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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 Conn’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 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.

Haille Selinger has a space in the back of the studio. A few of her paintings hang on the wall, two unfinished sculptures 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’m 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. “These arc 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 reflect with one another and create a fluidlessness,” 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
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.

-Dave
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 building 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 prey 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’s talk 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 foray into wandering in which we can all be involved.
Seymour Hersh on U.S. Foreign Policy and the Role of the Press

LACKING LEADERSHIP: Seymour Hersh on U.S. Foreign Policy and the Role of the Press

by MELANIE THIBEAULT

"I think we are 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 talk, 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 upon 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. Triton 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-institution of an official Amnesty International chapter.

In years past, Conn used to have 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 a lot of our events on raising 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 democracy. "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 completely objective. In a phone interview, Hersh pointed out that places like the New York Times are more liberal-leaning, and thus leaned toward President Obama and his administration. "It's a great idea to be a journalist," Hersh said. "But so work for a major news source is limiting yourself to be a mouthpiece." It also means that you need access and to compromise to publishing critical articles means missing out on important future press events.

"If you're assigned to the White House beat, you have occasional interviews with the President," Hersh explained. "The White House can punish you by excluding you." Hersh has made a successful career 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 worry about being critical. And The New Yorker, according to Hersh, is committed to the President's policies.

Hersh is more than skeptical of the U.S. government — that much was obvious from his lecture. After opening with, "There is nothing good to say about U.S. foreign policy," 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 Crimea, Syria, Iraq and Libya.

Hersh pointed to a lack of transparency 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 narrowly avoided war in Syria due to advance warning and evidence. His point: we've been shown the agenda of our administration, regardless of the fact that a war with Syria never occurred.

The piece, published in the London Review of Books, has been receiving attention from the foreign press, while media outlets in the U.S. have remained quiet, choosing not to comment or even acknowledge Hersh's claims. When pitching 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 from 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 Obamcare website, Hersh further claimed that the notion of morality 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 of 90 percent of the editors that now exist and start promoting editors that you can't control. The role of the journalist is to be an outsider."

Braga remarked how it was "refreshing to hear someone so assertive and 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 dispositions, it was that the world today is rapidly approaching "hopelessness." "Want to hear something scary?" he asked the audience. "There's 3,000 miles of water on either side of us."

"There is nothing good to say about U.S. foreign policy," Hersh said, in passing, mention of the scandal at Abu Ghraib. In what was quickly being understood as "Hersh fashion," the journalist posed that military torture problems come down to the identity of the U.S. army. The soldiers are "ghetto kids," said Hersh, while "the officers get 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 ovation; 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 career trying to speak truth to power (and expose government lies and atrocities). I think it was an amazing 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 opposition. It happens," he said. "This is the way it goes."
DANA SORKIN

The College Voice

Working At Home, Abroad:
International student center provides
community space for students from outside the country

March 2013. Around this time, Vladimir Chlouba ’16, president of ATLAS, and the rest of ATLAS’s leadership began to re-
search if this idea was still popu-
lar among the student body. The group talked outside Harkness to get input and signatures from the students who supported the idea and found that they had an over-
whelming amount of support from the student body. Chlouba talked to Assistant Dean of Studies and International Student Advisor Carmela Patton, and she assisted Chlouba in looking for potential locations last summer. The group "flowned" a task force, explained Chlouba, and a group of six or seven people would meet to do research. The group’s initial work in October of 2013.

Chlouba told The College Voice that ATLAS was originally told they would need around $10,000 to complete the project. Chlouba felt that this number was too high of an estimate, and that AT-
LAS could reach their goal with less. Dean of the College Carolyn Donahue contributed $1,000, and Dean of Religious and Spiritual Life Claudia Hightbush (whose office is now down the hall from the new space) matched that do-
nation.

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, the $2,000 was spent on posters and decorations for the room, as well as the television and a new sound system. The International Student Cen-
ter will have many uses, ranging from being a safe and comfortable space for international students to an open study space next year when Shais Library goes under renovations. Amanda Sun ’17, vice president of ATLAS, said that with the installation of the new TV and sound system ATLAS is plan-
ing to hold movie nights, along with their usual programming. Chlouba added that having a set space will allow for meetings for when the international students need to meet about visas and other paperwork, to go more smoothly and without the stress of having to find a space to meet in advance. M csr Edin ’17, treasurer for AT-
LAS, said that he is most looking forward to seeing how the space can bring together international and domestic students. Sharrajany Malik ’17, cultural affairs chair of ATLAS, echoes Edin’s excite-
mnt in bringing all students togeth-
ter.

According to the Admissions website, international students make up around 6% of the student body. Only 2% of international students, home is too far away to go back every break, and some students can only re-


domestic students. Shatrunjay
Mall ’17, cultural affairs chair of ATLAS, echoed Edin’s excitement in seeing how this space can bring together international and domestic students. Shatrunjay Malik ’17, cultural affairs chair of ATLAS, echoes Edin’s excitement in bringing all students together.

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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 sickly 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 inept and uninformed 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 wants Conn to increase its disbursements 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 no doubt 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 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 for the surrounding community, such as concerts, plays, lectures, events and access to facilities such as the Arboretum, 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 insinuate two different perceptions of Conn through which he suggests that Conn wanted 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 pay 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] 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 times and 100 times larger than our own. You would think that as a Conn alumnus 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 megatalls, but he couldn’t help sneeringly remarking upon what he found to be the grand irony of a president of Conn alumni making and delivering a key-note speech at Bergeron’s inauguration.

What’s actually ironic in Collins granting former Conn President Claire Gaudiani and criticizing President Bergeron in the same breath. “Gaudiani was roundly criticized for her interference in New London police and investment of college money in the city,” he writes. “But who can’t respect her oft-repeated goal of social justice and improving life in an impoverished city.” Apparently Collins can’t, for that goal of Gaudiani (whose actions resulted in her resignation at the hands of a faculty petition and left the school with a sizable debt) are those of Bergeron, who has time and time again declared commitments to improving relations between Connecticut College and New London.

“The connections between Connecticut College and the city of New London go back a century. I look forward to nurturing this historic relationship, and deepening our educational involvements, to the mutual benefit of both our students and our community partners,” said Bergeron in an open letter to the community. It’s true that, for now, these are just words, but it is also true that Bergeron has been president for a grand total of twelve weeks. She will most certainly be judged on the actions she takes to achieve these goals, but the judgment should probably come after she has had time to act.

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 productive and positive coexistence. But with a new President dedicated to the cause and a massive reinvention 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

SGA elections. I like to think of them as Prom Queen elections. People like to vote for the prettiest, the cutest, the most popular people for the position of Prom Queen. It's not that there's anything wrong with voting for the prettiest, the cutest, the most popular people. It's just that when you think about it, SGA elections are more like Prom Queen elections. People vote for the person who is the most popular, but they don't think about who that person is or what they will do once they are elected. It's like voting for a Prom Queen without knowing anything about her. It's like voting for a Prom Queen without knowing anything about her past or her future. It's like voting for a Prom Queen without knowing anything about her character or her values. It's like voting for a Prom Queen without knowing anything about her abilities or her skills. It's like voting for a Prom Queen without knowing anything about her goals or her dreams. It's like voting for a Prom Queen without knowing anything about her relationships or her family.

But then I read about SGA elections and I think, why? Why do people vote for SGA elections? Why do people vote for the most popular person? Why do people vote for the person who is the most popular without thinking about who that person is or what they will do once they are elected? It's like voting for a Prom Queen without knowing anything about her. It's like voting for a Prom Queen without knowing anything about her past or her future. It's like voting for a Prom Queen without knowing anything about her character or her values. It's like voting for a Prom Queen without knowing anything about her abilities or her skills. It's like voting for a Prom Queen without knowing anything about her goals or her dreams. It's like voting for a Prom Queen without knowing anything about her relationships or her family.

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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, expanding 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 you's" (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 Admissions

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 likely did not realize 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 slogan better than need-aware admissions, a little heard of and little known practice that often becomes highly controversial when brought to the light. Financial Aid, and I met with her to discuss need-aware admissions at Conn. The first is the budget, which often be-

To Conn, this is the spend rule, which is traditionally 5% An interesting thought experiment is to consider the functional difference between an endowment like ours, which was $288 million in 2013, and an endowment like Harvard’s, the largest in the country, at $32 billion dollars. Assuming that these endowments grew at 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 are 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 can be spent.

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 likely did not realize 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 slogan 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 misinformed quotes I recently decided to unravel the mystery of Conn’s own need-aware admissions standards, and pleasantly found nothing at all to akin to a meat factory.

Martha Merrill ’84 just overviewed the admission of her final incoming class as the Dean of Admission and Financial Aid, and I 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 admissions, which began at Conn in the mid-1990s, is a term that simply means that admissions officers are allowed to view financial data on appli-
cants 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-consensus on the way most Conn students feel when they hear our college weighs financial factors when deciding whether 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 any time a student believes that $60,000 of tuition money should provide more exotica 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 it is allowed to spend on those students is already set. While a similar process goes on annually at every college around the country, the other factors determine where the budget comes from, and consequently how much freedom exists within it. These include things like tuition and charitable contributions, but perhaps most defining is the endowment. The endowment is essentially how much money the College has put away in savings and investment, and there is usually a very limited percentage that is annually allotted to spending. At Conn, this is the spend rule, which is traditionally 5%.

An interesting thought experiment is to consider the functional difference between an endowment like ours, which was $288 million in 2013, and an endowment like Harvard’s, the largest in the country, at $32 billion dollars. Assuming that these endowments grew at 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 are 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 can be spent.

If I make any unqualified criticism of our need-aware admissions policy, it’s that Conn is selective in the policies it chooses to reveal publicly, highlighting policies like SAT-optional—which carries a definite element of being for the social good—while tending to hide the need-aware part. Even this decision, however, could have its reasons. Throughout our conversation, Dean Merrill emphasized that the job of Admissions staff is to attract the best and the brightest from across the country and around the world. Need-aware admissions, despite the small role it ultimately plays, could dissuade attractive students from applying to Conn out of fear that they can’t afford it. Dean Merrill points to the fact that Conn promises to meet the demonstrated need of all accepted students as a point of pride—something that most colleges around the country aren’t able to do.

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.” Maybe in 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. Almost everything in life comes with a downside, I think that’s something that’s easy to forget at a dewy-eyed liberal arts school. More than anything, I think this conversation about need-aware admissions at Conn shows that much of life is a balancing act, and luckily we’re in good hands. •
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 carpeted 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 gym-goers quite a while to get used to it. The machine would begin to vigorously vibrate. The movement would rattle the brain of the user and cause, what Julia Cristiano '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. 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 Cristiano '14 described as a "small earth- quake." 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."

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“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 unfamiliar to the sport.

Noelle Surplice ’14 admits, “Nothing really seemed more uninteresting than baseball, that resonating on attending a game back in August, she illustrated her change in heart. That spontaneous- essential summer day when we chose to cheer on our friends was the first time I can honestly say I truly enjoyed the experience.”

The importance of this camaraderie to the team’s identity is embodied by the ethos poster that reads “Fourth in wins, first in friendship.” Captain Jackson Murphy ’14 explains, “I’ve met some of my best friends through club baseball, and this poster was a way to highlight that important aspect of the team.”

Capt. Ted Steinberg ’16 elaborates on the message behind the poster, saying that even if the team is losing, “when we look across the diamond, it always seems like we’re having more fun than the other team.” Both captains emphasized that creating a fun atmosphere is an integral part of being on the team.

And while team bonding and sportsmanship are important constants, Murphy, a team member for four years, highlights that the club baseball team is becoming increasingly competitive, and reports that last Sunday the team beat Yale in a career-defining victory. The team won by scoring three runs in the last inning, with Alex Apkins hitting a two-run single to tie the game, and Steinberg hitting a walk-off double for the win. Looking back on his experience with the team, Jackson says, “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.”

But for fans present and future, it seems as if Club Baseball has something to offer for everyone, competitive games, but also a good time, and according to Steinberg, seamstress. So regardless of whether you are a die-hard baseball fan or you have an aversion to organized sports, Club Baseball may just be the team for you to cheer on this season.

PLAYER PROFILE: CHAD SAWYER ’15

DYLAN STEINER CONTRIBUTOR

Chad Sawyer is a chief contributor to the Connecticut College Men’s Lacrosse Team. A junior Economics major and Sociology minor, he strives to represent the team at the top of the NESCAC and on the NCAA Division III 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 huge factor in picking Connecticut College,” said Sawyer. “Knowing that any team in the conference can win on any given day kept it fun.”

Sawyer, who was born in Chicago, IL, and has wanted to play lacrosse in college on the East Coast since his lacrosse career started ten years ago, Division III men’s lacrosse has the largest amount of participants across all divisions with 189 teams, providing a competitive and rigorous challenge to rise to the top.

“Our goal since before the first time I stepped on the field here has been to win a NESCAC Championship. It has never been accomplished in our school’s history, so it’s 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 on the national scene, 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.

Chad Sawyer has always held an offensive position as an attacker; his primary job of scoring goals ensures the Canaries end the game on top. However, before his blue and white debut, Sawyer participated in a variety of sports he recognizes as solidifying his threat on the lacrosse field.

“You name it, I’ve played it. Anything from tennis to hockey to basketball. The more sports you play growing up, the better,” said Sawyer. “It helps build character, mental toughness, and discipline, which ultimately help in any sport you play.”

These qualities are consistently tested and refined in a fast-paced lacrosse match. Sawyer, number 32, describes the most challenging game this season as a 13-21 loss to Tufts University.

“We came out to a fast start and dug ourselves a huge hole that we couldn’t get out of. We’ve taken lessons from that game and learned from them so we don’t make similar mistakes going forward,” said Sawyer.

A defining component of any athlete’s success is the ability to play presumed weaker opponents with the same tenacity as stronger ones, a skill that head coach Dave Correll emphasizes. “We need to stay level-headed and focused,” said Sawyer. “Our coach always tells us, ‘Don’t play up or down to your competition, just play great lacrosse.’ That is what we try to do each game regardless of the opponent.”

The post fall Sawyer studied abroad, proving with 19 goals this season that his time away from campus did not hinder his lacrosse abilities.

“The off season 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 CrocsFit three to five days a week. Despite not playing 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 to on field performance.”

Sawyer has fond memories of his three years at Connecticut College, with a few outstanding season highlights. Freshman year in his first collegiate competition he scored on his high school lacrosse goalie, an exploited opportunity that he has not let his old teammate forget.

“Sophomore year, I once again scored the game winner against my old high school goalie with only 6 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 Correll. “He has earned the respect of both 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

There's a moment in Midsummer Night's Dream, as there often is in many Shakespeare's plays, when a single character addresses the audience. In Midsummer, that moment comes at the end of the play in an epilogue delivered by the mischievous sprite Puck. I played Puck as a sophomore in high school, garbed in nothing but sparkling gold underwear and a shield of hair. "Greens, do not repent," I announced, the stage completely mine, "if you purpose, we will mean. And, as I am an honest Puck, if we have err'd amiss... Give me your hands, if we be friends, and Robin shall restore amends." The curtains come down. People applaud and I take my bow. It's a moment I look back on with great fondness: the peak of my modest acting career. The role of Puck came at a transitional time for me; puberty was almost done shaping me into the cynical asshole I am now — yet the character of Puck exhibits a carefree childhood. Without gender or age, Puck isn't subject to the demands of either category; his role task is to entertain.

At the time, I was struggling to see the teenager in me who thought only in terms of social statuses and, instead, embrace Puck. In our production's first performance, during that final scene, I did feel the character and my own juvenescence coalesce. I was in control of how the audience perceived me as a full control of my performance. My character and I found unity — I was in control of my adolescence as well as Puck.

Perhaps this was how Mickey Rooney, who passed away last month, felt portraying Puck in Miss Reinhardt's 1954 Hollywood Bowl production of Midsummer. The production was a hit and adapted into a film the following year. You can see in Rooney's eyes an awareness of his own image; through his acting, he directed us to see youth embodied in his performance. Rooney seemed bugger roles, for instance the lead in Boys Town (1938). In Boys Town, his portrayal of youth is different; he plays a neighborhood bully who finds redemption from a prison cell.

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 — a snark, brush, chivalrous, daring, and duties — 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, it became clear his characters' battle for maturity was unning his personal life. He was married three times before he was 30, marrying the indomitable Ava Gardner at a tender 21. That marriage dissolved quickly. (Both been criticized, but the point is the guy got laid a lot. Like, a lot a lot.) In our production's first performance, during that final scene, I did feel the character and my own juvenescence coalesce. I was in control of how the audience perceived me as a full control of my performance. My character and I found unity — I was in control of my adolescence as well as 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 1905. Living in New York City, Nevelson connected with key art figures over the course of her education and career, including Kenneth Hayes Miller, Kinos Nicolaides, Hans Hoffman, Diego Rivera and Chain Grosh. These artists exposed Nevelson to new methods and ideas that influenced her own practice, exposing her to a variety of medium, and ultimately inspiring Nevelson to develop her personal investigations. Her focus on three-dimensional works flourished 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 recipient 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 2006 under a grant from the Friends closed. Comprised of large pieces of black geometric and curvilinear steel shapes, the monochromatic Untitled occupies the west patio of Joanne and Nathan Cummings Arts Center.

The sculpture was restored once more in 2006. This 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 investment of the host’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 inpainted to become as invisible as soon as possible. It would be worthwhile 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 this the Abstract Expressionist assemblage of large black steel shapes bears a similar decay, and consequently looks solid and reliable. Only when one approaches too closely does the massive piece does the damage and deterioration become discernible.

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Make Summer Count

Staying a Night in The Grand Budapest Hotel

CALI ZIMMERMANN
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 fictional 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 precious 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 who done it at 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 pre-determined in the beginning, since the film is told in a murder-mystery flashback. The color palette of both are heavy on pastels and influenced by sweets, 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 detrimental to nod to Ralph Fiennes’ acting which excels in the Andersonian utopia. These cookiecutter characters fit perfectly into the Model Bakery in Grand Budapest. Though their confections are commendable (specifically Swinton’s with heavy prosthetics), the sweet-yolked pasta does not lean on the actors for performance but rather for additional backdrop.

Those who are not a fan of Anderson’s might find this film nauseating. The laissez-faire plot revolves around Mr. Moustafa’s character telling his nostalgic tale of his time at the Budapest Hotel. The backdrop of the film is serious and historical (Back to Back in 1932), but in true Anderson form, the aesthetics are light and glamorous. Grand Budapest is designed for any fan of the racy auteur. 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 showy hand and circumnavigate the central story to feature to the darker underbelly typical in Anderson’s films. The comedic elements of Grand Budapest 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 transport the viewer even if the plot drags at certain points, and leave 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, salsa-centric dance in Castle Court. Tickets holders and passers-by could wander through a sea of vibration—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 an engaging variety of movement qualities and themes, interpretation. 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 unassertive fashion; it successfully exhibited both drive and tenderness.

And there was no shortage of emotion in Billina 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.

Though 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 synchronicity with a blackout. It presented modest 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, Imani 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.
An Emphasis on Process

defined element, as well as pure abstraction.” The mate-
rials — different types of paint, alcohol, paint thinner and
chemicals — went to one another.
“All of my work is related to life and the processes of life,” Selinger said. “It’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 science. I want to bring those two things together
in a hopefully beautiful way.”

Downstairs in the basement of Cummings — another
habitation 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-grand-
father 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. I’m taking these parts and making them the centrepieces.” To
explore the relationship between handmade and machi-

nism, Naumann continued. “Drawing on Pop style and steampunk personality, my work explores the role of technology in both enhancing and transforming the artist’s definition of craft.”

As part of the Armstrong Center for Arts & Technology, Naumann has completed her senior thesis for art with her su-
fessor, interactive project for CAT: “the use of 3D printer
and powerful 3-D modeling software to resurrect a piece of
failing history — artifacts of a creative transition and to
re-envision them through a lens, one generation removed.”

After the molds are produced, she fires, glazes and asser-
ces each sculpture in a unique way.

“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 trans-
formation of Darwinian fitness and applying natural selec-
tion 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 Conn, 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 print. For his sculpture pieces, he’s used 600-800 (or
more) of cement, concrete and steel. “Mainly things,” he
laughed. I watched as Shanfield works on laying 40-plus bricks made of porcelain, which he placed 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
as a brick wall,” Shanfield said. “This is how I see the gym.”

The gym “acts as a simulation of nature in terms of pre-
venting 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 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 evo-

lutionary, 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 bled.

“It’s the accumulation of distance in a single space,” he said.
“Seeing those people cycle nonstop illustrates the trans-
formation of physical reality into an abstract concept.”

As 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 ob-
stacles encountered on the traverse.” Shanfield then noted that the stationary bike “doesn’t translate as well as we’d like to believe.”

By the time Shanfield finishes his senior project in June,
the concept of the stationary bike is actually quite pre-

Acknowledged, considering that bicycles were made to move us
from place to place. Shanfield terms around points to a deconstructed sta-

tional 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 trans-

tation — a stationary bicycle negates that exact purpose.
The next step is to hang it in mid-air. It becomes artifi-
cial, it’s beautiful.”

Back upstairs in the senior studios, Julia McGinley ex-

presses her fascination with figure painting. She strates
from her canvases that incorporate printmaking and oil painting, and explains her work: “I’ve let my process

inspired by researching than art itself. I’ve struggled with
canvases that further perusal is necessary. She said, “You

recognize that there is something under there that is giving
life to the pieces.”

PHOTOS BY MIGUEL SALGADO
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-here-when-you-need-it Dominoes. 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..."

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$1 Sushi? Not as Scary as it Sounds

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