

Editorial: The State of Freedom of Speech on Campus

By the Editorial Board



Ryan Davis '17, Art Director

The recent terrorist attacks in Paris in response to Charlie Hebdo's comic strips have sparked a worldwide dialogue about freedom of speech. Charlie Hebdo's content is often racially charged, overtly offensive, and vulgar. In the aftermath of the attacks, countless people have stood in support of Charlie Hebdo, trumpeting the magazine as a proud example of the importance of free speech. However, as David Brooks pointed out in his New York Times opinion piece, "[I Am Not Charlie Hebdo](#)," many people support the ideal of freedom of speech, but in everyday practice are quick to censor themselves and others.

The Skidmore Community has fostered an environment too eager to censor dialogue in the name of political correctness. A community more open to the use of satire and comedy to approach uncomfortable and touchy topics could aid progress in social issues on campus, such as race and gender relations.

The line between satire and hate speech is a fine one, and often a sensitive one. It is an ill-defined line because it varies from one individual to the next. One student may find a comment abhorrent, another may view it as completely acceptable. The Skidmore community tends to veer away from potentially touchy subjects altogether, so as never to offend a fellow student. Similarly, President Glotzbach's recent welcome-back letter called for continued "diversity-related initiatives" but offered no new solutions—only more lectures.

Satire has always served the purpose of bringing to light unspoken truths and controversial issues. Its intent is to provoke and question its audience, not to attack them. A venue on campus for more satire and uncensored speech could open up a wider, less trepidatious dialogue on social issues. We often reflect on social issues at large, but talking about concrete concerns on campus is more difficult, partially due to our tendency as a community to draw offense so readily.

For example, Skidmedy has performed skits involving race issues that gained enormous laughter and applause at the time of the showing, but later received bias reports. The Skidmore News ran an article a few years ago that highlighted the overwhelming whiteness of the Skidmore Outing Club, the largest club on campus. The article was sent to the Bias Reponse Group and we felt it necessary to remove the piece from our site.

It is very important not to confuse satire with language or actions that should deservedly constitute as a bias incident. Hate speech is hate speech, never comedy. However, the administration's procedure for bias incidents lacks clarity.

[Skidmore](#) defines a bias incident as "an act of bigotry, harassment, or intimidation involving a member of the Skidmore community that a reasonable person would conclude is directed at a member or group within the Skidmore community based on race, color, ethnicity, nationality, economic background, age, physical and mental health or ability, sexual orientation, sex, gender identity or expression, marital status, veteran status, or religious practice. A bias incident can occur whether the act is intentional or unintentional. Speech or expression that is consistent with the principles of academic freedom does not constitute a bias incident." Who constitutes a "reasonable person" and an unreasonable person, according to the Bias Response Group? And what does "speech or expression consistent with the principles of academic freedom" mean? This language lacks precision. Consequently,

a bias incident can be filed on an arbitrary basis.

The student body should be capable of discerning the difference between appropriate satire and a bias incident. We must be more open-minded regarding the use of satire and comedy and be less cautious when communicating about social issues. Uneasy questions must be confronted and addressed outside of Intergroup Relations classrooms. The school community will benefit from diversity when it realizes the importance of truly difficult dialogue.

Anthony Bird and Jack McDonald Tabbed by ECAC East



By Skidmore Athletics

Skidmore College men's hockey forward Anthony Bird '17 and goalie Jack McDonald '17 were both named to the Eastern College Athletic Conference (ECAC) Men's East honor roll on Jan. 26.

Bird scored twice to lead the Thoroughbreds to a 3-1 win over New England College on Saturday, Jan. 24. He also added an assist in the team's 4-4 tie at Saint Anselm on Jan. 23. He currently ranks seventh in the conference for assists, with 13, and ninth for points, with 19.

McDonald racked up 72 saves in Skidmore's 1-0-1 week, posting a .935 save percentage. He turned away a season-high 42 saves against the New England College Pilgrims and stopped 30 shots against the Saint Anselm Hawks. McDonald has a .907 save percentage against conference opponents this season.

The Thoroughbreds will host University of Massachusetts Boston at 7 p.m. on Friday, Jan. 30.

Thodos Dance Chicago to perform Feb. 7 at Skidmore College



Photo by Cheryl Mann

The following is a press release from the Office of Communication.

SARATOGA SPRINGS, N.Y. —Thodos Dance Chicago (TDC) will perform at Skidmore College at 8 p.m. Saturday, Feb. 7, in the Skidmore Dance Theater. The performance will highlight two Skidmore graduates and renowned choreographers: Melissa Thodos and Sybil Shearer.

The program includes a contemporary dance about Helen Keller and mixed repertoire that celebrates Chicago voices past and present. Named one of the top 10 dance events of 2013 by the Chicago Sun-Times and nominated for an Emmy Award, *A Light in the Dark*, the story of Helen Keller and Anne Sullivan, is a one-act story ballet about Helen Keller, the extraordinary woman who was deaf and blind yet went on to become a world-famous writer, political activist, and inspiration to all, and her teacher Anne Sullivan, who led Helen into a world of education, activism and intellectual celebrity. Bruce Wolosoff created an original score exclusively for the work, which was a collaboration between company founder and artistic director Melissa Thodos and Tony Award-winning choreographer Ann Reinking. The company premiered *A Light in the Dark* in January 2013.

The second act of the Skidmore performance includes *Near Light*, choreographed by Thodos, the recreation of Chicago modern dance legend Sybil Shearer's 1956 dance suite *Salute to Old Friends*, and TDC ensemble member John Cartwright's *Flawed and Lullaby* by independent choreographer Brian Enos, both created via the company's *New Dances* choreography project and series. Tickets for the Skidmore performance are \$15 adults, \$10 Skidmore community, \$5 students. Tickets are sold 45 minutes prior to the performance and early arrival enhances seat selection. Contact the Dance Theater box office at 518-580-5392 for more information.

Thodos graduated in 1984 from Skidmore with a degree in dance, and performed throughout the world with the Chicago Repertory Dance Ensemble. She founded her company in 1992. Today, TDC performs dances by Thodos, those of company members, and works by acclaimed choreographers.

Thodos has presented her works throughout America, in Paris on numerous occasions, Edinburgh, South Korea, Australia and Turkey. Her choreography has won awards at such competitions as the Concours Internationale de Dance de Paris and Dance under the Stars Choreography Festival in Palm Desert, Calif., a leading competition for dance choreography in the U.S. She is a member of the dance faculty of the Broadway Theatre Project, hailed by Playbill as “the world's most prestigious musical theater arts

education program for high school and college students.”



Photo by Cheryl Mann

In 1941 Sybil Shearer (1912-2005) burst upon the modern dance scene, setting a radical new direction with her solo debut, garnering rave reviews and critic John Martin's accolade as the year's most promising solo choreographer.

She left New York in 1942 for the soon-to-be Roosevelt College in Chicago, where she was given freedom to work close to nature, in her own unorthodox way. Within a month she met photographer Helen Balfour Morrison, who became her artistic collaborator for the next 40 years. Over the next decade Shearer returned to New York annually for a solo concert, sometimes on 10 days' notice.

Shearer graduated from Skidmore in 1934 with a degree in English literature. She attended the Bennington College Summer School of the Dance in its first years, studying with Doris Humphrey, Charles Weidman, and Hanya Holm. From 1935 to 1941 she was a soloist with the Humphrey-Weidman group and with Agnes de Mille.

In 1951 she built a studio/residence in Northbrook, left Roosevelt, and began choreographing group performances of her students. In 1959 she started the Sybil Shearer Company and in 1962 became artist-in-residence at the National College of Education in Evanston, where the company's infrequent performances drew critics from around the country. Their last program was at Arie Crown Theater in 1972.

In later years Shearer wrote for Ballet Review, supported the Joffrey Ballet, an

Sedentary Students: The Dangers of Sitting and What to do About It



Photo by Ryan Davis '17

By Brittany Dingler

During weeks like these especially - blustery, cold ones forcing us inside - the tendency to sit inside extends far past class and meeting times. This propensity to constantly sit is often driven by a desire for comfort, making us tremendously more likely to find a good chair and a blanket for homework or television time rather than find ways to stay on our feet during these stagnant activities. At college age, we seem hard-wired to believe that inactivity, coupled with the consequences that ensue, is a plague of our elders. However, a lack of exercise wreaks physiological havoc on our young, nimble bodies.

However, recent scientific research in sedentarism may push you to think twice about spending hours a day sitting. A new study conducted by the Cancer Prevention Research Center in Queensland, Australia, for example, found that adults who sat more, even when they met their daily exercise goals, were more likely to suffer from a myriad of physiological consequences due to the harsh impact of sitting on metabolic health (Owen, Genevieve, Matthews, and Dunstan, 2012). In the long term, these researchers found that sedentary adults were more likely to die prematurely. In the short-term, however, adults who sat for just a two-hour period (about the time it takes to watch a movie or complete a class reading) were found to have abnormal glucose metabolism (an inability to properly break down consumed sugar which, in the long term, is a risk factor for Type 2 Diabetes). The study also showed that women who exercised at least 150 minutes per week, but spent time watching TV at night, were more likely to have abnormal glucose metabolism and higher levels of triglycerides and HDL-cholesterol - both of which increase one's risk for heart disease. The high triglyceride and HDL-cholesterol levels were determined to occur during sitting because the absence of contractile stimulation (i.e. significant movement) impedes activity of LPL, which helps regulate triglyceride and HDL production.

Additionally, the study cites the American College of Sports Medicine and the American Heart Association as stating that getting in daily exercise is not a pass to sit nor is being consistently active during the day a good substitute for exercise. Rather, to give ourselves the best chance of staving off these aforementioned consequences, we must find a comfortable combination of both.

But how can we change our sedentary habits? First of all, we should acknowledge that it is not entirely our fault. The more I look around, the more I see our environment has been designed for sitting. Every coffee shop (including Burgess) is filled with some combination of stools, chairs, and couches, as though to suggest we could not possibly be relaxed and standing at the same time. To stand while doing homework in the library - I've learned from experience - gleans strange looks from fellow scholars. The only one who has the privilege to stand in class is the professor. Even the gym at our Williamson Sports Center has comfortable, cushy benches within ten feet of the exit of the cardio room. With all these signs to sit constantly, though implicitly, bombarding us, no wonder it seems strange to take a stand against sitting. However, in recent months, I've done my best to do just that.

As a recent investor in a fitbit bracelet, I'm aware now, more than ever, how little activity I get during the day outside of a scheduled workout. I find myself doing laps in my room just to meet the default goal of 5,000 steps per day, probably set for the average

middle-aged adult, rather than a twenty-something college student. Studying at my standing desk, a new challenge this year, feels unfamiliar and uncomfortable when compared to my prior study sessions in my window seat or the big comfy chairs on the second floor of the library. However, I've found it makes me more likely to pace while I read and generally helps me to be more alert and productive.

If your schedule is tight, as it is for most Skidmore students, there are ways to combine activities so you can save time while staying active. Lots of reading to do for class? Download the audiobook instead and go for a walk. Don't want to miss your favorite show? Bring your smartphone or iPad to the gym and catch up on the perils of Pookie in Meerkat Manor while you break a sweat on the elliptical. And once the sidewalks are paved again, try walking into town rather than taking the bus or a car - it burns calories and saves gas too! However you choose to get up and moving is the right way. Challenge yourself and you'll see both short term and long-term benefits.

Weekend A&E Briefing

Saratoga Chowderfest

Jan. 31 in Downtown Saratoga, 11am - 4pm

Amazing food, excitement, and great quantities of chowder to bring the community together in this cold weather!

Urinetown The Musical Auditions

Jan. 31 at 2pm, Feb. 1 at 2pm in Zankel 214

This spring, Skidmore's Cabaret Troupe is producing the Tony-Award-winning show "Urinetown the Musical!" This comedic political satire deals with corporate abuse, police brutality, and the power of social movements. This edgy, thought-provoking story is told through dynamic characters and catchy musical numbers. If you want to audition, prepare a verse and a chorus of a musical theater song. No previous experience is required! Questions? Email director Callum Lane at clane@skidmore.edu.



Sonneteers Reunion Jam

Jan. 31 in Zankel, 2pm - 3pm

Come by and watch the generations of Sonneteers sing old and new stuff.

An Evening of Roscoe

Jan. 31 in Zankel, 8pm - 10pm

Roscoe is an opera about politics, love, and Machiavellian ways of coming to terms with your past. It is based on the best-selling novel by Pulitzer-winning author William Kennedy and composed by Skidmore faculty member Evan Mack. Libretto by Joshua

McGuire and featuring Kevin Kees, Danielle Messina, Ryan Connelly, Jonathan Harris, Sylvia Stoner, and members of the Skidmore Vocal Chamber Ensemble. It is free and open to the public!

Rithmos Auditions

Feb. 1 in the Dance Studios, 1pm - 2:30pm

Want to be a member of the Rithmos dance group? Go the auditions and give it a shot.

ASO: Mozart's Magic Dream

Feb. 1 in Zankel, 8pm - 10pm



WSPN Big Meeting

Feb. 2 at 8pm in Gannett Auditorium

If you want a radio show this semester, come to the Big Meeting and fill out an application. If you're interested in WSPN in general, stop by and learn more!

Reel Talk: Selma vs. American Sniper—what’s with all the controversy?



By Sean van der Heijden '16

Staff Writer/Copy Editor

Ever since Oscar nominations were announced (see them here), there has been a ton of controversy surrounding two of the Best Picture nominees—Selma and American Sniper. The former was snubbed in a bunch of categories by almost every major awards ceremony outside of the Golden Globes, and the latter was embraced fully by Oscar voters.

Selma has gone on to offer free screenings around the country—including here in Saratoga. Meanwhile, American Sniper has become by far the highest-grossing January release ever. There are avid supporters and haters of each movie, so let me boil it down for you: Selma has become the left-wing poster boy while American Sniper is the right-wing one. And it all has to do with race issues and historical accuracy, sort of.

Selma portrays the historic civil rights march from Selma, Alabama to Montgomery. It is directed masterfully by Ava DuVernay with commanding performances all around, especially from David Oyelowo as Martin Luther King Jr. So what's the problem? Well, DuVernay and Oyelowo weren't nominated for Oscars, leading many people to categorize the Academy as being racist. Additionally, the film's portrayal of Lyndon B. Johnson comes off as pretty villainous and self-motivated, when, according to tape recordings and historical testimony, he was actually much more invested in the civil rights movement.

As to this controversy, DuVernay has stated she “wasn't interested in making a white-savior movie” and wanted to focus on the people of Selma. And that's where the controversy gets complicated. To purposefully portray a white character as antagonistic in order to make the African-American characters more heroic is just ridiculous. Why does it have to be a white savior movie? Why can't it just be about a bunch of people doing the right thing and helping each other out, because that's the right thing to do? That's more historically accurate, too, so changing it seems unnecessary and, as many critics are pointing out, reverse-racist. And yet, the screenplay for Selma was actually written mainly by a white man, which everybody seems to be ignoring, and whites end up being “saviors” at the end, which the film even mentions. So the whole thing is just confusing.

American Sniper, on the other hand, portrays the life of Chris Kyle, a Navy SEAL credited with the most sniper kills in history who (spoiler alert if you don't know the story) was tragically killed by a veteran who he was helping out after the war. Driven by the best performance of Bradley Cooper's career—which, unlike Oyelowo's, was Oscar-nominated—the movie is a searing critique of the

hardships of war on and off the battlefield. Or is it?

I've read testimonies of ex-Navy SEALs, relatives of Chris Kyle, and those who served with him. Half of them say that this is the most accurate war movie ever made, and the other half say it's nothing like the truth. Almost every critic viewing the movie has never been to war, so that controversy will basically go nowhere. The film is beefed up a bit in order to add action scenes and is only a condensed version of his life, but it seemed pretty accurate to me in terms of what someone might go through.

As an accurate representation of Chris Kyle, again there is controversy. Many are calling him an American hero, while others think he was a racist, trigger-happy pig who enjoyed killing Muslims. I didn't know the guy, but that description seems excessive. Their tagline of "the most lethal sniper in US history" doesn't help, but this honestly boils down to a race issue as well: yes, obviously not all Muslims are extremists. In fact, the overwhelming majority of them aren't. But in a war, on the battlefield, when your life and others' are on the line, what decisions would you make?

All the controversy around Chris Kyle is interesting because recent films such as *The Hurt Locker* and *Zero Dark Thirty*—all on the same war, at different stages—received a lot of controversy, but nothing like this. Was Chris Kyle racist? I have no idea, but I think it all comes down to all the on-screen deaths perpetrated by him. The film starts out with him shooting a child—was the child innocent? Again, no idea. But people can throw race at this movie because the "enemy" in this case is mostly, well, a different race.

Just as a comparison, I want to look at WWII movies such as *Schindler's List*, *Saving Private Ryan*, or, more recently, *Valkyrie*, *War Horse*, and *Fury*. Some of these movies portray every German and every Nazi as pure evil. Was that true? Honestly, as the other half of the movies portray, no. Not all Germans were Nazi's, and not all Nazi's were particularly happy about being Nazi's. But in this case, everybody's white and there aren't any Nazi's around who are going to do anything about it, so nobody cares. Also, the crimes perpetrated by the Nazi's were horrific, so justifying anyone who belonged to that party is tricky.

PLEASE NOTE: I'm not equating the wars in Iraq and Afghanistan with WWII, and I'm not equating Islamophobia with racism against blacks. What I'm essentially trying to say here is any form of racism is bad—against African Americans, Muslims, whites—literally anybody. Both of these films show racism differently, and they are each just one interpretation of events.

The Academy's response to the films is not necessarily the display of racism that everyone wants it to be. Is the Academy racist? I don't think so. Are they sexist? Absolutely. Did that impact this year's race? Probably a bit—DuVernay definitely should have been nominated, but as for Oyelowo, I think he just got edged out. A ton of great performances—such as Jake Gyllenhaal in *Nightcrawler* or Ralph Fiennes in *the Grand Budapest Hotel*—simply got edged out. In the latter two cases, though, race can not be seen as a "cause" of them missing out on a nomination—in Oyelowo's case, it can be, and so it is (something Oyelowo himself has called ridiculous).

People like to stand behind their causes, and these two films have come to represent huge social movements. With *Selma*, it's basically that racism is still prevalent in our society; with *American Sniper*, it's either "war is great" or "we should never have been there in the first place." The movies are obviously very different, but if you go in with an open mind—they are, after all, only movies—both are well-done, well-acted, moving, and entertaining.

General Education Requirements Under Review



Image by Ryan Davis '17, Art Director

For more than a decade, Skidmore College has had the same general education requirements. The current curriculum encourages students to explore concepts in the fields of the arts, the humanities, the sciences, and the social sciences. Recently, President Glotzbach has mentioned that the faculty are reviewing these course requirements with one goal in mind: to prepare Skidmore students with a solid education. In a statement released in December 2009 entitled Skidmore College Goals for Student Learning and Development, the faculty stated, “We want our students to acquire both knowledge and capacities that enable them to initiate and embrace change and apply their learning lifelong in new contexts.” However, what constitutes a foundational and supposedly relevant education is under debate. Professors, students, administrative advisors, and members of the Committee of Educational Policy and Planning (CEPP) have been meeting regularly to design a general curriculum that accomplishes the goal of providing a simultaneously timeless and era-aware education.

When asked about the progress of these discussions, Glotzbach explained that they were still preliminary. He said, “they're trying to take a comprehensive look at the requirements to see how they map onto what the faculty think students need to learn today. There are more conversations to come; they're at the thoughtful investigative stage of examining possible alternatives to see what we might do.”

Professor John Brueggemann, chair of the sociology department, was a member of CEPP in the past. Brueggemann elaborated on the complexity of the decisions to be made. He stated, “The faculty are divided among the arts, the humanities, the natural sciences, and the social sciences. If you go to a lecture in Gannett, there will be some issue - it could be sustainability, it could be scientific literacy, it could be non-Western interaction, cultural interaction, global interaction, it could be diversity. People will say, “how do we get students and faculty more sensitized to this issue?” And someone will say, “we should have a requirement.” Each one of their goals is honorable, but if we add all of the proposed requirements, it would end up being too much. If all the faculty got what they wanted, the students would have no time for electives.

Full time students who attend Skidmore College for all four years have a maximum of 144 possible credits they can take during their undergraduate experience, not counting possible credit overloads. Although 144 credits may seem like a lot, the very fact that there is a limitation implies that compromises must be made.

Professor Michael Ennis-McMillan, chair of the anthropology department, offered his insight about the delicate nature of the decisions to be made by CEPP. Ennis-McMillan replied saying, “I think it's good to have some requirements as a guideline to say here's what a liberally educated person should have. But if you go too far and require everything, you're not letting exploration and creativity flourish. We're trying to figure out a happy balance of six to eight core courses.”

Some professors have declined to speak on the issue, because nothing is set in stone yet. However, the gears of change have started to turn and updates are to come.

New Minimum Wage Law: More Money for All of Us



Photo by Jennifer Davies '17 Blue collar workers will likely continue to struggle to meet costs of living under New York State's current minimum wage.

By Bryn Hsu '16

On Jan. 1, 2015, Skidmore College implemented a new minimum wage standard, paying its student workers a minimum of \$8.75 an hour. This means a whole \$1.50 increase from last year's minimum. This new standard is aligned with New York State's new minimum wage requirements that came into effect on December 31, 2014.

Before this increase is celebrated, several facts should be taken into account. While the 21 percent increase in wages may seem like a big leap, the truth is that the current minimum wage is far behind inflation rates. In the 1960s, the equivalent minimum wage would have been \$9.39, making President Obama's 2008 minimum wage proposal of increasing it to \$9.50 seem not quite so drastic after all. Even at \$8.75, the minimum wage is nearly impossible to live on, and represents an annual salary of just over \$16,000, excluding taxes. It is a brutal number for those working in areas where the costs of living are extraordinarily high, such as New York City where the average monthly rent is a shocking \$3,000. An annual minimum wage salary of \$8.75 would not even pay for half of New York City's average rent costs. Therefore, is it really enough to raise the minimum wage? The new minimum wage still leaves many with barely enough to scrape by.

It seems that New York State governor Andrew M. Cuomo does want to give his citizens more than the bare minimum, and as of Jan. 18, 2015, just a little over two weeks after the implementation of the new minimum wage law, Governor Cuomo announced not one but two new minimum wage proposals. He advocated for an even higher minimum wage of \$11.50 in New York City and \$10.50 for workers in the rest of New York State. If the state legislature approves of this proposal, New York's minimum wage will be one of the highest in the country.

The recent rise in New York's minimum wage was not issued by the federal government; increases or decreases of minimum wage vary by state, and the federal minimum is still \$7.25. However, the predicted benefits of New York's new law may be an incentive for those states not yet implementing similar standards. For example, over one million New Yorkers would benefit from the increase, over 10 percent from New York City. Raising the minimum wage also promotes economic growth, as it gives a significant number of citizens more spending power. The GOP's much repeated chant that a higher minimum wage will cause major job losses across the country can also be refuted with multiple studies and economy observations done over decades, which all clearly demonstrate that higher minimum wages have little, if any negative effect at all on employment rates. Raising the minimum wage is beneficial to the economy as a whole, and does not hurt labor markets.

What does this mean for Skidmore College students? Of course, it is great to receive competitive wages aligned with the rest of the state. It means more money for late night Spa trips, and for some, whether or not Netflix marathons can stay a reality. However,

there seems to be an undercurrent of dissatisfaction from some students—those who already made more than \$8.75. In general, those making above minimum wage (which is the majority of workers across the country) have extra qualifications or experience that make them valuable to their employers, and thus justify the demand for higher pay. However, neither New York State nor Skidmore College has any plans at the moment to increase wages for all workers. And this, understandably, is a sore subject for many people.

However, economists have found that when minimum wage is increased, the phenomenon of what is called the Ripple Effect comes into effect, and additional citizens also benefit and receive pay rises. CNN Money used New Jersey's minimum wage increase last year to demonstrate that while 2.6 million people were directly affected by the increase, 2 million other people who were presumably making above minimum wage were also indirectly affected and benefitted. The Hamilton Project, a non-profit organization, performed an economic analysis that found the benefits of minimum wage affecting near 30 percent of the U.S. workforce. This further indicates that a rise in minimum wage means a rise in wages for all of us. This is because the rise in minimum wage puts pressure on businesses to keep employees by staying competitive and sometimes offering employees an increase in pay to keep social hierarchies in order. This chain reaction continues, creating the Ripple Effect, and ultimately benefits everyone.

Thus, raising the minimum standards of living will likely guarantee a raise in pay for all of us, but for the people already making above minimum wage, it could take time. For those waiting slightly disgruntled for their turn in the Ripple Effect, why not think of this joke about a Russian peasant: “A genie granted a Russian peasant a wish, and it could be anything he wanted. Anything at all! The peasant thought about it, and said to the genie, ‘I know! My neighbour has a cow’ —and here the genie interrupted, ‘I could give you two cows.’ The peasant shook his head, and told the genie, ‘No, I don't want a cow. I want you to take away my neighbour’s cow. That way, it will be fair!’

Think about those two cows. They could be yours.

Skidmore Increases Student Minimum Wage



Photo by Ryan Davis '17, Art Director

Student Employees in Skidmore Dining Services wear matching red hats as part of their uniform for work.

By Noa Maltzman '18, News Editor

On December 19, the Skidmore Institutional Policy and Planning Committee (IPPC) voted unanimously to increase the minimum wage for on campus student employees. The minimum wage on campus was increased to \$8.75 an hour so that it would be in line with the current New York State minimum wage. This change went into effect on Jan. 1, 2015 as previously Skidmore had been following the Federal Minimum Wage of \$7.25 an hour.

Skidmore College was not legally required to increase the student minimum wage even though the state increased it. Originally Skidmore had made the decision to not raise the student minimum wage. When it became clear that wages were not going to rise for students, “members of SGA, the students as a whole, and the administration began working together on how we could address the issue,” said Student Government Associate President Addison Bennett '16.

The issue of raising student wages ultimately came down to two main factors. The first was that when the IPPC reviewed Skidmore's peer colleges and how they were addressing this issue they realized that most were planning on raising their student minimum wage and “Skidmore need[ed] to adapt to remain competitive among College students state-wide,” said Bennett. The second factor

had to do with fairness. This was an issue that the two student members of the IPPC Bennett and Student Government Association VP for Financial Affairs Sam Harris '15 “were careful to emphasize with the support of the administration,” said Bennett.

“Skidmore College has strived to pay students competitive wages. So, with this additional information...the College increased the wages on Jan. 1 to the higher rates,” said past vice-chair (and vice-chair at the time of this decision) of the IPPC and Professor of Government Natalie Taylor.

President Phillip A. Glotzbach said in a statement that was emailed to Skidmore students on Dec. 19 that the change was made “with respect to student workers.” Bennett '16 said in an email to Skidmore students also on Dec. 19 that “this change...has come about as a result of student activism, action taken by the SGA Senate, and the community's attention to this issue.”

The overall response from students is that they are very pleased with the increase. “It is nice to know that the school values us as student employees and pays us the state minimum wage,” said Rachael Thomeer '18, a student worker in the dining hall.

When Celia Marhefka '18, a student worker at both the dining hall and Spa, was asked how she felt about the increase she said, “I am happy I am getting paid more.” For students like Marhefka and Thomeer, who work in Skidmore's dining services, their pay has been increased this semester from eight dollars an hour to \$8.75 an hour.

With a pay increase like this, school budgetary concerns are obviously an issue because the money has to come from some part of Skidmore's budget. Currently “for the fiscal year ending May 31, the College only needed to fund a portion of the annual cost, which has been funded for these purposes from the College Operating Budget Contingency Fund,” said Taylor when asked how they were funding this increase.

The change of student minimum wage will not end here, as it will once again increase next year. Bennett said that the “IPPC was willing to make the long-term commitment within the College's annual budget to student wages being at or above the state minimum. That means that when the wage raises again automatically at the start of 2016, so will Skidmore's.”

Tang Teaching Museum presents exhibition of South Asian paintings



Works span fifteenth to nineteenth centuries; series of free events includes acclaimed artists, art-making, dance, music and tours.

From the opulence of the Mughal court to stories of gods in human form; from battle scenes to intimate depictions of courtly love, historic South Asian paintings on display at The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College offer visitors a chance to explore important cultural narratives that remain central to living belief systems on the Indian subcontinent.

"Realms of Earth and Sky: Indian Painting from the Fifteenth to the Nineteenth Century," opens January 31 and runs through May 17. The collection of 43 South Asian paintings from the University of Virginia's Fralin Museum of Art spans multiple artistic and cultural traditions. Portraiture, religious and literary texts, ragamala paintings, and works from both Mughal and Rajput traditions are represented in meticulously rendered tableaux contained in small scale manuscripts or album pages. The themes of *Realms of Earth and Sky* include the stylistic relationship between Mughal and Rajput paintings and the function of book illustration.

"There's something about the small scale that makes them intensely powerful," says Tang Assistant Director for Curatorial Affairs Rachel Seligman. "The size, the detail, the luscious colors create great intensity," she says, noting that the Malloy Wing Galleries have been painted and lit to offer a feeling of warmth and intimacy for exploring works that originally would have been held in one's hands.

A rich array of special events supporting the exhibition invites visitors to enjoy a festival with Indian food, music, and dance, workshops with artists who combine traditional painting with contemporary practice, and lectures organized as Skidmore's annual

Alfred Z. Solomon Residency. Highlighting the lecture series is a Feb. 5 talk by renowned artist and MacArthur Fellow Shahzia Sikander, whose work will be displayed on the Tang mezzanine.

Skidmore art historian Saleema Waraich, who organized the Solomon lectures and is a specialist in South Asian art, notes that the exhibition introduces audiences to a very different style of painting: “South Asian artists were not interested, consciously, in realism as a pictorial mode of representation.” The works, she notes, illuminate important texts—“religious manuscripts, literary ones, and there are even several paintings that come out of representation of musical modes”—offering rich opportunities for interdisciplinary teaching and learning.

“Particularly intriguing,” says Waraich, is the way the exhibition provokes “a really exciting discussion around Hindu and Muslim interactions, especially in a contemporary context, where in India Muslims are a minority and, depending on who is in the government, are more or less suppressed and marginalized.” These paintings offer a different narrative of interaction between the two groups. The paintings, while small in scale, offer an extraordinary amount of meticulous detail.

Waraich elaborates: “People talk about using a single hair of a brush to make these fine exquisite lines. You can spend an hour looking and then go back and look at the same image and see something new.”

The following events at the Tang are free and open to the public:

Thursday, Jan. 29, 5:30 p.m. — Preview Tour of *Realms of Earth and Sky*: Guided tour with exhibition contributor Krista Gulbransen, assistant professor of art history and visual culture studies at Whitman College.

Thursday, Feb. 5, 7:30 p.m. — Lecture by Shahzia Sikander

Internationally acclaimed Pakistani-born artist and MacArthur Fellow Shahzia Sikander will discuss her artistic practice of experimentation and disruption of historical Indo-Persian painting styles; presented by Skidmore College's Department of Art History and the Tang Teaching Museum and supported by the Alfred Z. Solomon Residency Fund.

Saturday, Feb. 7, 2015, 6:30-8 p.m. — Spring 2015 Opening Reception: Reception celebrating the Tang's spring exhibitions, *Realms of Earth and Sky: Indian Painting from the Fifteenth to the Nineteenth Century*, Nicholas Krushenick: *Electric Soup*, and *Elevator Music 28: Morton Subotnick* — Silver Apples of the Moon.

Wednesday, Feb. 25, 7-8:30 p.m. — Ayurvedic Workshop: exploring this system of traditional Hindu medicine, with Skidmore Professor of Religion Eliza Kent.

Saturday, Feb. 28, 3-7 p.m. — Indian Festival: a celebration of Indian culture through food, dance, music, and art-making, co-organized with the Skidmore student club Hayat.

Thursday, April 2, 7 p.m. — Lecture by Molly Aitken and Dipti Khera: Two leading scholars of Rajput painting — Molly Aitken, associate professor of art history at the City College of New York, and Dipti Khera, assistant professor of art history at New York University — will lecture on pleasure in South Asian paintings; made possible by the Alfred Z. Solomon Residency Fund.

Tuesday, April 14, noon — Tour of *Realms of Earth and Sky*: Guided tour with Rachel Seligman, Tang assistant director of curatorial affairs, and Saleema Waraich, Skidmore assistant professor of art history.

Thursday, April 16, 7:30 p.m. — Conversation with Talha Rathore and Hiba Schahbaz

Artists Talha Rathore and Hiba Schahbaz will speak about the traditional techniques in *Realms of Earth and Sky* and the ways in which they each have modernized and personalized the miniature tradition in their practice; made possible by the Alfred Z. Solomon Residency Fund.

Friday, April 17, noon-2 p.m. and 2:30-4:30 p.m. — Miniature Painting Workshops with Talha Rathore and Hiba Schahbaz

Free workshop with the artists. Reservations required; call 518-580-8080.

Realms of Earth and Sky is made possible by the Fralin Museum of Art at the University of Virginia. The exhibition is curated by Daniel J. Ehnbohm, Fralin adjunct curator of South Asian Art and associate professor of South Asian Art at the University of Virginia, with Krista Gulbransen, assistant professor of art history and visual culture studies at Whitman College and former Luzak-Lindner graduate fellow at the Fralin Museum.

A catalogue accompanies the exhibition and features essays and catalogue entries by curator Daniel Ehnbohm and Krista Gulbransen.

Enhancing this exhibition and its catalogue is *The Realms of Earth and Sky* app, which was developed by the Fralin Museum and is available for free in Apple's App Store (iPhone or iPad iOS7).

Comic rapper Awkwafina at Proctors



By Michael Eck

Comic rapper Awkwafina brings her bright rhymes, twisted beats and snarky millennial humor to Proctors, 8 p.m. Saturday, Feb. 7. Born in Queens to immigrant Chinese and South Korean parents, Nora Lum, whose trumpet studies at LaGuardia High School are evinced by a tattoo inside her right arm, learned to use her otherness as fodder for her raps, which touch on being Asian, being female and being smart, all in inventive ways.

As Awkwafina, clad in trademark over-sized glasses, Lum proffers a cheery fearlessness. A string of YouTube videos drew enough of an audience for the rapper to release her debut album *Yellow Ranger* in early 2014. The title track is, in part, a sly nod to *Mighty Morphin Power Rangers* of her youth, as well as a reflection of race and ethnicity. Always a fierce individualist, Awkwafina told *The Daily Beast's* Jean Trinh that, “the song embraces an identity that is not about Asian culture. It's about me being Asian and my experience being Asian. I'm not trying to unite Asian people with my music.” Many of her biggest hits, witty but tart adult-themed material with essentially unprintable titles, have brought similar controversy.

Prior to breaking out, Awkwafina, then still Lum, attended UAlbany, pursuing journalism and women's studies. It's easy to see how those tracks influenced her content and compositional style; this will be her first performance in the region since her time as a student at the school.

Currently a cast member on the popular hit MTV comedy series, *Girl Code*, Awkwafina recently performed as part of *Festival Supreme*, the music and comedy festival curated by Tenacious D's Jack Black and Kyle Gass. She is also set to appear in the upcoming documentary *Bad Rap*, which puts the spotlight on fellow Asian rappers *Dumbfoundead*, *Rekstizzy* and *Lyricks*.

Tickets for Awkwafina's 8 p.m. Saturday, Feb. 7 performance are \$20, with VIP packages (including a meet-and-greet with photo op and signed poster) available for \$30, at the Box Office at Proctors, 432 State Street, Schenectady; by phone at 518-346-6204; and online at proctors.org.

Skidmore continues Beethoven String Quartet Cycle project



Photo by Cheryl Mann

The following is a press release from the Office of Communication.

SARATOGA SPRINGS, N.Y. — The Meccore String Quartet is the next group to participate in Skidmore's ambitious Beethoven String Quartet Cycle project, which features six internationally renowned guest artists performing the full cycle of Beethoven's 16 string quartets over the course of the next two years. The Meccore Quartet will perform at 8 p.m. Saturday, Feb. 7, in Skidmore's Arthur Zankel Music Center.

The program features the Quartet in E minor, Op. 59, No. 2, and the Quartet in A minor, Op. 132. Tickets are \$8 for adults, \$5 for seniors and the Skidmore community, free for students and children. To purchase tickets online, please visit <http://www.skidmore.edu/zankel/>

Quartet members are Wojciech Koprowski and Jarosław Nadrzycki, violin; Michał Bryła, viola; and Karol Marianowski, cello. The group has performed at major European music festivals—the Ludwig van Beethoven Spring Festival, Budapest Spring, Heidelberg Frühling, Kissinger Sommer, Festival Radio France Montpellier, Bregenzer Festspiele, and in concert halls around the world, including Beethovenhaus in Bonn, Wigmore Hall in London, and Musikverein in Vienna.

Critics have praised the quartet for its technical perfection, intensity, and lyricism.

Established in 2007, Meccore String Quartet is considered one of the top quartets of their generation. In 2012 the group was awarded the first prize and an annual scholarship by the Irene Steels-Wilsing Stiftung, which resulted in the quartet's debut CD released in 2013 featuring string quartets of Mozart and Beethoven.

Additional recognition includes second prize at the 2012 Wigmore Hall String Quartet Competition in London, the finalist award and the special award at the 2011 ninth International String Quartet Competition Premio Paolo Borciani in Reggio Emilia, first prize at the 2010 International Chamber Music Competition in Weiden, and first prize at the 2009 Max Reger International Chamber Music Competition in Sondershausen.

Last year the ensemble had the honor to perform as the first Polish string quartet during the ceremony on Holocaust Remembrance

Day in German Bundestag.

Meccore String Quartet was at first tutored by members of the Camerata Quartet; since 2009, they have been studying with the Artemis Quartet at the Universität der Künste in Berlin. Since 2012 they have been able to study at Queen Elisabeth Music Chapel thanks to a full scholarship. The quartet, as well as each of the members individually, received the scholarship from the Polish Ministry of Culture and National Heritage as well as from the "Young Poland" program.

Violinist Michael Emery, senior artist-in-residence at Skidmore, is coordinator of the Beethoven string quartet project as part of Skidmore's ELM Chamber Music Residency. The project will feature six internationally renowned guest artists who will present the full cycle of Beethoven's 16 string quartets over the course of two years in the college's Arthur Zankel Music Center.