Emphasis on Process**

*A peek inside the senior art studios*

**MELANIE THIBEAULT**  
EDITOR IN CHIEF

On the second floor of Cummings, tucked away through a series of doors, are the senior studio spaces: a hidden world to those unfamiliar with the layout of Corn’s arts building. As someone who has had multiple classes here, I still had to zip around the printmaking studios and galleries before ducking through the right combination of doors to find the place that looks like a second home to many of the art majors. Here in the studios, a handful of the 19 senior art majors have their supplies and projects set up in individual workspaces, decorated with inspirational quotes and touches of their personalities. Coffee cups, laptops, paintbrushes, and prints adorn the desks and walls. On a nice, finally-spring day, sunlight pops in through a wall of windows facing Palmer Auditorium, making the space feel bigger than it actually is.

Hallie Selinger has a space in the back of the studio. A few of her paintings hang on the wall, two unfinished frescoes resting underneath. Selinger is doing an honors thesis, which includes her artwork along with a writing component. All of the Art majors’ final theses consist of art pieces that will be exhibited in Cummings beginning May 2. Honors is not required of the majors, but some, like Selinger, chose to go a step further with their work.

Selinger’s art focuses around the theme of cancer through the lens of the temporality of human beings. On the paradoxical nature of the disease, she said, “I was interested in how cancer can break down the body yet be growing separately from it.”

She has spent her year researching and thinking about cancer, and the attitude that humans have toward illnesses and things that can threaten our existence. “I’m looking at the fear aspect,” she said, “in a psychological, philosophical way.”

Her studio space is covered with images of brains: sketches, scientific diagrams, and even medical definitions. Hemangioblastoma. Anaplastic oligodendroglioma. “These are two different types of brain tumors,” Selinger said. “I was particularly interested in the word ‘anaplastic’ which is used to describe tumors that are malignant and have a tendency to grow very quickly and spread to other places in the body.”

Medical terms have played an important role in Selinger’s art. “My paintings combine both recognizable elements which I have meticulously rendered as well as layers of pigments that react with one another and create a feminliness,” she explained.

Selinger began experimenting at the beginning of the year with painting techniques. Through a series of contrasting colors and forms, a lot of her work “has some kind of concrete CONTINUED ON PAGE 15

**TEDxConnecticutCollege 2014:**

**Allowing Everyone to Wander**

**JULIA CRISTOFANO**  
MANAGING EDITOR

“With a single Rubik’s cube there exists 43,158,624 different combinations [to solve the puzzle], but for over 300 million Americans, the media propagates very few ways in which to achieve success,” asserted Mia Hans-Goldberg ‘16, addressing the attendees of the third annual TEDxConnecticutCollege Conference this past Saturday. However, the ideas, discoveries and life journeys shared at this year’s conference sought to open our eyes and imaginations to the plethora of ways to succeed and measure this success.

This year’s theme, “Not All Who Wander Are Lost,” lent itself to several dichotomies of experience and wisdom. The second dichotomy of the conference was the actual act of wandering. In his talk on underwater archeology, Robert Ballard reminded the audience, “Life is the act of becoming; you never arrive.” He described his life’s work as a series of evolutions, beginning with his hands diving exploration, to subsequent work with robotics equipment to map the ocean floor, to his educational programming to inspire the future generations of wanderers from “K to infinity and beyond.”

The second dichotomy of the conference was the actual act of wandering, physically and mentally. From Cason Crane hoisting the first LGBTQ flag atop Mt. Everest to Robert Ballard discovering the wreck of the Titanic and sharing his research with the attendees of the conference, the audience saw value in the path itself. Who Wander Are Lost; lent itself to several dichotomies of experience and wisdom. Theories on the role of women in American history to a street cop in Los Angeles to US Congressman- combination of doors to find the place that looks like a second home to many of the art majors. Here in the studios, a handful of the 19 senior art majors have their supplies and projects set up in individual workspaces, decorated with inspirational quotes and touches of their personalities. Coffee cups, laptops, paintbrushes, and prints ornament the desks and walls. On a nice, finally-spring day, sunlight pops in through a wall of windows facing Palmer Auditorium, making the space feel bigger than it actually is.

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On Endorsements

Some readers may have noticed that, over the weekend, The College Voice released endorsements for select candidates running in the SGA elections. Though the article originally presented the recommendations as unanimous choices made by the editorial board, it was quickly amended to make clear that the candidates named were selected by our Managing Editor, based on careful evaluation of the candidates’ platforms and their speeches given on Friday night. Though the endorsements sparked some controversy and pushback, The College Voice stands by its decision to endorse candidates, and I personally hope that editors will continue to do so in the future. The purpose of giving recommendations is not to convince the college community that any given candidate is the right choice; rather, they aim to encourage readers to think critically about whom they choose to lead our student government, and to encourage voter turnout on the whole.

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The College Voice meets each week at 9 p.m. on Monday.

Join us.
remains of the RMS Titanic some 12,000+ feet below the sea, the speakers have certainly done their fair share of wandering across the globe. But we were also reminded of the discoveries to be had by simply exploring the space around us. Mike Wipper ’17, encouraged everyone to engage in “urban exploration” by discovering the world around us. An avid photographer, Wipper is inspired by the abandoned buildings and man-made structures that have been abandoned.

Similarly, Professor of Psychology Stuart Vyse recalled a childhood roaming unsupervised with the neighborhood kids catching snakes and dissecting unfortunate animals that had fallen to the family cat. The highlight of these halcyon days was the construction of a small, rickety roller coaster in his backyard from scrap wood he and his friends collected. While Vyse did not grow up to become an architect (thankfully one might add, judging from the photos of the roller coaster), he attributed this freedom to explore as a child to the intellectual wandering he does now as an adult.

Vyse’s talk focused on the importance of physical wandering and the need for intellectual wandering. With such structured childhoods and constant focus on education as just a stepping stone to a career, Vyse stressed that we don’t “call the mind to play” as much as we should. Professor of English Courtney Baker echoed this call in her talk on wandering through literature. When we wander through literature, said Baker, “we turn inward, we become better people – it is an exercise for the mind.”

TEDxConnecticutCollege itself is a tremendous example of the power of intellectual wandering. With 22 speakers, over 300+ people in attendance and live-streaming of the conference online, TEDx challenged all those who watched to step outside of themselves and consider the world beyond what we think we know. As Baker pointed out, “Wandering [the world] is a privilege. Marked by class, race, gender and sexuality, we need to think about who can wander and who can’t.”

The discussion at TEDx, the conversations ignited by the videos and the ideas presented were a forum into wandering in which we can all be involved.
Lacking Leadership:
Seymour Hersh on U.S. Foreign Policy and the Role of the Press

Melanie Thibeault
Editor in Chief
&
Lucas Powell
Sports Editor

"I think we are a lost country," renowned investigative journalist Seymour Hersh said during a recent talk at Connecticut College. "At least in Washington...we lack the leadership."

Hersh's lecture, titled "This Day in History: Reflections on U.S. Foreign Policy and Human Rights Practices," marked the end of a two-year Human Rights Lecture Series and quickly turned into a grin spied on the shadowy nature of U.S. foreign policy.

The funding for the lectures, donated by an anonymous family, was designated to bring a series of human rights activists to the College. Inspired by the funds, Dr. Tristan Borer, Professor of Government and International Relations, galvanized a group of students to take advantage of the opportunity to bring the discussion of human rights back to campus. The group began with the re-introduction of an official Amnesty International chapter.

In years past, CBB used to have an Amnesty group, but according to Borer, it morphed into STAND, a student led initiative focused on ending atrocities in Darfur. What CBB lacked was a student organization dedicated to human rights issues in general. "The unintended effect of this gift was the reinstate-ment of an Amnesty club," said Borer, adding that the club is "a highly recognizable, multi-issue human rights organization."

Amnesty scheduled Hersh's talk around the tenth anniversary of the Abu Ghraib scandal, which broke in May 2004. Co-president of the club Molly Bangs '14 explained how the talk was supposed to capstone the events that Amnesty held on campus throughout the year: "Amnesty International focused on a lot of our events on rais-ing awareness specifically on Abu Ghraib, torture and the military."

Students, as well as Professor Borer, were excited to hear Hersh's thoughts. "He's one of the best investigative reporters in recent U.S. history," Borer said. "He's built his career around exposing U.S. government errors."

As a freelance journalist, Hersh plays an important role in democ- racy. "People should know what the government is doing," Borer said. "And someone needs to say when the government is doing something wrong. The role of the press is to hold their government accountable."

But, even the press isn't comple- tely objective. In a phone inter-view, Hersh pointed out that "glances that New York Times columnists are more liberal-leaning, and thus lend[ed] toward President Obama and his administration."

"It's a great idea to be a journal- izer," Hersh said. "But to work for a major news source is limiting yourself to be a mouthpiece."

It also means that you need ac-cess to and to compromise with publishing critical articles means missing out on important future press events.

"If you're assigned to the White House beat, you have occasion-al interviews with the President," Hersh explained. "The White House can punish you by exclud-ing you."

Hersh has made a successful ca- reer by bypassing these structures, though he admits that it was easier to be published during the Bush Cheney administration. When he wrote for The New Yorker in the past, he said there wasn't such a worry about being critical.

The New York Times, according to Hersh, is committed to the Pres- ident's policies.

Hersh is more than a skeptic of the U.S. government — that much was obvious from his lecture. Af- ter opening with, "There is nothing good to say about U.S. foreign pol- icy," what followed was an honest dissection of our contemporary political state. Points of interest included: Obama's foreign policy and the U.S. handling of tensions in China, Syria, Iraq and Libya.

Hersh pointed to a lack of trans-parently inside/outside the White House.

In mentioning one of his most recent pieces, "The Red Line and the Rat Line," Hersh illustrated how the United States narrow-ly avoided war in Syria due to the absence of evidence. "His point: we've been shown the agen-da of our administration, regard- less of the fact that a war with Syr- ia never occurred."

The piece, published in the Lon-don Review of Books, has been re- ceiving attention from the foreign press, while media outlets in the U.S. have remained quiet, choos-ing not to comment or even ac-knowledge Hersh's claims. When polishing the piece, he was denied by both The New Yorker and the Washington Post.

"This is the way it goes," Hersh said. "It hurts my feeling in a way...There's no love for me among my colleagues. The main thing that we've been reporting for months...Syria is suspect. I'm not claiming that I know it happened, but that the evidence we have is crappy."

Hersh continued. "I could be wrong, but I'm not. I know more a recent information than I wrote."

If I'm right, Obama [and/or] the people around him are being really reckless."

In his talk, Hersh bemoaned the "irony of America," saying, "We give [the government] the right to send us to war and yet [they] don't give us the integrity we expect from a President."

Speaking on the failed launch of the Obamacare website, Hersh fur- ther claimed that the notion of mo- rality is virtually absent from the White House, and that fault was not him solely on the president but on the nature of his administration and in conjunction with the press.

"I'll tell you the solution," he said in an interview with The Guardian. "Get rid 90 percent of the editors that now exist and start promoting editors that you can't control. The role of the jour- nalist is to be an outsider."

Bangs remarked how it was "re-freshing to hear someone so re- cently suspected to speak so freely about the dire situation Washington is in...Yet, she was disappointed that the talk lacked a "common thread." If there was a denominator to Hersh's whirlwind of socio-political dissis-tance, it was the world today is rapidly approaching "hopelessness."

Want to hear something chesy? he asked the audience. "There's 3,000 miles of water on either side of us."

Although perhaps not to the caliber that Amnesty had hoped, Hersh did, in passing, mention the scandal at Abu Ghraib. In what was quickly being understood as "Hersh fashion," the journalist polished that military torture prob-lems come down to the identity of the U.S. army. The soldiers are "ghetto kids," said Hersh, while "the officers got promoted for keeping their mouths shut."

"Depressing" seems to be the most-used word to describe Hersh's lecture. "Controversial" is another fitting descriptor.

While the attendance at Hersh's talk was the highest of the whole lecture series, according to Borer, "Hersh seemed to be a bit polarizing. People either really liked his talk, or were turned off. Half the audience gave him a standing ova-tion; half left scratching their heads about what the big deal was."

But that didn't bother Borer. "We don't always have to agree on everything and having someone say fairly controversial things that get people thinking is really what we tried to do with the series," she said. "Some people thought his delivery was a little 'rough around the edges.' That didn't bother me."

This is a man who has spent his ca-reer trying to speak truth to power (and expose government lies and atroci- ties). I think it was an amaz-ing opportunity for the community to hear him share his insights."

After a dinner with Professor Borer and a few select students, Hersh traveled back home to deal with the controversial response of his latest article on Syria. Despite his notoriety, he's a down-to-earth guy used to the resistance and op- position. "It happens," he said. "This is the way it goes."
Working At Home, Abroad:

International student center provides community space for students from outside the country

DANA SORKIN
THE NEWS EDITORS

Following the opening of the Zichels Hillel House as the center for Jewish life on campus, the international students' organization ATLAS has officially opened their own International Student Center in the basement of Harkness Chapel. Just as Zichels Hillel House is truly a community center for all students, the opening of the ATLAS center will build strong relationships across the CTW colleges and will prosper if fully implemented.

Students on campus, but what made it different is the large space, which is painted in a creative color scheme and filled with comfortable furniture and a large flat-screen television. Among the students who have been using this center are Rina Chen, a sophomore and Chen's roommate. Chen said, "I signed up for the seminar with a major interest in schizophrenia. However, I was not really excited about attending the seminar, which was held in a different college. But when I arrived, I was surprised by the fascinating discussion that followed. The seminar was led by Dr. Kurtz, an expert in schizophrenia, and it was an opportunity for me to meet other students and faculty members who share my interest in this field."

The International Student Center will have many uses, ranging from being a safe and comfortable space for international students to an open study space next year when Shana Highbaugh goes under renovations. Amanda Sun '17, vice president of ATLAS, said that students could take a class at Wesleyan, and that ATLAS was originally told that both Conn and Wesleyan do not offer classes in schizophrenia. As of now, the response to the seminar has been very positive, with students expressing interest in attending future seminars. Sun explained that this space would need around $10,000 to complete the project. Chouba felt that this number was too high of an estimate, and that ATLAS could reach their goal with less. Dean of the College Carolyn Donald contributed $1,000, and Dean of Religious and Spiritual Life Claudia Highbaugh (whose office is now down the hall from the new space) matched that donation.

At the same time, the College was looking to get rid of old furniture in a different space that was still in good condition, and that furniture was donated to ATLAS. In the end, $2,000 was spent on posters and decorations for the room, as well as on some renovations. Amanda Sun '17, vice president of ATLAS, said that with the installation of the new TV and sound system ATLAS is planning to hold more events, and that ATLAS could reach their goal with less. Dean of the College Carolyn Donald contributed $1,000, and Dean of Religious and Spiritual Life Claudia Highbaugh (whose office is now down the hall from the new space) matched that donation.

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Shooting Back from Our “Gilded Enclave”

A Response to David Collins’ “Shame on Connecticut College”

SAM NORCROSS
OPINIONS EDITOR

Last time I checked, my dorm room walls were not coated with gold but rather with peeling paint, off-white and revealing a sticky shade of yellow underneath. But according to columnist David Collins, I must be mistaken, because apparently the College I attend, Connecticut College, is a “gilded enclave of arrogance.”

The quote comes from Collins’ article entitled “Shame on Connecticut College,” published last week in the New London newspaper The Day. What follows the strongly worded headline is an intellectual and uninformative attempt to lampoon President Bergeron (who had yet to be inaugurated at the time of the article’s publication) through a knee-jerk reaction to an interview she gave at the beginning of the month. The contention is about how much money Conn donates to New London each year.

Here’s the situation: because Connecticut College is an academic institution that provides social and economic benefits to the surrounding community, it is not required to pay property taxes to the city of New London. In lieu of these taxes, the school pays $12,500 per year directly to the city. Bergeron met with the Mayor of New London early this year, and on the topic of increasing this payment she said, “the College is not looking to revisit it.” Or so Collins writes in his article.

In reality, the quote that Collins directly attributes to Bergeron comes from an article published in The Day one day prior to his own. He might have taken notice of an actual quote of Bergeron’s directly following that sentence, in which she stated that discussion of the $12,500 payment “will be an ongoing conversation.” But erroneous quotations aside, the point remains. New London would not “increase my disquiet” to the city, and President Bergeron isn’t prepared to fulfill the request. This made David Collins mad, and thus he has called shame upon our entire school, the school from which he graduated.

His anger is not entirely unfounded. If Connecticut College’s tax-exempt status were removed, the school would be required to pay New London $5.8 million per year. This sum would not be a massive help to New London’s struggling economy and when compared to a yearly donation of $12,500, Conn comes out looking a bit thirsty. But only if that comparison is made in a vacuum. There are reasons that the state has laws in place to protect academic institutions from property taxes, reasons which Collins avoids in his narrow consideration of the issue.

Conn is one of New London’s largest employers, with a payroll that re-invests $65 million into the city’s economy annually. The College also spends $30 million per year on goods and services, the majority of which is spent on local vendors. Local contractors are also often utilized in the building and renovation of campus facilities, which the school has spent $70 million on over the last five years. On top of all this, the College draws nearly 8,000 visitors per year who are likely to stay in local hotels, eat in local restaurants and spend money in local shops. There’s also the money that we Conn students frequently spend in New London. And, although admittedly more intangible, Conn does provide many social and cultural benefits to the surrounding community, such as concerts, plays, lectures, events and access to facilities such as the Artercomb, library and Athletic Center.

But according to Collins we are “a social predator on a poor city.” I’m not exactly sure how. I’m not even sure what Collins thinks he means when invoking that phrase “social predator”. He doesn’t really explain, except to mention two staunchest proponents through which he suggests that Conn wasted tax dollars when calling upon New London police officers—incidents such as “when a cafeteria worker [was] accused of sexual assault.” Yes, I suppose in that example he is correct. We cost the city money in order to investigate a potential sexual assault. How dare we prey on a poor city like that. Shame on us.

Perhaps if Conn were more similar to the super-rich institutions to which Collins compares us, we wouldn’t be such a disgrace. These schools are Brown and Yale, which Collins upholds as shining examples of universities that put Connecticut College to shame in their support of their host cities. “Clearly, the stewards of these [institutes] more enlightened institutions understand 21st century economics and the challenges faced by the small impoverished cities that have hosted them all these years,” he writes.

I would guess that it is not a better group of economists that allows Brown and Yale to lend such strong fiscal support to their host cities, but more likely their immense endowments, which are, respectively, 10 and 100 times larger than our own. You would think that as a Conn alumna himself, Collins would realize how ridiculous it is to compare the financial stability of a small liberal arts school with that of two Ivy League megatits, but he couldn’t help sneeringly remarking upon what he found to be the grand irony of a president emerita of Brown delivering a key-note speech at Bergeron’s inauguration.

What’s actually ironic is Collins prancing former Conn President Claire Gaudiani and criticizing President Bergeron in the same breath. “Gaudiani was roundly criticized for her interference in New London politics and investment of college money in the city,” he writes. “But who can’t respect her often-repeated goal of social justice and improving life in an impoverished city.” Apparently Collins can’t, for she attributes Gaudiani’s (whose actions resulted in her resignation at the hands of a faculty petition and left the school with a sizable debt) efforts to a “grandiose goal to lend such strong fiscal support to their host cities.”

Although Collins’ criticism of both Bergeron and the College in a whole is preemptive, unnecessarily aggressive and myopic, there’s something important to be gleaned from his article. The relationship between our campus and New London is far from perfect. The perception of Connecticut College as “a gilded enclave” is not an original one and is in fact present throughout our surrounding community. And even if this perception comes from a place of misinformation, it’s our responsibility to show New London that our walls are not covered in gold, and our gates are not sealed shut. There will need to be a lot of change to bring Conn and New London to a place of fully productive and positive coexistence. But with a new President dedicated to the cause and a massive renovation of the college underway, I believe we might be on the precipice of that change.
Serious Ramblings about the Joke that Is SGA Elections

APARNA GOPALAN
STAFF WRITER


It wasn’t always like this. First semester elections happened back in the days of the bliss of ignorance. I was excited about shared governance. But soon I took a bite and tasted the bagel.

I remember ominous posters covering the bathroom mirror. Inside the stalls. On wet floors. Rumchty smiles and jovial hashbrowns. The reminder that it is a small world - even in mid-jump without their pants on. People holding a telephone and saying “I'M LISTENING TO YOU!” CLASS OF 2017?! People with thumbs ups or peace signs pasted to “the most popular people for the current job. Close up. I know a few people who had managed to social-ize with me. No one had an “agenda” because no one had any clues what they could “fight for.” At a rich, upper-tier school in Connecticut, there are only so many things that are wrong enough to make people pause and think twice. I had never really known what to say other than “accountability,” “together we can,” “my voice matters.”

But could they have been reacting... The Iliad in Greek for all the people who had managed to socialize so loudly? How did these people decide that the person with their pants on was better off than the person with the affiliation in his/someone’s? Was there a secret I was missing? Was it an American thing?

I didn’t realize back then: wasn’t it just another word for better?

SGA elections, my friend Scott recently explained to me, are a role playing game. I had been talking very seriously about how SGA positions should be given to the win-ners of SGA over the years where the body has worked hard so that po-sitions have multiple candidates,” opined Sarah Cardwell, Associate Dean of Student Life. But how did the candidates do anything to make sure that popularity wasn’t the sole sorting factor? Even SGA mem-bers from 2010 and 2011 explained that this reasoning isn’t right: “But not all elections are essentially popularity contests.”

“The current election process, by including an opportunity for candidates to give speeches and articulate these things, provides students with some insight into who the person is,” Dean Cardwell further explained. I was in speech time and some groundbreaking things happened: the use of the words “passionate” and “promise” with mind-shattering frequency, the irony of candi-dates for “Diversity and Equality” conversations in the community” and “represent” particular groups better than any competitor of theirs could. Shominni described it as “accountability,” “together we can,” “my voice matters.”

“Mill’s disillusionment spoke again of the perfect competition I had created. Instead, I was thinking about the pro-cess and for SGA,” but I think the problem is infinitely more structural.

Namely, why does SGA need elections?

There are tough questions to think about, considering the in-tense pressure to democratize every activity (and make it about power and hierarchy) that I’ve witnessed even in my short stay in America. But the questions that matters is that the job is done, not who does it. The least I can do is begin now about the vacancy and idiocy of this process. A WARNING warning. What is going on. And vote for the person they feel is best places on the position for the future.

SGA president is the ability to cover his privates effectively with household items in any and all situations. I have only covered my privates for someone who couldn’t do that.)

Facebook groups began popping up. Friends and family members, the only difference was that this time, I saw the entire college and not just freshmen taking part in the madness. This wasn’t a one time thing. I told everyone, “It’s fun to do it this way! To dress up and make posters. It’s still random like a lottery, only with different candidates. The complete absence of a platform seemed to plague the broader pool, but even in specific ones like Chair of Residential Affairs or SAC where people had managed to find concrete issues to latch onto, there were only a few of the election manifesto, usually things students working independently with SGA could get into motion. Nothing made any given candidate irreplaceable.

But one can’t blame the candi-dates, they’re just ‘playing’ along. “The responsibility to be informed and vote for the person they feel is most qualified for the position has with the students.” Dean Cardwell assured me. Despite the fact that SGA is abysmally low relative to this expectation. Positive speech. He went on to say that the administration tells me that perfect competition is import-ant of changes. The administration says, “anything students can do to get students involved in the election process is the perfect competition and for SGA,” but I think the problem is infinitely more structural.

For example, why does SGA need elections?

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How Far Do We Have to Stretch Our Commitment to Diversity Extend?

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How Far Do We Have to Stretch Our Commitment to Diversity Extend?

Questioning Conns Choice of Commencement Speakers

DAKOTA PESCHEL CONTRIBUTOR

Harvard Law Professor Noah Feldman, was one of the speakers at the 96th Connecticut College Com-mencement in a little over a month. While I am certainly excited to hear his speech addressing the grad-uating class of 2014, I do have quandries with the fact that he seems little has been done in bringing a more di-versity perspective to commencement.

department, suggests that diversity is not a strong enough word when addressing issues of power and privilege in contemporary Ameri-can society, or the microcosm that exists on our campus. This is, I think, one of the most important messages that we need to get across.

I also have attended numerous events and lectures where diversity was the central issue.

My question for Professor Harris is that if the use of the words “passionate” and “promise” with mind-shattering frequency, the irony of candi-dates for “Diversity and Equality” conversations in the community” and “represent” particular groups better than any competitor of theirs could. Shominni described it as “accountability,” “together we can,” “my voice matters.”

I was interested in his views on the subject. I think Conn College has done a fantastic job of luring the candidates to speak about the issues in the way the meetings were run. While I cannot go into too much detail regarding the process or what was said in the meetings, I will say that I believe that those who were involved had the best intentions. Regardless, I understood little of the politics that went on behind these types of de-cisions. But did recognize that the list of potential names was barely diver-
ting.

One thing that truly struck me was that both student forums and the interest of potential donors (namely family members attending commencement) were considered. What I was left with is the feeling that the commencement speaker was cho-sen based on the appeal of the former. Conn Collegeorraine knows that the student interest is key, but it also does not want to lose the potential donor base. Moving forward, though, I believe Conn should extend the commitment to diversity to the commencement address.
When One Door Closes, Another is Held Open:

Conn and the Zen & Art of Door-Holding

SARAH HUCKINS
STAFF WRITER

As the old fable goes, a student entering the library sees another student exiting Brown and waits to hold the door open for him or her. Although clearly hyperbolic, it does seem to be based upon a true phenomenon. Outside the library, in particular, it is difficult not to notice the prevalence of individuals holding doors open for others who are doing an ambivalent walk-jog-shuffle to cross the courtyard that separates them. Door holding, although on the surface a simple gesture of kindness, is fraught with serious moral dilemmas. The root of which is the controversial question: what is the defining line at which we stop holding the door?

The answer to this question can divide friendships. Talking to roommates Jackson Murphy '14 and Evert Fowle '14, the tension was palpable. While Murphy maintained that "the door holding radius" is generally 15 feet, Fowle rebutted that this was "absurd" and that 10 feet was his threshold. Both acknowledged, however, that there is a large gray area, especially when individuals are on crutches or are carrying something. Murphy ultimately came to the conclusion that "you just have to go with your gut." Fowle went on to point out that the efficacy of door holding is undermined if you exceed the appropriate door holding radius, expounding his "Jogging Theory."

In sum, the Jogging Theory postulates that holding the door when someone is at such a distance that they feel compelled to jog negates the fundamental goal of door holding. Fowle argues that at this point holding the door "is no longer an act of decency." Speaking from the perspective of the individual who is having the door held for her, Hilary Nigrosh '14, pointed out the burden of discomfort. Supporting Fowle's thesis, she explained, "It's really awkward when someone holds the door and you're far away enough to feel that you are obligated to jog up to the door to catch it."

So the question remains, how do we assess when the distance is too far? Nigrosh asserts that it really is up to your intuition. Sal Bigay '16 suggests that it might be a public service to paint a yellow line in front of the library to demarcate the point at which door holding is acceptable, saying, "We should make a task force for this." Although reaching a definitive consensus on such a contentious debate seems nearly impossible, almost everyone agreed that it was in fact a disservice to hold the door so long that the individual who it was intended to benefit feels pressured to alter his or her pace.

Others highlighted more specific difficulties inherent in the door holding interaction, such as, what if there are two doors in a row like in the library or in Cro? Some raised the issue that they were unsure whether two "thank yous" (one for each door held) were necessary, or if one would suffice. Others said that they dashed in front to return the favor on the second door. Others nuanced the distance issue by building, saying they were more apt to wait if it was a dorm, lest another student have to fish in their bag for their Camel Card.

After grappling with these challenging questions, it became clear that, despite there being no clear "door holding radius," the act of door holding is an important microcosm of Connecticut College culture. Even if we may be a smidge overeager, it only symbolizes our willingness to go out of our way to make life a little easier for one another. •
The Necessity of Need-Aware Looking into Tough Decisions in Admissions

KYLE SMITH STAFF WRITER

The saying goes something like this: “If you like sausages, it is best not to see them being made.” The same might be said about college admissions policies. You like the results you’ve gleaned from them, but finding out what happens behind the scenes might leave a bad taste in your mouth. Perhaps no single policy seems to fit this category better than need-aware admissions, a little heard of and little known practice that often becomes highly controversial when brought to the light.

Against the better wisdom of one of the Internet’s best misattributed quotes I recently decided to unravel the mystery of Conn’s own need-aware admissions standard, and pleasantly found nothing at all akin to a meat factory.

Martha Merrill ’84 just oversaw the admission of her final incoming class as the Dean of Admission and Financial Aid, and met with her to discuss need-aware admissions and the way that admissions as a whole fits into the greater goals of an academic institution like Conn. Need-aware, which began at Conn in the mid-1960s, is a term that simply means that admissions officers are allowed to view financial data on applicants and their families when deciding whether or not to admit them. Unlike its counterparts, need-blind colleges, prospective students that apply to need-aware institutions can theoretically be denied for not being able to pay as much tuition as the school would like.

Given the simple facts, it’s easy to see why need-aware policies can put people off. Based on the most informal polling techniques, I was able to arrive at a sort-of-conсенsus on the way most Conn students feel when they hear our college weighs financial factors when deciding whether or not to admit students: “That sucks.”

But before lashing out with too much criticism, it’s important that I also describe a few other things that dictate decisions made both at Admissions and around the college.

The first is the budget, which often becomes the target of ire at any time a student believes that $60,000 of tuition money should provide more expenditures in the dining halls or a retina scanner for entry into dorm rooms. In reality, the budget is a tightly defined group of constraints on expenditures, set annually by the Priorities, Planning and Budget Committee. It includes things like salary for faculty and staff, spending on a variety of projects and services around the College, as well as the financial aid budget. Ergo, when the Office of Admissions sets out to identify, recruit, admit and enroll a new class of students, the amount of money the budget is allowed to spend on those students is already set.

Despite all of these understandable limitations, there still is some way in which our need-aware admissions system seems, well, wrong. It conjures up images of students at the end of the admissions process being put on a scale and weighed next to one another, where one rich kid is equal to two poor kids and inevitably it has to be one side or the other, or where a student applies to the college of his or her dreams, only to be denied because he or she couldn’t fork over the cash. It seems diametrically opposed to everything in our generation heard growing up: if we put our minds to it we could do anything. Yet another asterisk to the series—one that is especially unsavory.

I don’t necessarily disagree with those characterizations, but in my opinion that is easy to forget as a dewy-eyed liberal arts student. In life comes with a downside; I think that’s something most colleges around the country aren’t able to do. Maybe at some schools, admissions policies are like sausages, and it’s best not to look to closely at them if you want to keep your appetite, but, honestly, this doesn’t seem to be the case at Conn.

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The functional difference between an endowment like Harvard’s, the largest in the country, at 237 million dollars in 2013, and an endowment like Harvard’s, the largest in the country, at around 32 billion dollars. Assuming that those endowments grow just on pace with the rest of the American economy in 2014, Harvard can expect to add, give or take, another billion dollars to its endowment while Conn can count on about seven or eight million. These differences are obviously vast, and explain a major difference between need-aware and need-blind colleges. It is no coincidence that the majority of schools that are need-blind are also those with large endowments; they’re able to cover a large majority of their financial aid budgets with endowment spending alone. Conn’s relatively small endowment means that we draw a much larger portion of our annual budget from our annual revenue, which necessarily puts more constraints on what we can be spent.

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"You want to support every student for a variety of reasons, but we are a selective institution and we have to say no to some, and in fact we say no to the majority. And that’s hard, but you have to wear both hats."
Introducing the Power Plate

The workout of choice for Madonna, Versace & Soviet Astronauts

COLIN LANG
STAFF WRITER

Nothing really ever changes at the Ann and Lee Higdon Fitness Center. The same people go at similar times of day, except right after winter break. New Years resolutions and whatnot, and while the covered blue floor mats might be shuffled between the two floors there are always the same number of mats. However, this past fall a new piece of equipment appeared right next to the free weights on the second floor.

People were nervous, what is this elevated platform with an elongated, elegant silver control pad? From just giving it an awkward glance to circling it to actually jumping up on the Power Plate, it took gyn-goers quite some time to trust this stranger. At first, many were unsure of even how to turn the machine on, but eventually, either through button mashing or patience, the machine would begin to vigorously vibrate. The movement would rattle the brain of the user and cause, what Julia Cristofano ‘14 described as a “small earthquake.”

The technology was developed in the Soviet space program as a way to preserve bone density and muscle mass in astronauts. First marketed to the masses in the 1990s, the Power Plate’s popularity spread throughout Europe and has casually made its way across the pond in recent years. According to the company’s website, the Power Plate machines use the “principles of Acceleration Training to stimulate the body’s natural response to vibration. These vibrations transmit waves of energy throughout the body, activating muscle contractions between 25 and 50 times per second, enhancing overall performance in sessions.”

The vibrations are considered a relatively low-impact way to effectively and completely excite muscles during short sessions; therefore the plate is often used in physical therapy to achieve more with less overall physical effort and time.

The technology was developed in the Soviet space program as a way to preserve bone density and muscle mass in astronauts.

Jamie Balkin ‘16 and her family were instrumental in bringing the Power Plate to campus: “During my summer internship I asked the President of the company, a close friend of ours, if he would be willing to donate a Power Plate to campus: ness staff and coaches to try to incorporate the Power Plate into regular workouts. However, she is frustrated that although the College owns two plates, only two of the older models to help strengthen our Athletic Center and program.” Balkin, who plays on the Women’s Volleyball team, believes the plate has been well-received and has been working with the College’s fitness staff and coaches to try to incorporate the Power Plate into regular workouts. However, she is also frustrated that although the College owns two plates, only one is currently out for student use. A move she considers “a complete waste.” Still, Balkin remains optimistic: “I think the Power Plate is an incredible piece of technology that, if used correctly, can help improve the sports teams here at Conn.”

This writer is not familiar with the Power Plate, yet the website offers such programs for up to 30 minutes. While Conn does not offer such programs geared towards fitness, the Power Plate website offers a wealth of knowledge where beautiful people with vibrating buttocks jump back and forth between two plates. Check it out, and find the right exercise for you. Meanwhile this writer will continue to do his static squats at 40 vibrations per second.

GOODBYE TREADMILL, HELLO OUTDOORS: 4 TRAILS TO SPRUCE UP YOUR WORKOUT ROUTINE

ELEANOR HARDY
SPORTS EDITOR

1. Fire Trails: 57 miles from Chapel to start of trails (trail mileage varies) Set off the right side of Griffins Lane, the Fire Trails allow for a variety of distances and terrains. After heading down the initial path, the Fire Trails allow you to embark in any direction. Highlights include a wider path following along telephone wires and rolling hills.

2. Pine Forest Trails: Outer Loop .76 Miles from North Lot Set directly across the street behind the Plex, the Pine Forest Trails are a bit less hilly, but offer shady trails. A general loop surrounding the outside of this wooded area, it’s easy to add mileage by looping within the trails.

3. Campus Loop: 1.43 Miles An easy loop for people just starting out, the campus lap allows for a relatively flat, quick run which can begin anywhere on campus. The loop takes you along the road, behind the Plex, past the tennis courts and down Cro Boulevard. The acoustics you bump into along the route also make for a great excuse to step in a breather.

4. Lower Trails/ Mamacoke: 3.17 mile loop starting at the A.C. Get behind the A.C. the Mamacoke Trails are beautiful and breezy. Flat and scenic, the trails start just to the left of the A.C. and continue across Benham Ave. The trails take you along Mamacoke Cove and the Thames. Trails are there to guide you along if the numerous turns throughout the woods cause you to get lost.
“FOURTH IN WINS, FIRST IN FRIENDSHIP”

Why you should become a fan of club baseball

SARAH HUCKINS
STAFF WRITER

You don’t need to be a fan of baseball to be a fan of the Club Baseball Team. Indeed, the heart-warming camaraderie of the team has succeeded in winning over those who were previously indifferent to the game.

As the season continues, Sawyer said: “Our goal since the first week I stepped on the field has been to win a NESCAC Championship. It has never been accomplished in our school’s history, so definitely the paramount goal we have each and every season,” said Sawyer.

That goal is far from unrealistic. Last season alone, the team made an impressive run in the nation, qualifying for the semifinals and finishing the regular season with a 12-4 record. This season the team is up 5-5 with only NESCAC games ahead of them, providing the opportunity for a solid NESCAC seed.

“Very similar to the teams of the past few years, we have some of the best returning players,” said Sawyer. “We have come out to a hot start this season and look to continue that success.”

Throughout his lacrosse career, Sawyer has always held an offensive position as a attacker. His primary role of scoring goals ensures the Camels end the game on top. However, before his blue and white debut, Sawyer participated in a variety of sports he recognizes as something to offer for everyone: “I’ve met some of my best friends in club baseball,” said Sawyer. “It has been amazing to be a part of the growth of club baseball over the last few years, and I have full confidence that our team will continue to succeed in the future.”

For fans present and future, it seems as if Club Baseball has something to offer for everyone. Competitor or recreational, there is a team for you to cheer on this season.

PLAYER PROFILE: CHAD SAWYER ’15

Chad Sawyer is a chief contributor to the Connecticut College Men’s Lacrosse team. As a senior Economics major and Sociology minor, he strives to represent the team at any level. Sawyer has excelled in the Division III athletic environment.

“The NESCAC is the most competitive conference from top to bottom in Division III, and that was a deal-breaker in picking Connecticut College,” said Sawyer. “Knowing that any team in the conference can beat you at any given day doesn’t make it less exciting.”

Sawyer has been a hard-working player growing up. Freshman year in his first season, Sawyer studied abroad, proving with 19 goals this season that his time away from campus did not hinder his lacrosse abilities. “The offseason is a huge contributor to an athlete’s success,” said Sawyer. “Even while I was abroad in Cape Town, South Africa, I was able to participate in CrossFit four to five days a week. Despite not playing any lacrosse, I was still able to stay in shape and become more athletic, so putting the work in the off season absolutely makes a difference on the field performance.”

Sawyer has found milestones of his four years at Connecticut College, with a few outstanding season highlights. Freshman year in his first collegiate competition he scored on his school’s opening goal, an opportunity that he has not let his old teammate forget. “Sophomore year, I once again scored the game winner against my old high school teammates with eight seconds left,” said Sawyer. “The next game I scored six goals and we beat our big rival Tufts who we hadn’t beaten in many years. This year the rest is still unwritten.”

“Chad has been a hard working guy since he arrived on campus as a freshman,” said Cornell. “He has earned the respect of his teammates and coaches.”

As the season continues Sawyer and the men’s lacrosse team will continue to strive for Connecticut College’s coveted first NESCAC championship. “Without a doubt we are the biggest team on campus,” said Sawyer. “Everyone from top to bottom is fun and outgoing – always keeping a mentality to work hard, play hard.”
Boys to Men

Mickey Rooney's Teenage Years and Mine

MATTEO MOBILIO
ARTS EDITOR

pain. At 5'6", I know what it means ... at the center of it.

A young Matteo and a young Rooney look on in a photo composite of their portrayals of Puck.

The iconic teenager Andy Hardy was Rooney's next big role in a series of films that spanned from 1937 to 1946. In these films, adolescence looks simpler, but rough around the edges. The model of Andy Hardy—at times, brash, choleric, daring, and dutiful—provided the generation of men who would defend their country in the Second World War instruction on how to move, act, and speak.

While Rooney gained fame and fortune, he became clear his characters' battle for maturity was unsettling his personal life. He was married three times before he was 30, marrying the inextricable Ava Gardner at a tender 21. That marriage dissolved quickly, but at 5'6", I know what it means to stand up for what I want. At 5'6", I know what it means to be limited by height. I imagine the conversations between MGM studio head Louis B. Mayer and a Rooney weary of feeling emasculated by his boyish roles in which he pleads to be released from the Hardy series and to be given something substantial, something adult. Rooney reflected upon his own image in his 1991 memoir, Life is Too Short (are what he did there?), describing himself as: "a good-natured prodigy—half-human, half-goblin, masochist, child-man?" In his own memoir, Gershert explained how she would reduce Rooney to tears by calling him a "midget." I've heard that before but, then again, I don't have Lena Turner, Esther Williams, and Booch (played by teen queen to his teen king, Judy Garland) asks him, "Don't you feel glad just to be alive?" Rooney's reply is with, yet, his desired maturity evident: "I've never before really appreciated the advantage of being dead." His performance in an outward projection, his surface charm and wit defined adolescence for the pre-rock-in-a-decade decades. Only a powerful actor could wield both the disarming realism of adulthood with an adolescent's optimism. There's a reason Rooney was at the top.

Depictions of adolescence are different now. Excluding teen heartthrobs like Taylor Lautner, Zac Efron and Laini Heinworth (Muggle), no one is ever as loud as Rooney was. Better actors like Michael Cera and Jesse Eisenberg are known for portraying teens, yet their performances demonstrate how much the depiction has changed. Every line Rooney delivers feels like a clear and final statement, while actors like Cera and Eisenberg mumble their way through scenes, twitching or scratching their head only when necessary. Part of this change is just the King shadow cast by Marlon Brando and James Dean on generations of actors. But another element to the ambivalent intention of this contemporary adolescent male. No guy today can be as sure as Rooney that his advantage will be meet with another until a song.

Looking back at Rooney's career and personal life, I can see why he didn't get the chance to do that: his babyface and adorable smile were responsible for a significant portion of his generation's sex. As is the case with many child stars, Rooney's staged adolescence overtook his real life. For me, playing Puck was a moment of personal triumph, a moment of balance and symmetries between me and my character. But as I think more about my performance, I realize I only consider it a success because I could leave the character—his and his predecessos—behind the curtains.

When I watch Rooney's early films, I struggle to see that context. His cherubic, confident mask is Searching, it never cracks. But do I really want to see what's behind? His projection of adolescence appears disconnected from reality. There is no ambivalence or hesitation in the way he moves and speaks. That's probably the reason why Andy Hardy doesn't connect to us millennials. It's painfully obvious that his life and career were full of doubt, but perhaps it's best that he hid it so brilliantly. Sitting down with Garland at the ice cream parlor, she asks him about the girl's talking to the dance. "Well," he starts, chuckling along, "even if she's a girl, it's awfully long ride home in the dark!" The scene ends. People laugh. The world feels at order, and Rooney—playing the lead—steals his hair at his center of it.

A young Matteo and a young Rooney look on in a photo composite of their portrayals of Puck.

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Louise Nevelson’s
Untitled, Unkempt

Louise Nevelson (1899–1988) was an Abstract Expressionist and conceptual artist who emigrated from Russia to the United States in 1915. Living in New York City, Nevelson connected with key art figures over the course of her education and career, including Kenneth Hayes Miller, Kinoshio Nicolaides, Hans Hoffman, Diego Rivera, and Chaim Gross. These artists exposed Nevelson to new methods and ideas that influenced her own practice, exposing her to a variety of mediums, and ultimately inspiring Nevelson to develop her personal investigations. Her focus on three-dimensional works flowered during the 1930s, when she produced puzzle-like monochromatic wooden assemblages. In the late 1960s, Nevelson was commissioned by Princeton University to create her first major outdoor piece. According to curator Brooke Kamin Rapaport, after the completion of this outdoor sculpture Nevelson said, “Remember, I was in my early seventies when I came into monumental outdoor sculpture. I had been through the enclosures of wood. I had been through the shadows, I had been through the enclosures and come out into the open.”

Over the course of her career, Nevelson had several solo and group art shows at major museums across the globe and is deemed as one of the most important figures in 20th century American sculpture. Connecticut College is the lucky beneficiary of one of two of her monumental outdoor sculptures in the state. Untitled (1976) was originally created at the Lippincott Foundry in North Haven, Connecticut and arrived at Connecticut College in January 1995 under a canopy at the Foundry closed. Comprised of large pieces of black geometric and curvilinear steel shapes, the monochromatic Untitled occupies the west patio of Janua and Nathan Cummings Arts Center.

The sculpture was restored once more in 2005. In 2009, the Sculpture and Decorative Conservation Services LLC assessed the high priority piece and noted its current condition as “Poor due to graffiti but otherwise excellent.” After a personal inspection of the bongi’s condition, many areas of the base are peeling away and evidence of rust is present. The company recommends, “The graffiti should be removed and the scratches inpained to become as invisible as soon as possible. It would be worthwhile while asking the firm that did the restoration in 2006 to send a small quantity of the paint formulation to Connecticut College for use by a conservator.” From afar this Abstract Expressionist assemblage of large black steel shapes looks evocative, and consequently looks solid and relentless. Only when one approaches a pays a close look at the massive piece does the damage and deterioration become discernible.

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Staying a Night in
The Grand Budapest Hotel

CALI ZIMMERMAN
STAFF WRITER

Our stay, rented from the Wes Anderson Library of Quick and Imagination, begins with a trip to a cemetery. The physical book, true to Anderson form, opens to a chapter detailing an author’s first arrival at the Grand Budapest Hotel in 1968. Layered throughout these fictitious pages is a story about Zero Moustafa (F. Murray Abraham), his adventures with the concierge Gustave (Ralph Fiennes), and how he obtained the Budapest Hotel.

Welcome to the sophisticated interior of Anderson’s mind. To understand the inner workings, it is essential to read the manual of Anderson’s precarious board game. The Grand Budapest Hotel is structured like a Clue-Candyland hybrid. In fact, many elements in Budapest are similar to the childhood game. Both are woven around a storybook plot with a race to the finish (in this case hotel). The pieces, or Anderson’s actors, are always the same even though they can perform different actions (different characters move to move). The winner is predetermined in the beginning, since the film is told in a murder-mystery flashback. The color palette of both is heavy on pastels and influenced by sweats, leaving the viewer hungry and happy.

Perhaps it is best to equate this film to making a French macaron. The Anderson recipe calls for the ubiquitous cameo of Jeff Goldblum, Edward Norton, Harvey Keitel, Bill Murray, Bob Balaban, Tilda Swinton, Owen Wilson and Jason Schwartzman. It is also determinant to nod to Ralph Fiennes’ acting which exudes in the Andersonian utopia. These cookiecutter characters fit perfectly into the Moldel Bakery in Grandbudapest. Though their confections are commendable (specifically Swinton’s with heavy prosthetics), the sweet, yellowed palates does not lean on the actors for performance but rather for additional backdrops.

Who are not a fan of Anderson’s perhaps might find this film amusing. The立案-based plot revolves around Mr. Moustafa’s character telling his nighttime talk of his time at the Budapest Hotel. The backdrop of the film is serious and hilarious (Blackout in 1923), but in true Anderson form, the aesthetics are light and glamorous. Grandbudapest is designed for any fan of the royal aura. Anderson takes elements previously seen in his other films to new heights in terms of mise-en-scene. The camera movements are motivated by Anderson’s heavy hand and circumnavigate the central story to blur the darker underbelly typical in Anderson’s films. The comic elements of Grandbudapest are juxtaposed with dark enigmatic moments, like Willem Dafoe’s turn as a crazed bodyguard. These elements are not unique to the Anderson viewer, but still equally as enjoyable. Even if you are not used to Anderson’s style, this film is worth seeing. The aesthetics alone will transfix the viewer even if the plot flags at certain points, and leaves them wanting nothing more than a macaron.
Anything but Convention

SEAN FELTON
CONTRIBUTOR

This past weekend, you might have heard rich sounds of salsa music flooding South campus. The source? Mayea Valle’s senior thesis, which kicked off three beautiful Palmer performances with an interactive, Salia Casi-no dance in Castle Court. Ticket holders and passers-by could wander through a sea of vibrantly dressed dancers and become a part of a carefree and feel-good site-specific piece.

The dynamic work of ten other graduating dance majors came to fruition soon after on the Palmer stage, coupled with pieces by guest artists Kyle Abraham and Paul Matteson and Conn’s own Shani Collins-Achille, Kellie Lynch and Derrick Yanford.

“Convention,” this year’s Senior Thesis Dance Concert, offered audiences stylistically diverse choreography and a broad spectrum of theme abstraction; some pieces told stories, some held specific symbolism, while others exemplified a whirlwind of movement qualities and themes, interpretation.

Not only did each show give viewers an engaging variety of movement qualities and themes, each piece had contrasting imagery; idiosyncratic quips and nuanced tones. Shani Collins-Achille’s “Sacred Womb” paired a rich red color palette with a smoky stage; setting up an interesting dichotomy between the power and vibrancy of movement and the mystical quality of the space. Amelia Teterka’s “Almond Alice” invited the audience to enter an eerily childlike world. The choreography was dynamic and precise, but totally void of emotion. And though the dancers were stripped of expression, the strength of this piece lay in the creepy tone they established.

“Esprit de corps,” choreographed by Sierra Adams and Kellie Lynch, set up a similarly stark emotional quality. The dancers, all in black, were minimally lit in simple white light; and completed a series of sharp phrases in perfect unison.

The dancers, all in black, were minimally lit in simple white light; and completed a series of sharp phrases in perfect unison. They broke off in solos, duets, and trios but never lost their sense of whole. This made the movement powerful and memorable.

Meredith Friedman’s “It’s Up To You To Do The Stitching” expressed a different aesthetic and vibe; eight dancers took the stage in floral dresses, all unzipped - an interesting choreographic choice with a number of personal interpretations. This piece was musically varied as well: It began with a TED talk and advanced into famous tunes by Aretha Franklin, Solomon Burke and Otis Redding. This piece struck an emotional chord, but in an unsentimental fashion: It successfully exhibited both drive and tenderness.

And there was no shortage of emotion in Elizabeth Wiseman’s “Love: Once Upon The End,” a string of vignettes that followed four famous historical love stories: Rhett and Scarlett of Gone With The Wind; Hades and Persephone; Johnny Cash and June Carter and the infamous Bonnie and Clyde. The fast-paced storytelling; diversity in song choice and movement quality, and thoughtful use of props made this piece entertaining, smart and engaging.

Through most pieces employed the use of many bodies, Nicole Witko’s senior thesis, choreographed by Derrick Yanford, was a beautiful solo. Witko’s movement and strength was graceful and expressive. Aesthetically, this piece was minimalist yet unique. Witko danced with a light beam lowered and exposed to the audience. At the end of the piece, the light beam rose, signifying a greater finish. The most stunning image came in the final moments, as Witko, having held up a part of the curtain as the rest fell around her, slowly brought this fabric to the ground in perfect synchronization with a blackout. It presented modern symbolism and simple beauty. Until watching that moment, I had never considered how infrequently dancers interact with the architecture of their dance space.

These works were performed among other beautiful pieces by Marisa Cohen, Carter Goffigon, Emani Louden, Allynn McInerney and Aaron Davis. Both shows closed with an aesthetically stunning work by guest choreographer Kyle Abraham who beautifully reinforced the true range and talent of Connecticut College dancers. These seniors will be greatly missed as they travel out into the world, but what they’ve left on the stage and in the hearts of friends and fellow dancers will always be remembered at Conn.

PHOTOS BY MIGUEL SALCEDO
defined elements, as well as pure abstraction." The materials — different types of paint, alcohol, paint thinner and chemicals — went to another.

"All of my work is related to life and the processes of life," Selinger said. "That's where my work finds itself. I was more inspired by researching than art itself. I've struggled with reconciling the difference between art and biological and chemical sciences. I want to bring those two things together in a hopefully beautiful way."

Downtown in the basement of Cummings — another labyrinth of music halls and studio spaces — is the ceramics lab, filled with big machines and shelves of student work.

On a Wednesday evening, Georgia Naumann places three abstract porcelain sculptures on a table. Inspired by her family's history of jewelry making (her great-great-great-grandfather founded a company in Providence called H.A. Hallock), her pieces are modeled after vintage jewelry patents.

Her work focuses on the functional (often hidden) parts of jewelry, like clasps and the backs of earrings. "These are the parts that hold [the jewelry] together, not the ones on display," Shanfield said. "I'm taking these parts and making them the centerpiece." As part of the Ammerman Center for Arts & Technology, Naumann has completed her senior thesis for art with her advisor's integrative project for CAT. "The steps have taken me a long time to perfect, not that they're perfect," she said. "It's different than how people think of this technology — that it's quick and simple and perfect each time. It really is quite a lot more complicated than that."

Taking a less personal approach to art, Dave Shanfield has created a project driven by the role of the gym in the context of human evolution. He's interested in the transformation of Darwinian fitness and applying natural selection to how we view and approach fitness in contemporary society.

Like Selinger, Shanfield is doing an honors thesis, which is highly interdisciplinary. His sources are "all over the place," from Darwin to Camus and French existential philosophy to the myth of Sisyphus, "that weird book on the gym" and the ones on simulation and the hyper-real.

"These totally different theories are coming together," Shanfield said. "It's neat seeing how they play off of each other."

During his time at URI, Shanfield has worked a lot with ceramics and sculpture. He's expanded on that in his thesis, while incorporating a performance art piece, found objects and printmaking. For his sculpture pieces, he's used 600-800 (or more) of cement, concrete and steel. "Mainly things," he laughed.

I watch as Shanfield works on laying 40-plus bricks made of porcelain, which he plans to encase in cement and stack as two towers, each one feeling like pieces of a wall.

"It's a brick wall that's not a brick wall, but that's acting like a brick wall," Shanfield said. "This is how I see the gym."

The gym "acts as a simulation of nature in terms of presenting obstacles for us to complete that keep our bodies in shape. It's presented as natural, but it's very clearly not — it's artificial." Shanfield argues that gyms present physical activity more as leisure than that of a product of labor — they compartmentalize fitness. "We drive to the gym, that's kind of funny," he said. "It's tempting when talking about the gym to criticize gym culture," he continued. "That's not at all what I'm trying to do. I'm trying to approach fitness and the gym from an evolutionary, philosophical standpoint."

As part of the performance aspect of his thesis, Shanfield had 16 participants cycle on stationary bikes for 30 minutes each, as he recorded through time-lapse on a GoPro. The art work, Shanfield said, lies in those hours bided.

"It's the accumulation of distance in a single space," he said. "Seeing those people cycle nonstop illustrates the transformation of physical reality into an abstract concept."

In the primitive world, for example, distance existed as the physical reality between two places. "Traveling from A to B involved experiencing the terrain, climate, elements and obstacles encountered on the traverse. Saying I biked 10 miles today on the stationary bike doesn't translate as well as we'd like to believe," Shanfield said.

The concept of the stationary bike is actually quite paradoxical, considering that bicycles were made to move us from place to place.

Shanfield turns around and points to a reconstructed stationary bicycle that he bought on Craigslist and refurbished. "I think I'm going to hang that from the ceiling," he says. "The bicycle exists first and foremost as a vehicle of transportation — a stationary bicycle negates that exact purpose. The next step is to hang it in mid-air. It becomes aesthetically beautiful." Shifting upstairs in the studio, Julia McGinley expresses her fascination with figure painting. She sits, surrounded by her canvases that incorporate printmaking and oil painting, and explains her work: "I've let my process drive the meaning of the work. I'm exploring our relationship to our environment. The brush becomes a sponge that soaks up its surroundings but influences them to the same level. I've used printmaking to start with an image that is clean, and then obscure it through painting."

McGinley begins with photographs of people she knows, situated in interior places that feel comfortable to them. Some of these faces may be familiar to you as well, recognizable as students around campus.

After a printmaking process, McGinley pours oil paint on the prints, which seeps into the canvas, bringing the figures to the surface. "There's a balance between realism and abstraction," she said. "The viewer can get lost in either." McGinley paints in a way that is "in the moment," considering that bicycles were made to move us.

"It's the accumulation of distance in a single space," he said. "Seeing those people cycle nonstop illustrates the transformation of physical reality into an abstract concept."
DINING

$1 Sushi? Not as Scary as it Sounds

DANA SORKIN
NEWS EDITOR

There are some meals for which I expect to pay more, and others for which I expect to pay less. A breakfast sandwich and a drink from McDonalds on an early morning drive back home from college doesn't break the bank, but too many fancy dinners in downtown Mystic just might. All students occasionally feel the need to eat off campus, whether it's to take a break from dining hall food or to try something different. Conn students love their Mirch Masala, Jasmine Thai, Golden Wok and the always -t here - when -you- need it Domino. But in the search for good food at a low cost, sometimes you have to get a little adventurous.

Sushi is the kind of food that is almost always expected to be on the more expensive end. Fresh fish isn't something you can just pick up at a gas station, and a really good sushi restaurant is the kind of place you only go to once in a while... 

Like all good wannabe-food critics, I turned to Yelp in hopes that some of the comments would give me a better idea of what to expect. For the most part, the reviews calmed my fears. People praised the chef's knowledge of his food and his reasonable prices. On the downside, someone wrote about seeing the chef's dog in the kitchen, and as much as I love dogs, I don't want dog hair in my tuna roll. In the end, reading Yelp was enough for me to commit to the trip out to Groton. The fact that it was a beautiful day didn't hurt.

“Fresh fish isn't something you can just pick up at a gas station, and a really good sushi restaurant is the kind of place you only go to once in a while...”

It's easy to miss $1 Sushi if you've ever been to the Starbucks in Groton, then you'll know its general location. Still, there's only a small sign in the front of the parking lot for $1 Sushi, and it's all the way in the back of the strip mall parking lot. Unless you've been there before, it can be easy to miss. When I finally got there (after getting lost in a different strip mall parking lot), I kept my order simple: a California roll with what they called extra "crunch" (or just extra little fried bits on the outside), priced at $3.45, and three pieces of nigiri, for a dollar each. One of the downsides of such a small restaurant is that it's likely they won't always have all the ingredients in stock. I wanted to order a piece of white tuna nigiri, but they were out of white tuna. Feeling pressured by the line beginning to form behind me, I ordered a piece of avocado nigiri (still delicious, but relatively boring).

Along with that, I had a tuna nigiri and a shrimp nigiri. Altogether, I spent less than eight dollars. For true sushi connoisseurs, $1 Sushi might not have the selection you're used to. However, if you're craving sushi and don't want to break your bank, $1 Sushi is a great option. The service is a little slow, because there's only one chef and he fills the orders one at a time, but the food you get is definitely worth the wait. If you're looking for something a little outside the box, then $1 Sushi is definitely the place to try. And no, I didn't get food poisoning. Just the happy feeling you get after a good meal.