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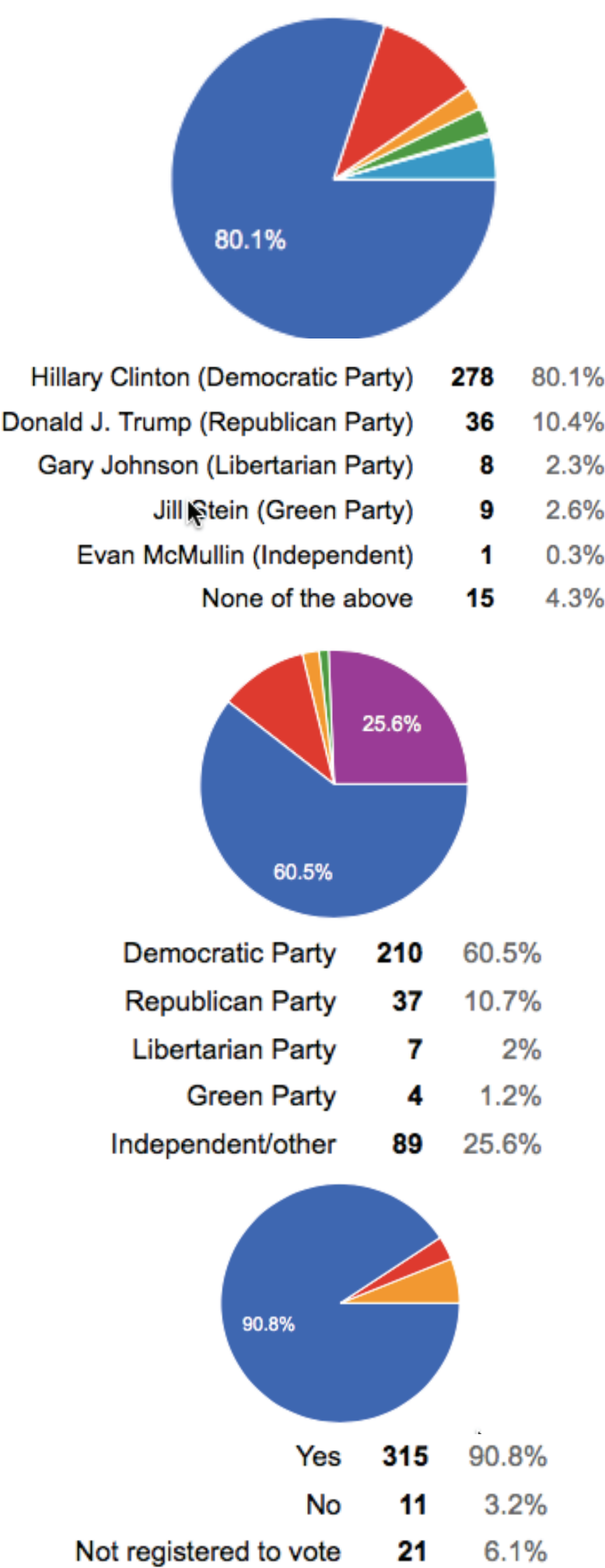
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The views expressed in this paper are solely those of the author.

# THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER SINCE 1977

## How Conn Votes\*



\*347 students participated in our poll sent out by SGA on Saturday, Nov. 5.  
Poll Credits: Wesley Chrabasz, Aparna Gopalan

## Congressional Debate on Campus



Photo credits: Christina Walsh '20

ALLIE MARCULITIS

The political climate in our country this year has been especially fascinating. From government majors, like myself, to people with no previous interest in politics, this election season has proven compelling. The presidential election has been so attention-grabbing that people have tuned in to the presidential debates at record-setting numbers. Keeping this in mind, Connecticut College itself recently hosted a Congressional debate. On Tuesday, Oct. 25, the four candidates running in the 2nd Congressional District of Connecticut convened on campus for a debate moderated by Paul Choiniere, Editorial Page Editor, and Defense/Military Reporter Julia Bergman, from The Day. The debate was held in Palmer Auditorium from 7:30-9:00PM. Students from Conn and the Coast Guard Academy submitted questions to the candidates.

As a student in two U.S. government-focused classes and a political science enthusiast, I genuinely looked forward to observing the debate. During the week before the debate, several of Prof. Borrelli's government classes brainstormed numerous questions to submit to The Day for consideration. Students were assured by Prof. Borrelli that, although the questions would be edited and rephrased, they would be considered and incorporated into the debate. Questions were inspired by a number of factors including the identities of the candidates, current national issues and current local issues.

A quick note about each of the candidates- the candidate for the Democrat Party is Joe Courtney, who

has held the position since 2007. The length of his incumbency inspired questions about the progress that has been made during his tenure and what remains to be accomplished. The Republican candidate is Daria Novak, who is vocal in her support for presidential candidate Donald Trump. Her background as a divorced mother of two sparked interest in connections between the candidates and their respective opinions on the presidential election during the classes' question-brainstorming process. The Green Party candidate is Jonathan Peltó, who has served in the CT legislature but is also established in the private sector as a communications strategist and blogger. Finally, the Libertarian candidate is Daniel Reale, who ran unsuccessfully against Joe Courtney in 2014.

Prior to the debate, I felt that political topics of interest to students at Conn had relevance both in the national and local spheres of government. However, the general consensus that I gathered from class discussions following the debate is that most of those interests were not represented or acknowledged during the debate. It is somewhat difficult to decide upon whom the responsibility for the debate's failures lies. On the one side, The Day was in charge of deciding which questions would be asked. On the other, candidates were aware that their debate was taking place on a college campus. Regardless of which party bears the greatest responsibility for the shortcomings of the debate, both failed to reach us.

Topics covered included climate change, health care, the Opioid epidemic. **CONTINUED ON PAGE 5**

IN THIS ISSUE		MONDAY, NOVEMBER 7, 2016	
FEATURE	NEWS	IN DEPTH	ARTS
Voice staff cover the US presidential election one last time, bringing you coverage, graphics and games in our "Feature" section.	Peter Burdge and Sarah Rose Gruszecki follow up on Campus Safety's external review.	Hallie Carmen brings us selections from alumna Joy Chiang's honors thesis to contextualize the upcoming visit of a renowned artist to campus.	Julia Kaback takes us inside dance club's show "A Way of Looking at Things," with images by Hallie Carmen.

What does “news” mean? What counts as news and what doesn’t, and how is it determined? Who are the main characters of each of the stories to the left, below, and which characters are absent? What are the things presented as big problems that we all need to know and be thinking about? Why are these things presented in such a way? What are we, as readers of news, supposed to do after we consume these stories? What are these “news reporters” implicitly, through their choices of what to write about, urging us to do and spend time on?

To the right below is a sampling of items published as “news” in various publications, and to the left is a collection of quotes, some of which define what news should be and some critique what it actually is. I invite you to pick up a pen and play this as a game, trying to connect quotes to the news stories that most match them. There may be more than one quote that applies to each story, and more than one story for each quote. There is no right answer, although an example pair is shown. I invite you to participate in the democratic process of thinking deeply about the news we receive.

- Aparna

Barack Obama, the first commander in chief to regularly send emails and to use Twitter and Facebook, has added another breakthrough to his technological legacy: first president of the United States to use Snapchat.

He recently took time out from a packed schedule of campaign events for Hillary Clinton to record an interview for Snapchat, part of a push to galvanize support for Mrs. Clinton among millennials.

The result resembles nothing so much as an advertisement for Mrs. Clinton, targeted at the young people whose enthusiastic backing propelled Mr. Obama to office but whose enthusiasm for his chosen successor has been more tempered. Democratic strategists have worried that younger voters, turned off by the bitter tenor of the race and more challenging than older voters to turn out even in the best of times, may not bother to vote for her. (Source: The New York Times)

Republican presidential candidate Donald Trump is warning that electing rival Hillary Clinton could mire the country “in a constitutional crisis that we cannot afford.”

It is not clear what Trump means by a “constitutional crisis” but he suggested Monday to supporters in Michigan that Clinton could face a lengthy criminal investigation and possible a criminal trial as a sitting president as the FBI continues to examine her email practices.

There is no agreed upon definition of the term, according to Stanford Law Professor Pamela Karlan, who specializes in constitutional law. (Source: The New York Times)

Beautiful autumn weather provided the perfect backdrop for the annual Fall Weekend celebration at Connecticut College Oct. 14-16. Students, parents and alumni enjoyed student performances, cheered on the Camels at sporting events and browsed the traditional Harvestfest on Tempel Green. (Source: conncoll.edu news)

There hasn’t been a full moon like this one in more than six decades.

Sure, we’ve seen supermoons before — this will be the second in a series of three this fall. But the full moon that peaks on Monday, November 14 will be closer to Earth than any other since 1948. The full moon won’t come this close again until 2034.

The scientific term “perigree moon” refers to when the moon is at its closest point to Earth in its orbit. When a perigree moon coincides with the full moon, the extra-large, brightly lit moon is known as a supermoon.

NASA says this month’s supermoon will appear 30 percent brighter and 14 percent larger than a typical full moon. (Source: CBS News)

Donald Trump was rushed off a stage here Saturday by Secret Service agents during a campaign speech after an incident in the crowd near the front of the stage.

A Secret Service spokesperson said in a statement there was a commotion in the crowd and an “unidentified individual” shouted “gun,” though no weapon was found after a “thorough search.”

A man, who later identified himself to reporters as Austyn Crites, was then immediately detained and led out by a throng of police officers, Secret Service agents and SWAT officers armed with assault rifles to a side room.

A law enforcement official later told CNN no charges were filed against Crites. (Source: CNN)

President Barack Obama chastised supporters at a rally for Democratic presidential nominee Hillary Clinton in North Carolina on Friday, as tensions spiked when a supporter of Republican opponent Donald Trump began protesting.

But that didn’t stop Republican presidential candidate Donald Trump, campaigning a few states away at the time, from telling a completely opposite version of what happened, condemning Obama for screaming at the protester. The incident happened in clear view of reporters covering the rally in Fayetteville, North Carolina, where a predominantly African American crowd was jammed into a gym at a state university to hear Obama stump for Clinton. (Source: Reuters)

The freshman fifteen weighing you down? Well, don’t let it, because Connecticut College just spent a cool \$8 million refurbishing over 10,000 square feet of fitness facilities at the Athletic Center.

Director of Athletics, Fran Shields, is especially delighted with the new center.

“I can’t help but start by thanking all of the incredible people on and off campus who made this possible,” Shields commented. “The people in our department are grateful to President Higdon and the senior administration for their vision and leadership in seeing this project to completion.” (Source: The College Voice)

News is what somebody somewhere wants to suppress; all the rest is advertising.

Lord Northcliffe, British publisher 1865-1922

When a dog bites a man that is not news, but when a man bites a dog that is news.

Charles Anderson Dana, American journalist, 1819-1897

The greatest felony in the news business today is to be behind, or to miss a big story. So speed and quantity substitute for thoroughness and quality, for accuracy and context. The pressure to compete, the fear somebody else will make the splash first, creates a frenzied environment in which a blizzard of information is presented and serious questions may not be raised.

Carl Bernstein, American journalist and writer, b. 1944

Though it may be interesting or even entertaining, the foremost value of news is as a utility to empower the informed. The purpose of journalism is thus to provide citizens with the information they need to make the best possible decisions about their lives, their communities, their societies, and their governments.

American Press Institute website

Journalism consists largely in saying Lord Jones died to people who never knew Lord Jones was alive.

G.K. Chesterton, British writer, 1874-1936

[A newspaper] comforts the afflicted and afflicts the comfortable.

Attributed to Finley Peter Dunne, American writer, 1867-1936

Journalism is often simply the industrialization of gossip.

Andrew Marr, British journalist, b. 1959

If the newspapers of a country are filled with good news, the jails of that country will be filled with good people.

Daniel Moynihan, American politician and diplomat, 1927-2003

APARNA GOPALAN '17 <i>Editor-in-Chief</i>	EDITORIAL BOARD		MANAGING STAFF		LEAH JANG '18 <i>Social Media</i>	"The views and opinions expressed in The College Voice are strictly those of student authors, and not of Connecticut College. All content and editorial decisions remain in the hands of the students; neither the College's administration nor its faculty exercise control over the content."
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SARAH ROSE GRUSZECKI '18 <i>Managing Editor</i>			WESLEY CHRABASZ '17 <i>Layout and Design</i>			CONTACT US eic@thecollegevoice.org thecollegevoice.org



# Election 2016: The Presidential Candidates

WESLEY CHRABASZ



askideas.com



newsymain.npgroup.netdna-cdn.com



vimeocdn.com



abscews.com

## Hillary Clinton Democratic Party

Residence: Chappaqua, New York

Experience: Attorney, First Lady of Arkansas, First Lady of the United States, U.S. Senator from New York, U.S. Secretary of State

### Political Positions:

"I want the Iranians to know that if I'm the president, we will attack Iran. In the next 10 years, during which they might foolishly consider launching an attack on Israel, we would be able to totally obliterate them."

Source: Reuters (2008)

"The United States will promote the use of shale gas. Now, I know that in some places is controversial. But natural gas is the cleanest fossil fuel available for power generation today, and a number of countries in the Americas may have shale gas resources." Source: U.S. Department of State (2010)

"But if everybody's watching, you know, all of the back room discussions and the deals, you know, then people get a little nervous, to say the least. So, you need both a public and a private position." Source: wikileaks.org (2013)

### Did you know?

During the 1964 U.S. presidential election, seventeen-year-old Hillary Rodham (then a Republican herself) campaigned on behalf of Republican nominee Barry Goldwater whose presidential campaign famously centered on nuclear confrontation with the Soviet Union and re-segregation of the United States. Speaking on this experience in 1992, Hillary Clinton said "I was a Goldwater girl, really! I was vocally a Republican and for Senator Goldwater."

## Donald Trump Republican Party

Residence: Manhattan, New York

Experience: President of Trump Organization, businessman, television producer, real estate mogul

### Political Positions:

"Donald J. Trump is calling for a total and complete shutdown of Muslims entering the United States until our country's representatives can figure out what is going on."

Source: donaldjtrump.com (2015)

"We're [going to round up undocumented immigrants] in a very humane way, in a very nice way. And they're going to be happy because they want to be legalized. And, by the way, I know it doesn't sound nice. But not everything is nice."

Source: cbsnews.com (2015)

"There has to be some form of punishment for [a] woman [who has an abortion]." Source: MSNBC (2016)

"First of all, you never have to default [on the national debt] because you print the money, I hate to tell you, okay?"

Source: CNN (2016)

"I think [Hillary Clinton is] gonna go down, at a minimum, as a great senator . . . Hillary Clinton is a great woman and a good woman . . . I think she's a bit misunderstood. You know, Hillary is a very smart woman."

Source: NY1 (2008)

### Did you know?

Trump has received the endorsement of former Klu Klux Klan leader David Duke, of French fascist leader and Holocaust denier Jean-Marie Le Pen, and of the KKK's official newspaper The Crusader.

## Gary Johnson Libertarian Party

Residence: Taos, New Mexico

Experience: President of Big J Enterprises, Governor of New Mexico, 2012 Libertarian Party presidential nominee

### Political Positions:

"When I took office as Governor, the federal Department of Justice, had years earlier, taken control of the New Mexico prison system under a court decree resulting from the Courts declaring that the state's system was horribly inadequate . . . I explored the available options, and it quickly became obvious that the solution was private prisons." Source: govgaryjohnson.tumblr.com (2016)

"I would sign legislation to abolish [the federal minimum wage]. I don't think it should be established and I, having been in business, having employed a thousand people myself, the minimum wage was never an issue." Source: Washington Examiner (2016)

"I would abolish the federal Department of Education and very quickly." Source: forbes.com (2016)

"I vetoed 750 bills as governor because I abhor the government spending money on programs that show no improvement in our lives and criminalize actions that do not warrant criminalization." Source: ballotpedia.org (2012)

### Did you know?

According to a 1999 Economist profile of Johnson during his tenure as Governor of New Mexico, he once shut himself inside a freezer to prove that he could withstand the cold.

## Jill Stein Green Party

Residence: Lexington, Massachusetts

Experience: Physician, Lexington Town Meeting Representative, 2002 and 2006 Green-Rainbow party Massachusetts gubernatorial nominee, 2012 Green Party presidential nominee, activist

### Political Positions:

"In most countries, people trust their regulatory agencies and have very high rates of vaccination through voluntary programs. In the US, however, regulatory agencies are routinely packed with corporate lobbyists and CEOs. So the foxes are guarding the chicken coop as usual in the U.S. So who wouldn't be skeptical?" Source: reddit.com (2016)

"The vote in Britain to exit the European Union (EU) is a victory for those who believe in the right of self-determination and who reject the pro-corporate, austerity policies of the political elites in EU." Source: The Huffington Post (2016)

"Cut military spending by at least 50% and close the 700+ foreign military bases. Ensure a just transition that replaces reductions in military jobs with jobs in renewable energy, transportation and green infrastructure development." Source: jill2016.com (2016)

### Did you know?

Stein was arrested three times for participating in eviction blockades in Philadelphia in 2012, spent a night behind bars after attempting to participate in a 2012 presidential debate, and was recently issued an arrest warrant for criminal trespassing after participating in the Dakota Access Pipeline protest.

# Remember to vote tomorrow, Tuesday Nov. 8!

For those registered to vote using their campus residence, voting will be held at New London High School from 6 AM to 8 PM.



# Trump Redefines Role of Election Observers

SAADYA CHEVAN

Donald Trump has made many terrifying and outrageous claims throughout his candidacy, yet none have struck a nerve with me more than his accusation that the election is rigged. While I think that it's possible for election observers to have undue influence over elections in the United States, I find Trump's claims about cheating incredibly over-the-top. Like many aspects of American governance that differ from the rest of the world, our election system is incredibly decentralized. Americans seeking to successfully rig our election would need the compliance of an unimaginable number of officials, an outlandish scheme that's bound to fail.

Trump has called for his supporters to take advantage of state laws that allow them to observe polling places and challenge the eligibility of voters. Election observers have a place in our democracy, but they do not exist for the reasons that Trump suggests. I say this as someone who has twice served as an observer at polls for nonpartisan campaigns in my hometown. My job as an observer was to identify who among the campaign's supporters was voting; whenever residents came to my polling place to vote, I would check to see if their names appeared on my list of supporters. This is how normal campaigns use observers. If you've ever gotten a call reminding you to vote on Election Day, chances are that an election observer for a campaign did not check you off as having voted.

Obviously I was not in the business of intimidating, challenging and impeding voters as an observer. I had never heard of private citizens actually challenging the eligibility of voters until Trump planted that idea in our heads. In recent memory, our electoral system has relied on election officials to conduct investigations into cases of voter fraud. Public challenges to the eligibility of potential voters have not been advocated by major candidates for public office since the Jim Crow era.

Trump's call for his supporters to observe elections in their local municipalities has already led to incidents of voter intimidation by Trump supporters. According to a lawsuit filed in Clark County, Nevada, "...A Trump supporter harassed and intimidated multiple voters." A possibly even more disturbing threat came from Steve Webb, a Trump supporter from Fairfield, Ohio, who told The Boston Globe that he was going to watch the polls and "look for...Mexicans. Syrians. People who can't speak American." To prevent these potential voters from gaining access to the polls, he boasted that "I'm going to go right up behind them. I'll do everything legally. I want to see that they are accountable. I'm not going to do anything illegal. I'm going to make them a little bit nervous."

Contrary to his claims, Webb's intended actions are completely illegal. All states have laws on the books that limit political activity within a certain radius of a polling place. These laws give voters enough space to avoid dealing directly with political campaigns. While campaign workers can observe polls, they should not be allowed near voters or express their political views in any way. Despite these rules, I have heard of people voicing plans similar to those of Webb. Were Webb to carry out his plans, I hope that poll workers would quickly ask him to leave and call the police if necessary.

Trump's call for unofficial election observers to police the polls for non-existent fraud coincides with the Justice Department's decision to send far fewer of its election observers to areas with a history of racial discrimination in elections. The Justice Department, seeking to uphold the Supreme Court's decision in Shelby County vs. Holder three years ago, must restrict their use of election observers. Due to separate court orders, however, observers will still be sent to seven counties in Alaska, California, Louisiana and New York, a pittance compared to previous elections. The Justice Department is also sending a small number of election monitors to twenty-five states, but these individuals cannot enter polling places without permission of local governments. Ultimately the Justice Department has lost influence over our election procedures, while Trump has gained power amidst this chaos.

I can accept that unnecessary interference and fraud has occurred and will occur in the presidential election process. On Election Day in 2012, for example, a widely watched YouTube video showed an electronic voting machine in Pennsylvania selecting Mitt Romney whenever a voter pressed the button indicating his preference for Barack Obama. However, these are isolated incidents. Except in the case of a close race, such as the 2000 presidential election Bush v. Gore, these few incidents will have little impact on the outcome of national elections.

The same cannot be said of state and local elections, the results of which are decided by far fewer people than national elections. As a young voter, I already recognize that it's much more important to vote in these local elections than in the presidential election since their results have a direct

impact on me, and I have more control over their outcome. Trump supporters able to successfully scare minorities from voting will thus prompt more policy changes at local level than within the federal government; lack of turnout by minority groups in local elections easily creates racial disparities in local governance.

A New York Times Magazine piece in December 2015 used the city of Pasadena, Texas as an example of the effect that low Hispanic turnout throughout that state has on the outcome of elections. When the Pasadena city council risked losing its white majority due to the city's growing Hispanic population, it voted to reduce council seats from eight to six while adding two at-large seats to be filled by the entire city rather than districts. In the past, the Justice Department would have blocked such an action; because of the Shelby v. Holder decision, however, the Justice Department no longer has the authority to override the city council's decision. White politicians filled these at-large seats. District-wide voting may have led to a city council reflective of the city's racial composition.

Ultimately, we need to encourage people to vote and make sure that Americans have the right to vote unimpeded. Perhaps citizens should in fact follow Trump's lead and begin watching our polls to make sure that elections are conducted fairly. The rise of poll watchers wishing to do harm to the electoral process and the loss of the Justice Department's monitoring powers means that we as citizens need to advocate for voters' rights. We no longer can defend our right to vote merely by electing a certain candidate; we must vote and take action to ensure that our fellow citizens may practice this right without fear of intimidation. •

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- New ways of doing research with published materials

*Shain Library's Research Support and Instruction Team manages this blog, but we welcome entries by other members of the community!*



# External Review to Drive Campus Safety Reform

PETER BURDGE  
SARAH ROSE GRUSZECKI

On Oct. 27, campus safety directors from three different colleges visited Connecticut College to discuss reforms in campus policing. This was part of an external review that the college is undertaking in order to better serve the safety and educational needs of students. Directors from Williams College, Muhlenberg College and Gettysburg College spoke during an SGA meeting and highlighted what is going right at their institutions. There are common trends at these schools; officers are in regular contact with students, work with student organizations to improve relationships and perceive their jobs as educators (or “teachers with badges,” as David Boyer of Williams describes it).

As Dean Arcelus told The College Voice, Connecticut College has been on a path to improve campus safety for the last several months. This vision has been in the works since the beginning of this calendar year, but especially after the events on the morning of Oct. 16, Arcelus believes that “pivotal work needs to be done in developing relationships” between officers and students. The essential goal of this vision is to create an atmosphere of mutual respect, so that officers keep the campus safe and also act in ways that benefit students.

Coming out of the external review, Arcelus believes that incorporating education into the task of maintaining safety is a major priority. To do this, the college will need to undergo a “cultural change,” in which all elements of the administration are devoted to education. This need has become particularly apparent in the middle of the external review. Arcelus is adamant that, as part of the campus, “officers are educators.” Acting in ways that benefit students also means educating them on safe behavior. Just as officers at Williams College use lock-outs as teaching moments (often encouraging students to lock their doors),

Arcelus believes that officers here can work to teach students safe behavior, instead of focusing solely on punishment. He stresses that students still need to be accountable for their actions, but adds that there is ample opportunity for teaching moments.

But these moments cannot happen magically. A key that both Arcelus and John McKnight, Dean of Institutional Equity and Inclusion, find in healthy relationships between campus safety and students is that there is some form of familiarity between the two groups. From the external review, Arcelus believes that there should be “more opportunity for contact that is not in the moment.” Instead of first contact being in high-stress situations, students and officers can get to know each other in more relaxed settings. McKnight echoes Arcelus’ view, believing that, across the country, “the role of a campus safety officer is changing.” As a part of the cultural change on campus, McKnight thinks that campus safety can be proactive in the community, working regularly with student organizations and taking part in campus events. Just as they can be educators, they can also “help to build the community” while keeping it safe.

How can this be done? McKnight mentioned that his office is working with students to organize a program to build relationships with local police departments through sports. They plan to host an event in the spring that will bring students together with officers from local precincts in athletic competition. This aligns with Arcelus’ view that building stronger relationships with both the New London and Waterford Police Departments is a key to effective policing on campus. Both Arcelus and Stewart Smith, Director of Campus Safety, have been in regular contact with the Deputy Chief of the NLPD. This external review will help to better align the NLPD’s operations with those of campus safety.

During a meeting between the officers participating in the external review and students

on SGA, Williams Campus Safety director David Boyer specifically stressed the importance of providing programming which fosters community between students and officers while also discussing current issues relating to criminal justice and police brutality. In recent years, Boyer invited members from the justice department to discuss cultural competence with his officers. He also invited a national speaker to discuss inherent bias with students, officers and local community members. McKnight has expressed interest in hosting experts on community policing to speak with campus safety at Conn about new ways of keeping campuses safe.

All three officers participating in the external review have met with black and latinx student groups to further understand and address student policing concerns. In the past year, Conn has begun to take some steps to similarly address the diverse concerns of students. Before this school year, Stewart Smith invited both McKnight and Erin Duran, Director of the LGBTQIA Center, to training with campus safety. At the training, they had a discussion about identities, and how race, gender, sexual orientation, and other identities play a role in policing.

McKnight is committed to working on this cultural change. He believes that it is “very much a part of my job to be involved.” Though he attended training before the year began, and has formed good relationships with individual officers, he would like to see more growth in his formal contact with campus safety. There is a lot of room, he thinks, for more extensive training with his office to ensure that officers are helping to build a community.

Following the visit from these three directors, the College now has a platform with which to work. By taking a step back, the College can better understand what the role of campus safety is: helping to protect students, while also educating them. •

## Disparities of Political Priorities: Congressional Debate at Conn

CONTINUED FROM FRONT

idemic, the defense industry, refugee resettlement, submarine building, undocumented immigration, student loans, Common Core and Medicare. While all of these are extremely important issues, only about 4/10 were related to questions asked by Conn students. Topics not covered included policies related to police brutality, sexual assault, gun ownership and women’s rights and issues. While there was a 90-minute time constraint, it seems inappropriate not to address issues that have policy implications for both Conn students and the constituency of Connecticut’s 2nd Congressional District.

The disregard for these topics is unfortunate, regardless of whether the fault of these omissions lie with The Day or the candidates themselves. Defense and military issues are important to cover, but on a college campus certain issues carry more salience than others. For example, recent events on campus have brought the issue of police brutality to the forefront of students’ minds. Issues surrounding police brutality have also been emphasized within the national context for quite awhile now. The lack of a discussion concerning this issue, which is

relevant on our campus, in the local community, and nationwide seems like an unfortunate oversight by both The Day and the candidates. Furthermore, this disconnect between audience and on-stage actors makes me wonder what the real point of hosting the debate was. Is the college just a convenient venue, or does conducting the debate on campus signify students as the target audience?

Prior to the debate, I felt it was an honor to be included in the local political process. However, the debate has left me feeling uninspired and more cynical about our political process. It has also made me consider whether we, as mostly transplanted students who will only be living in this community for four years, share political priorities with residents of the 2nd Congressional district. Further, as students, how do our political priorities align with those not in our demographic?

Many on-campus advocate for increased engagement between Conn and the New London community. We are supposed to avoid being trapped inside the “bubble” by engaging with the local community. Through local engagement we can link our own experiences to those outside of campus and develop a better understanding of certain issues. In relation to

politics, local engagement can prepare us to enter the world as informed citizens who are able to set a meaningful agenda for our government. Hosting this debate, posing questions to candidates and evaluating candidates’ performances ideally could have been a great opportunity to engage with the local community and compare how our interests and concerns aligned with the candidates’. However, I feel that many of our interests were overlooked, reflecting our position as outsiders of the community. I am left wondering whether, as college students, we may develop shared political interests with the community that we live in. Additionally, as a senior, this experience has made me consider how I will be confronted by similar situations after graduation. Realistically, how will I personally try to have my political priorities represented? •



## Community Bulletin

### Colson Whitehead named 2017 Commencement Speaker

Colson Whitehead, the author of *The Underground Railroad*, is a world-renowned novelist, who has found acclaim for his cutting-edge approach and original stories of social struggle. *The Underground Railroad*, which made it onto the reading lists of both Oprah Winfrey and President Obama this summer, has been called a “brave and necessary book” by *The New York Times*. Throughout his career, Whitehead has received numerous awards, such as the MacArthur “genius” Fellowship in 2002 and the Guggenheim Fellowship in 2013. His book *John Henry’s Days* was also a finalist for the 2001 Pulitzer Prize. He will speak at Commencement on May 21, 2017.

### Strong Postseason Showings

Men’s Water Polo highlighted a great postseason for campus teams, reaching the Division III Championship game before losing to MIT. Volleyball also made it to the NESCAC Quarterfinals, but lost to Tufts. Men’s and Women’s Soccer lost in NESCAC Quarterfinal matches, and both cross country teams finished eighth at their respective conference Championship races.

### Professor Stock’s Article Featured in The New York Times

Prof. Catherine Stock’s article, “The Government Shouldn’t Create Right-wing Martyrs,” puts the recent acquittal of Oregon protesters in historical context by comparing it to anti-government protests in the 1990s. The protesters, she argues, gained support based on past government violence and intrusion. Stock would like to see federal officials be more cautious of disrupting protests of any cause. The Times published the article on

## Sports Corner



Photo credits: John Narewski

### Soccer

**Women (10-5-1)**  
at Wesleyan: **W 2-0**  
Quarterfinal at Amherst: **L 6-1**

**Men (10-5-1)**  
at Wesleyan: **W 1-0**  
Quarterfinal at Hamilton: **L 2-1**

### Field Hockey

**Women (5-10)**  
at Wesleyan: **W 4-3**

### Cross Country

**Women**  
NESCAC Championship: **8<sup>th</sup> Place**  
**Men**  
NESCAC Championship: **8<sup>th</sup> Place**

### Volleyball

**Women (11-12)**  
at Tufts: **L 3-0**  
Quarterfinal at Tufts: **L 3-1**

### Water Polo

**Men (9-14)**  
Quarterfinal at Washington & Jefferson: **W 17-14**  
Semifinal vs. Monmouth: **W 12-10**  
Championship vs. MIT: **L 17-8**

### Rowing

**Women**  
Head of the Charles Regatta: **20<sup>th</sup> Place**

### Sailing

Erwin Schell Regatta: **13<sup>th</sup> Place**  
Victoria Urn Regatta: **7<sup>th</sup> Place**

## Menstrual Madness

### *Student Urges College to Combat Stigma Around Menstruation*

DANA GALLAGHER

On Nov. 2, students and administrators gathered in the lobby of Cro to celebrate the launch of free menstrual health products in select bathrooms on campus. The pilot program, spearheaded by Emma Horst-Martz '18, was implemented in collaboration with SGA, the administration and student health services. Although nearly 86 percent of women report experiencing their period in public without easy access to needed menstrual supplies, few colleges currently provide students with free pads and tampons. If her pilot program is institutionalized, Horst-Martz noted in her speech to supporters, Conn may emerge as one of the first colleges in the U.S. to distribute menstrual products with administrative financial backing.

Horst-Martz’s involvement in issues of menstrual health on campus began during her first year. She noticed that only one of the 10 bathroom stalls on her floor in Larrabee contained a receptacle for used tampons. Students experiencing their periods, she explained in an interview with the Voice, were forced to carry their tampons to the trash. Concern regarding hygiene and

the social stigma associated with menstruation can cause many to feel embarrassed transferring their tampons outside the bathroom stall for disposal. Seeking to remedy the issue, Horst-Martz approached Marco Michaud, who supervises facilities management at Conn. Michaud ultimately agreed to install the receptacles without additional funding from SGA. Today, the stalls in all dorm bathrooms include tampon receptacles.

Horst-Martz hopes that her free tampon and pad initiative will become institutionalized in a similar fashion at Conn. Inspired by the menstruation-themed Instagram posts of artist and poet Rupri Kaur, Horst-Martz seeks to de-stigmatize discussions of menstruation on campus. Working with Vice President of Administration and Finance at the College Rich Madonna, Horst-Martz crafted a resolution that would designate money from SGA’s Sustainable Project fund for her program. SGA voted unanimously to implement free dispensers of 1,000 tampons and pads in the gender-neutral bathroom on the first floor of Cro, as well as in the women’s bathrooms on the first and second floor of Cro. Since the ceremony commemorating Horst-Martz’s program,

SGA has resolved to allocate \$1,500 toward more tampons and tampon dispensers in the designated bathrooms. Horst-Martz is confident that, in the near future, additional tampon and pad dispensers will be placed in Blue Camel and the bathroom on the first floor of the library. To place dispensers more widely across campus, however, the Office of the Vice President must have a financial stake in the program. Horst-Martz hopes that, before she graduates, money from VP Madonna’s discretionary budget will be allocated toward additional dispensers.

Horst-Martz’s initiative coincides with more public discussions on menstruation in recent years. National Public Radio (NPR) declared 2015 “The Year of the Period.” It determined that five national news outlets used the word “menstruation” only 47 times in commentary in 2010 but 167 in 2015. Citizens across the globe, in fact, are displaying a greater awareness of the burdens menstruation imposes. Michelle Obama, speaking to members of the World Bank this year, acknowledged that an inability to afford menstrual products affects the productivity of

CONTINUED ON PAGE 7



# Getting Creative with Margaret Atwood

SOPHIA ANGELE-KUEHN

The 18th Daniel Klagsbrun Symposium on Creative Arts and Moral Vision took place on Nov. 3rd in Crozier-Williams.

The Symposium started in 1989, and although not annual, it has allowed the College to bring in important literary figures. Past speakers include Elie Wiesel and Michael Cunningham. This year, it was the famed author of *The Handmaid's Tale* Margaret Atwood.

Connecticut College's Weller Professor of English and Writer-In-Residence Blanche Boyd opened the event with providing some background information on Atwood. When considering who would be featured at this year's Symposium, she asked herself, "Whom would I really like to talk to?" Boyd hosted "The Courage to Imagine: A Conversation with Margaret Atwood" with the author earlier that day.

Atwood, Canadian-born, wrote her first novel at 24. Her first attempt however wasn't initially published. With determination, she eventually won the Booker Prize in 2000 for *The Blind Assassin*. Besides *The Handmaid's Tale*, she has published a graphic novel called *Angel CatBird*, a retelling of the *Odyssey* through Penelope's eyes in *The Penelopiad*, and a modern version of Shakespeare's *The Tempest* in her newest release *Hag-Seed*.

"There are not many that write a lot of books that are consistently good, much less dazzling," noted Boyd at the podium. Additionally, "She assumes that you're smart."

"Someone came up to me and said, 'She saved my life.'" Another friend of Boyd's told her, "She's a genius!"

When the author herself finally came up on the stage to much applause, she began, "Thank you very much. I'm not a genius."

Her very witty talk started with a summary of her first graphic novel and the hard work behind it. She has always enjoyed drawing comics both as a child and as a grownup. Her love of cats and concern with the declining species of

birds spurred her to put this "hard-cover comic book" into publication. After going through many graphic artists to find the look she wanted, making and sending idea sketches to the chosen Johnnie Christmas, and coming up with an origin story on *Angel CatBird*'s pants, she eventually produced a colorful story that centers on identity conflicts. *Angel CatBird*, published last September, promptly debuted on the #1 New York Times Bestseller list for comics and graphics. Volume 2 will be published this coming February.

With regards to *Hag-Seed*, Atwood knew she was going into "risky business." She ex-

rectional institute. After being unjustly fired from his previous job, he plots his revenge.

It was here that Atwood put on her red glasses to read from the book. The first passage concerned a conversation Felix has with a young, turned-down Shakespearian actress. The second reading was about an idea one of the inmates has on livening up the drawn-out Act I, Scene 2 of Felix's own production of *The Tempest* with a rap and choreographed dance.

The 76-year-old author surprisingly kept up the rap easily: "He was the duke, he was the duke, he was the duke of Milan."

The audience, packed into the 1941 room, was enraptured and attentive throughout, laughing often at Atwood's entertaining writing style. When the Q & A session arrived, she received a question of her view on the Booker Prize becoming eligible for Americans. (In order to be considered, the book has to be published in the UK). She proclaimed the whole situation "interesting" and proceeded to enlighten the audience with the odd history behind the Booker Prize originally being a British tea company.

A high school English teacher who used Atwood's novels in class wanted to know her opinion on "correctly" interpreting in classrooms the metaphors in her work. Atwood

advised the general audience, "Pretend the author's dead – like Shakespeare. He won't go on talk shows and ruin your term paper." She also brought up a good point: "Once published, it's in the hands of the reader." Often in college humanity classes essays and reports center on interpretations – personal opinions have a say, but there is usually a "correct answer."

Atwood however believes, "Everyone who plays music plays it differently... Interact with it – use your unique reading of the text."

After I patiently waited at the subsequent book signing, Margaret Atwood opened up my copy of *The Handmaid's Tale* and penned her signature. I told her my wish to become a great writer like her. She looked up.

"Go for it." •



Photo credits: Sophia Angele-Kuehn

plained, "If you really mess it up, the Shakespeare nuts will be on you." When she was first given the opportunity to retell a Shakespeare play, she selected *The Tempest* right away. This was followed by extensive close-readings – a process Connecticut College English students know all too well. Atwood even referenced different editions and watched numerous adapted films and recorded plays.

She selected *The Tempest* because it is a revenge story that ends with forgiveness. The previously wicked sorcerer Prospero, after being forgiven, proclaims at the end his "freedom." This led Atwood to wonder – what was imprisoning Prospero all this time? Thus came the inspiration for her story.

*Hag-Seed* centers on the main character Felix and his career teaching literature to a cor-

CONTINUED FROM PAGE 6

girls in school.

The embarrassment that girls are socialized to associate with menstruation further hinders academic achievement. The United Nations has even declared menstrual hygiene to be a public health, gender-equality, and human rights issue.

Conn's tampon and pad pilot program recognizes the financial burden of menstruation. To purchase menstrual supplies costs an average \$18,171 over the length of one's life. The sales tax imposed on sanitary products, the so-called "tampon tax" or "pink tax," has been dismantled in only a handful of states. Most states tax tampons and pads as luxury items even though they are, in fact, necessities. Students struggling to pay for school, Horst-Martz says, may face difficulties allocating money toward necessary toiletries.

Beyond recognizing the financial burden of tampon purchases, Horst-Martz's initiative sets a standard of inclusiveness at the college. The ubiquity of tampons and pads in Cro bathrooms normalizes menstruation and thus combats the negative social stigma associated with it. Placing products in gender-neutral restrooms across campus, the administration engages in the important task of including transgender students in the narrative. Horst-Martz confirms this view. She has sought to focus the language of the project "on menstruation rather than feminine hygiene projects" to include "people who are not women but menstruating" in the initiative. Although she would like to see tampon and pad dispensers within the men's bathrooms on campus, Horst-Martz acknowledges that she lacks the financial resources at this

point to extend the project.

Institutions with the ability to influence public policy, such as colleges, have a responsibility to combat harmful misconceptions, including the perception that menstruation products are a luxury. Connecticut College, emerging at the forefront of the movement to make menstrual products more accessible, encourages other institutions by its example to foster productive discussions about current policy. By endorsing Horst-Martz's initiative, the administration ultimately reinforces the College's mission of inclusion. •



# An Introduction to Artist Xu Bing

## *Selections from Conn Alumna Joy Chiang's Honor Thesis*

JOY CHIANG  
HALLIE CARMEN

On Monday, Nov. 14 from 4-6 PM in the Chu Room as part of the upcoming "ORIGINS: Asian Art Festival," famous contemporary Chinese artist Xu Bing will give a lecture titled "Where Does Creativity Come From?"

I received permission from Conn alumna Joy Chiang '14 to re-publish parts of her senior thesis\* titled: "A New Voice for the Third Space: Xu Bing and the Redefined Chinese American Art." Throughout her thesis, Chiang explains various parallels between the artwork that Xu Bing creates and Chinese American identity.

Much of Xu Bing's work, to put simply, intends to instigate the question, "Can People in the West learn to look beyond superficial Chinese characteristics to see what lies underneath?"<sup>109</sup> Xu Bing's trademark tactic of constructing multiple layers of meaning by juxtaposing content and form to transcend cultural boundaries is exemplified in his works that are to be subsequently studied in this chapter. Both *Book from the Sky* and *Square Word Calligraphy*

have the appearance of Chinese literati art that lead many Western viewers to believe they are appreciating "traditional" Chinese art. However, as demonstrated in these two works, there is that moment of revelation as the viewers realize that the seemingly Chinese

layer of the art is a deceit and cover of the unexpected and radical content that is actually within. This culture shock element is crucial to Xu Bing's tactic in conveying a message much larger than the blending of superficial qualities of China and the West, and to speak of universality and the ease of crossing cultural boundaries when one puts in the effort and time to understand the other. (Chiang 43)

Within the majority of his works, Xu Bing elaborates further on Silbergeld's "third space," of merging eastern and western attributes to create something that is neither nor, to encompass the in-between realm by "establish[ing] a distinctive space between word and image, thinking and seeing, explicit and implicit, content and context, traditional and modern, Chinese and non-Chinese, politics and aesthetics, humor and seriousness, and never just one or the other of these, and never none."<sup>110</sup> These various forms of juxtapositions in his art are one of the fundamental points in distinguishing Xu Bing apart from the rest of the archetypes of artists, because those particular elements speak to people who may feel familiar and connected to how his artworks are composed. The reflection of how an external, physical appearance that may not necessarily mirror their true content may be familiar to the identities of those who feel as though they are constantly judged by their ethnicity within the United States. For Chinese American audiences it may spark a connection to their own ethnic and cultural compositions, as Xu Bing's art brings to attention the question of how just because the exterior physicality looks Chinese, does it necessarily mean that it can't belong or wholly be accepted as American? (Chiang 43-44)

*Book from the Sky* (Figure 1) is exemplary in how, like *Ghost Pounding the Wall*, it has evolved in meaning and significance with the progression of time and space of its exhibited context. The work was first created while Xu was still in China, and at that time it served as a cleansing of the mind from the chaos that ensued after the Cultural Revolution. After years of restriction on what books and limited information people had access to under the cultural reforms of Mao, when these bans were lifted the artist noted that "I read so much and participated in so many conversations on culture that my mind was in a constant state of chaos. My psyche had been clogged with all sorts of random things. I felt as if I had lost something. I felt the discomfort of a person suffering from starvation who had just gored himself. It was at that point that I considered creating a book of my own that might mirror my feelings."<sup>114</sup> The installation of numerous books and

scrolls that carried thousands of fake characters was his response to the metaphorical gorging that he had suffered at the end of the Cultural Revolution, and its utilizing of "the sincere and formal grandeur" that comes out of "China's high and weighty cultural tradition" was Xu's method to produce a joke about the cultural confusion that China was caught up in the twentieth century. When the time and space of its exhibition changed to the multicultural America, the significance the work carried also developed to encompass more. In just the physical form of *Book from the Sky* alone, the meaning has widened to resonate with the characteristics of "third space" cultures. The way that the components and strokes that make up the nonsensical characters in the installation are assembled in an unconventional way - in which the physical images, the "characters," remain, but the true content and meaning typically associated with the seemingly Chinese characters are lost was considered a mocking of this monument to Chinese national identity. (Chiang 46)

For many Chinese Americans who feel that their identity is not fully of one culture or the other, who may consider themselves as Americans but are not accepted fully as one, and that their identity is also assembled

in an unconventional way, Xu's *Book from the Sky* may strike a familiar chord. For them, they might find themselves identifying with the installation, because it also speaks of a new identity composed of Chinese and Western cultures and assembled with references to both Chinese and recent traditions that result

in something that retains the physical appearance of the Chinese, but the Chinese core of the person is lost or diminished. Interestingly, *Book from the Sky* also evokes an emotion that is commonly affiliated with Chinese Americans. Xu's thousands of meaningless characters create a maddening sense that affects the Chinese literate the same way that one feels frustration in not being able to comprehend or read what they expect to. Especially to the Chinese Americans either born within the United States and had little or no connection to the Chinese language, or those who came over at a young age before the language integrated into their personhood, this frustration is particularly immense. Many of these people grow up with the expectations to read Chinese based on their racial background and physical appearance, but the fact that most are not very literate in Chinese due to their background of being brought up largely in American suburban or cities are irritated whenever they are asked to read something they can't or know little of. *Book from the Sky* resurfaces that aggravating sentiment, and even when one is aware that the installation is illegible it is still bothersome to behold and difficult to suppress that feeling of frustration and irritation. (Chiang 46-47)

Similar interpretations can be said for his work *Square Word Calligraphy* (Figure 2), utilizing the English Square Word that Xu created after his move to the United States as part of his response to experiencing living between cultures. As an artist, Xu attempts at an ethnic identity redefinition in his *Square Word Calligraphy* through the approach of "cultural camouflage," a concept he introduces to mask and disguise the cultural origins of his work to avoid the various pre-established and imposed meanings and expectations that are associated with a certain ethnicity's art. This strategy is exemplified in this work through the restructuring of English words into a square format to resemble Chinese characters, so as to confuse cultural origins and ease off of the theme of a single nationality. The English Square Words he created "resemble its subject in what it is, but inside it, it does not truly represent its subject"<sup>115</sup>; in other words these symbols that are seemingly Chinese do not actually embody the culture that its appearance signifies. A concept, that once again, resonates with the construction of a Chinese American identity. With art such as this, Xu stated that he takes interest in tackling the issues that may be difficult to explain to those outside the "third space", and for Chinese Americans it is imperative that he does so, because he is able to address and

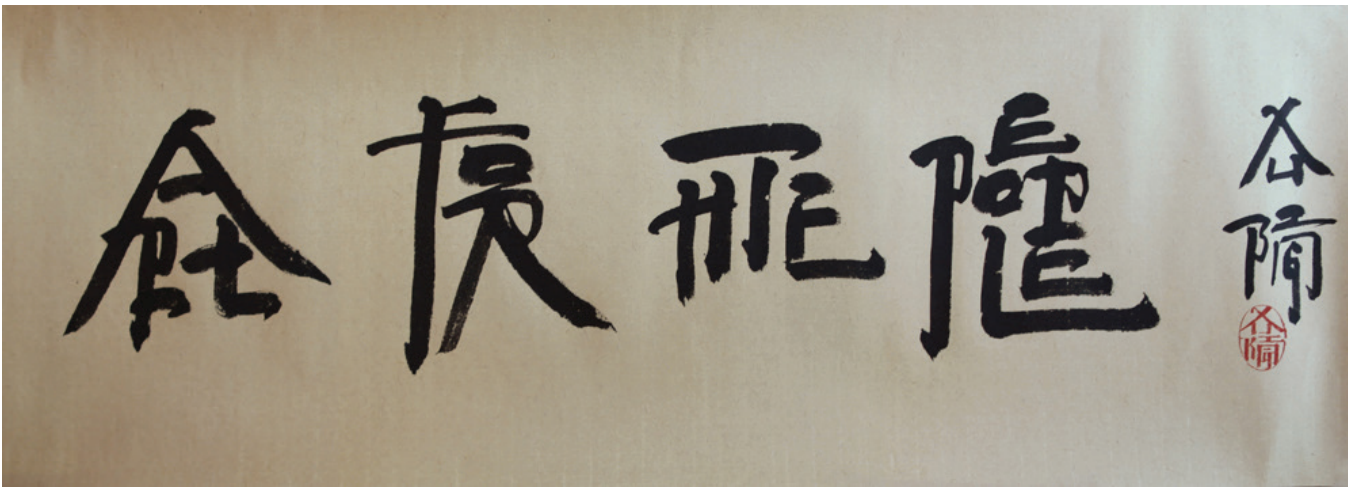


Photo credits: Booklyn website



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is expected of them from outsiders. (Chiang 47-48)

The issue of defining what it means to be Chinese American is not as black and white as some people may think, just as how Chinese artists no longer consist of just those that are born in Mainland China and produce artworks that exhibit the expected cultural elements and themes. Xu Bing's rationale in creating artworks like Square Word Calligraphy is to communicate to others what it's like to live between cultures and experience that sense of not belonging to one specific nationality or the other. With his trademark tactic of introducing the culture shock element in his art, he instigates people to think beyond what they have become accustomed and told of about a certain country and everything that comes from it, whether it's the people, culture, language, or art. These ethnic and cultural identity issues are certainly difficult to straightforwardly define, and while it may be easier to just follow the trend of utilizing the already established connotations and stereotypes about a certain culture and its people, Xu's art is meant to jolt that assumption and encourage people to think beyond the boundaries established by a Western construct. Essentially, he wants to spread the message that an artwork made by someone of Chinese descent isn't always meant to translate the politics of China, just as Chinese Americans are more than the preconceived and long-established stereotypes that have been their haunting since late nineteenth century. (Chiang 48)

Traveling to the Wonderland (Figure 3) is one of Xu Bing's more recent art installations that proves how the artist continues to uphold his philosophy and purpose even after more than a decade of being an internationally renowned artist. The piece was installed at the Victoria and Albert (V&A) Museum in London utilizing the John Madejski Garden in 2013, to create the fabled utopian landscape inspired by the classic Chinese tale Tao Hua Yuan (The Peach Blossom Spring), a myth of an utopian village hidden deep in the mountains of old China. Inspired by the mythical fable, as well as drawing from elements of Chinese landscape scrolls, Xu Bing created a dreamlike, layered mountain and waterscape with the arrangement of stones he collected from eight different regions in China. (Chiang 49)

In Traveling to the Wonderland, he was inspired by the Chinese folktale and classic landscapes to relate the message that he believes is crucial for all people to understand...[the message is that] it's in human nature to often look elsewhere for a place that has an already constructed peace and idealistic society rather than looking within ourselves and our own nations for the peace and quiet that we want. The installation is set up so that the ideal location for viewing is from the center, and when one stands there it "will feel like a person wandering inside a real landscape."<sup>118</sup> In reality, however, visitors are denied the access to stand in the middle and can only look forlornly from afar on the outskirts, looking into where they want to be standing and where it's rumored the picturesque utopian society lies.<sup>119</sup> Also, because visitors are denied of the prime location of being in the center of the installation, they have a full and clear view of the "behind the scene" electronics and technologies that make the dreamlike landscape possible. In fact, there's no effort to hide or disguise these wires, motors, and lights that power the installation, making visitors disgruntled that the modern technologies reveal "something about the fragility of the idea of utopia."<sup>120</sup>

Like Book from the Sky, this installation emphasized the fakeness of something that seemed to be real at first. It played with people's expecta-

tions and delivered something completely different that in the end didn't convey anything about China, but rather it taught the audience about themselves and the ideas that they have become accustomed to in thinking about the art of China. And like Square Word Calligraphy, it conveyed that what is seemingly exotic is really just a construct in our own mind and, in this case the reality of the ideal Chinese landscape is actually made up of western technologies and electronics. And in much similar ways, this ties to how the foreignness and "otherness" of Chinese Americans are really just within the imagination of mainstream America. Once that is accepted, perhaps it will be easier for others to grasp the reality of just how familiar and "American" they truly are. Once again, Xu Bing accomplished the task of carrying out

the message that the "chinese-ness" of a person's appearance, their "exotic" façade, is but an illusion.

Xu Bing is a new voice for the Chinese Americans because he is "sincere in his belief that art should serve a social purpose and should not be confined to be understood by a rarefied art world elite,"<sup>129</sup> and his motto of "art for the people" has existed since early on in his artistic career, as exemplified by many of his artworks' ability to speak to a large and universal group rather than culture or education of specific crowds. As an international Chinese artist, Xu has been able to create art that transcends cultural labels to speak both universally as well as culture-specifically, from tackling the experiences and issues of Chinese Americans in the United States to speaking of the universal need for crossing cultural barriers to gain better understanding of one another. In regards to how far his works spread, the artists stated, "I hope my work will reach the broadest spectrum of people possible, everybody from the art expert to the average person. I don't feel my work has a limited audience at all. I think that if people have any feeling at all they can appreciate my work."<sup>130</sup>

While some may consider his use of traditional Chinese art elements as self-orientalizing and feeding what western audiences and curators expect to see in contemporary Chinese art, in actuality, for Xu

the concept, formats, and medium of "traditional culture" isn't as important as a piece of artwork's potential for instigating and engaging in global dialogue. Regardless of what constitutes his art, it doesn't change his desire is to speak to a larger, global community by transcending his local context, whether that is his Chinese cultural background or his international and intercultural context from when he moved to the U.S. in 1990.<sup>131</sup> His intention to spread his art to a wide spectrum and reach out to people makes him a most successful representation for Chinese Americans, because if his art has the capabilities to voice the struggles of Chinese Americans then it is important to spread to as wide of an audience as possible. With his obsession with language and cross-cultural communication, Xu Bing has truly created art that not only introduces people to "a realm previously considered too obscure ...to bear trespassing by the uninitiated,"<sup>132</sup> but also encouraged these viewers to consider what it takes to step across cultural barriers to gain better understanding of a familiar culture previously thought too foreign. (Chiang 50)

\*For Chiang's full thesis with citations, visit Connecticut College Digital Commons

[digitalcommons.conncoll.edu](http://digitalcommons.conncoll.edu) •





# Inside “A Way of Looking at Things”

JULIA KABACK

“We are a small liberal arts college that places an emphasis on student clubs. This makes it nearly impossible for someone to say that there is nothing to do on a Saturday night!” I heard something like this on almost every college tour I attended, including my tour at Conn. At Conn, we have a club for almost everything. There is one club on campus, however, that deserves a lot more credit: Dance Club! Dance Club, which is led by co-presidents Kelli Carlson ’19 and Kate Garven ’19 along with treasurer Rachel Lieblein-Jurbala ’19, makes dance look effortless and stylish, but also funny.

The show, “A Way of Looking at Things” was performed in Meyer’s Studio Oct. 27 through 29 to a sold out audience. The show’s student choreography was among some of the best I have seen in recent years, as it was filled with power, reflection, and excellent movement from the whole group. The show blended solos, ensemble, and duets in a natural way.

Stand out pieces included “Random Funk,” “Sacred,” “Exis-



Photo credits for this article: Hallie Carmen



tence,” “A Product of Our Raising,” and “Bubble Gum for Your Eyes.” Choreographers for the performance, who were both veterans of and newcomers to the Dance Club stage, shined in their ability to showcase dance styles and themes that are important to them. The absence of one’s own father, as illustrated by Yves Pierre ’19 through a piece titled “Sacred,” sent chills down my spine. “Random Funk,” a solo Hip Hop piece by Teddie Nguyen ’20, explored level changes and played with accessories. A stark contrast to this composition was Brooke Ross’s (’17) piece, “Existence,” which explored the power of a disease. Both “A Product of Our Raising,” an ode to country music and the choreographers’ childhoods, and “Bubble Gum for Your Eyes,” based on The Wizard of Oz, were fun and humorous. I reached out to Rachael Lieblein-Jurbala to discuss the show.

The College Voice (TCV): What made this Dance Club show unique?

Rachael L-J (R L-J): Each semester is always immensely different, as is the nature of a new set of choreographers creating new work based on new ideas. Yet this show was particularly exciting in that it included a plethora of varying styles of dance, and many new faces!

TCV: I have heard a rumor that the selection process this year was very stressful for those involved.. Would you like to comment on how pieces are selected for the show?

R L-J: A show can usually contain a maximum of 14 pieces. Therefore, for reasons of feasibility, we conduct an adjudication process in which we assemble a group of adjudicators, including dancers, non-dancers and faculty, to watch each piece and decide collectively which pieces will be performed in this show.

TCV: Where did the name of the performance, “A Way of Looking at Things,” come from?

R L-J: “A Way of Looking at Things” is an ode to the ways in which dance allows us to look at things in ways that we often may not, and is also a reference to the ways in which students can explore design, politics, activism, and research through the lens of movement.

TCV: Can you tell the Voice about your own artistic styles? Is there anyone who inspires you?

R L-J: I personally love working with movement material that is fulfilling, exciting, and challenging, be that quick, sharp phrases, or gooey, luxurious movement; the most powerful and exhilarating moments in dance are those when I remember why I do what I do, and I strive to make movement in which I can connect to that passion. I gain inspiration from the students and faculty that I get to work with and learn from every day at Conn. I am so inspired by this community of people connected by dance!

TCV: What about dance at Conn? Is this a really special place?



R L-J: I cannot fully express how much the Dance Department at Connecticut College means to me. During my college search I visited dance program upon dance program within the liberal arts setting, and this was truly the only program I found that was rigorous, professional, and at the same time fostered a sense of community, creativity, ingenuity, and genuine care and commitment to students.

\*\*Answers have been edited down \*\* •



# WCNI 90.9: The Radio Station Nobody Knows About

WILL KADISON

In preparation for writing this article, I asked students around campus if they'd ever tuned into WCNI. The majority of responses were something along the lines of, "Wait, we have a college radio station?" Honestly, I was a little saddened by these answers. A campus radio station is pretty awesome; it's something that makes Conn special.

Radio, however, is a dying art form in the eyes of many. People look at streaming services and online platforms (i.e. Spotify, Soundcloud, etc.) and think, "Well, do we really still need radio?" But radio itself, and especially our college's station, is very much alive.

The College station is concerned about this waning student interest, as it is traditionally student-run. While the station remains alive and well, it is truly a shame to see so few students involved.



I walked down to WCNI, camera in hand, to check out the studio and get some comments for the article. I was met by Charlie King, who serves as one of only two active student DJs, student General Manager, and stu-



dent Program Director. Upon meeting King, I could see the passion he had for radio. I walked around and took pictures of the small but stylish studio. The walls are lined with band stickers and shelves upon shelves of CDs and records.

King obviously loves WCNI, and so I had to ask him why. "Honestly, I think it's the fact that there's so much of a connection with the Connecticut community, and the fact that all the people who have been here are so passionate about what they do. Everyone loves to talk music...yeah, I guess people are just passionate."

This connection with the community is exemplified by how close King has become with community DJs and administrators. I could see that community DJ Glenn Herbert and King had grown close through sharing the WCNI space.

In speaking with Herbert, I was able to garner some appreciation for the community side of the station. Herbert has been DJing at WCNI for twelve years, and our interview turned into a long and interesting conversation about music. Herbert's passion for WCNI goes further than just a personal relationship with the studio. His daughter, who graduated from Conn in 2013, was a DJ at WCNI as well. However, she's been coming to the studio with her father since she was in high school. Herbert says the radio station keeps him young, and I could see how happy he was operating the old school mixing board and selecting his songs. Watching the station operate so smoothly was truly inspiring.

As my conversation with King wrapped up, I decided to ask him why he likes radio as a listening platform. Why not just listen to online mu-



sic like everyone else? His response: "I think streaming services allow for more hit singles and instant gratification. Whereas if you tune into radio, it takes the power out of your hands, it forces you to be exposed to music and genres and expression that you otherwise wouldn't seek out. I think that's really powerful. I try and run my show this way, and learn about 5 or 6 new artists a week. I really get into them and get to share their music."

This immediately brought a smile to my face, not necessarily because I share the exact sentiment, but because of how powerful the statement was. I had to tune into WCNI later that day and expose myself to some new music. Writing this article has honestly made me want to start DJing at WCNI.

•

Photo credits for this article: Will Kadison '17

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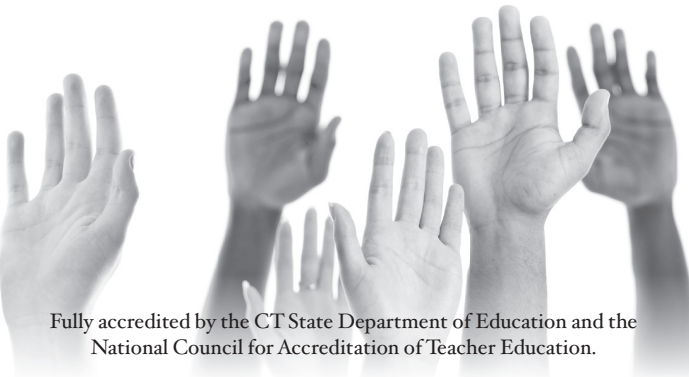
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## Halloweekend

ft. Black Panthers, Ninja (Turtles), Witches & Rosie  
By Sophia Angele-Kuehn

