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# THE RJ



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**February 2023**  
**Vol. 51 Iss. 5**



# The Cooper Point Journal

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## HOW WE WORK:

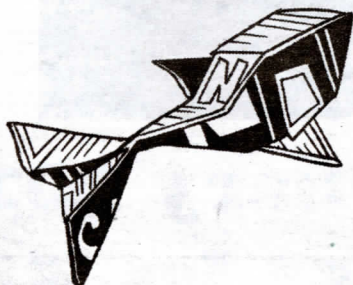
The Cooper Point Journal is run by students attending The Evergreen State College in Olympia, Washington. We are funded by a combination of subscriptions, local advertisements, and student fees. We aim to provide information on public art, events, and culture both for Evergreen and the larger Thurston County and Olympia communities.

## WORK WITH US!

The Cooper Point Journal thrives on community submissions. We think YOU can provide the best stories and content for our local community, because YOU are a part of it. Specific affiliation to the Evergreen State College is not required. Send article, art, and letter to the editor submissions to:

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The Cooper Point Journal maintains editorial control over submissions, therefore publication is NOT guaranteed upon submission of material.

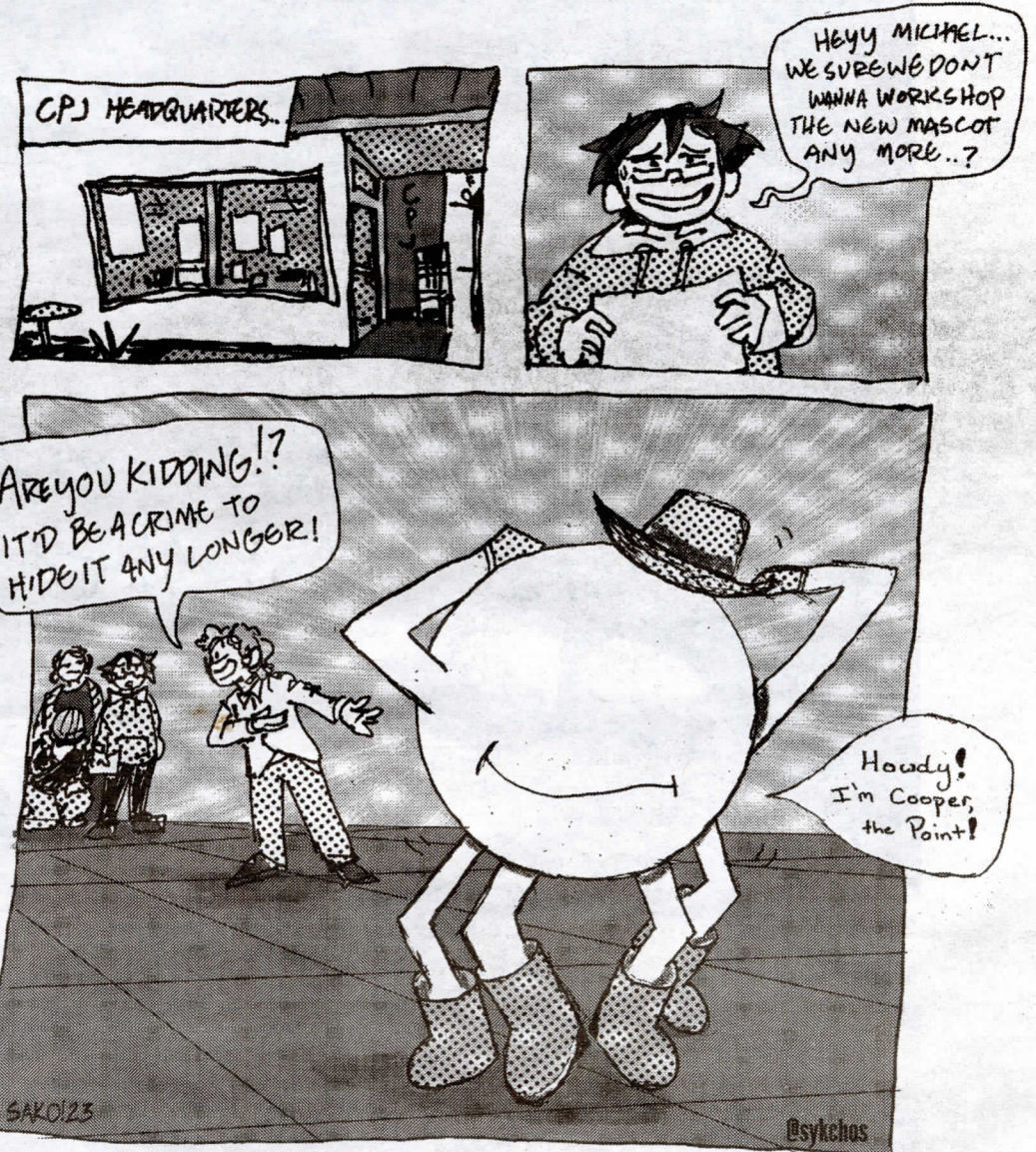


## CPJ PRESENTS:

# THIS IS NOT THE COMIC ISSUE

BROUGHT TO YOU BY: FRIENDS OF THE COOPER POINT JOURNAL

note  
from our  
creative  
director ->



## LETTER FROM THE EDITOR:

Dear Loyal Readers,

Wow. What a pleasure it is to have you here and so enthused about our little journal printed on the rocky shores of Cooper Point (not really. It's printed at Pacific Publishing in Seattle and we are eternally thankful to Christina and the rest of the team up there for helping get us onto paper) Recently, we have seen issues flying off of their stands and demanded at high volume during our tabling events, and that really warms all of our hearts. It warms our hearts so much that we have decided to give you something that we haven't given you in quite some time; comics.

Yes, those devious little representations of our daily lives and fantasies put into little boxes and placed next to each other in order to create a narrative have made their way back onto our pages, and we are extremely fucking happy about it. We received some spectacular community submissions from P.K. Wong, Yarely Torres, and Rain Swartz to go alongside inside jobs from Akemi Nakagawara, Alec Phipps, Kavon King, and Sako! We hope to keep including comics as long as they are submitted to us and good. (Yes, good. We won't judge your drawings unless the depictions you create are heinous.) So if you have had any ideas floating around, please send them to us, or drop them off at the office during our new Office Hours.

Thanks for reading, and thank you to our new staff writer Isak L. Urrego Bailén for taking the courageous task of cleaning out our mini-fridge that had been sitting there unopened since Fiore Amore ventured in to find The Egg.

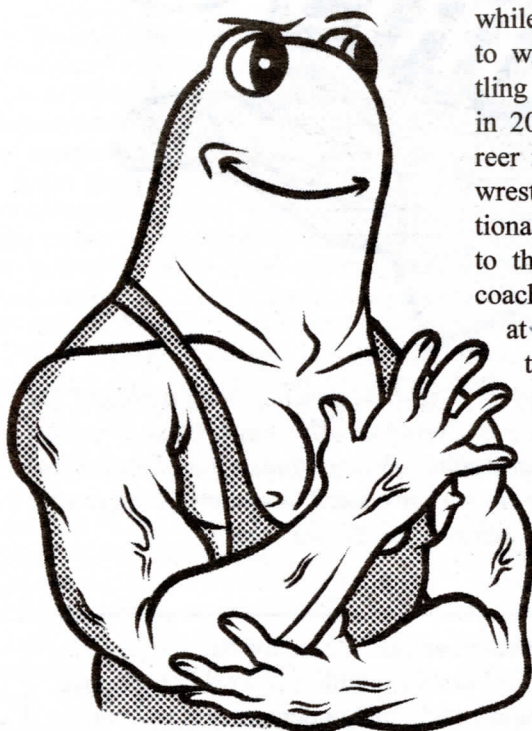
Stay strange,

Mj Richards

Editor-in-Chief



## THE EVERGREEN STATE COLLEGE: "GET READY TO RUMBLE?"



**Coverage by  
Kaylee Padilla**

In late December of 2022, The Evergreen State College introduced their first Men and Women's wrestling teams. Along with the newly installed team also came new coaches Fan Zhang, head coach of the Women's team, and Greg Ford, head coach of the Men's team. Both Zhang and Ford share a longstanding career in wrestling, beginning in their youth; Zhang began at 8 years old, following family tradition, and would acquire 7 national championships in each division he wrestled in

while in China. He eventually went on to wrestle for China's national wrestling team for a decade before retiring in 2004. Afterwards, in 2006, his career in coaching began, training other wrestlers to compete for China's national team until 2008, when he moved to the U.S. He eventually became a coach for the women's wrestling team at Grays Harbor College in Washington, earning 2 national championships. Before he was able to make another successful venture as a coach in California, plans were unfortunately disrupted by the Coronavirus pandemic, leading to his recent recruitment here at Evergreen this past December. What brought Zhang to Evergreen was not only his career as a coach, but also his personal pursuit of bringing more awareness to women's wrestling, bringing to fruition a women's wrestling program that is offered to students from states that do not have a women's wrestling team for any college in their area. While he aims for athletic success for the team, Zhang also wants his wrestlers to not lose sight of their academic success. "We want to build the students not just a successful wrestling career, we want them to achieve more academic goals too."

For Coach Greg Ford, his athletic skills spanned over many fields, but found most success through wrestling, going on to win national championships

and even competing internationally. He would later take on the role of head coach of his high school wrestling team, being able to earn a state title with his students. As far as what brought him to Evergreen, he feels that the college "has always been a very unique school with endless opportunities given the platform to work." What makes this upcoming team exciting to both Coach Zhang and Coach Ford is that, not only is this the first intercollegiate sport coming to Evergreen, but this addition favors student athletes as well, with Evergreen becoming the first college in Washington state to be a 4 year college that offers wrestling as a sport. Coach Zhang and Coach Ford hold the same passion to lead their teams to championship wins and to build towards winning a national championship in the future.

Zeb Hoffman, assistant director of Evergreen's athletic department and head coach of the track and field team, elaborated on Evergreen's decision as to why the college specifically chose wrestling as a new sport to bring in, "Our department had been annihilated by the pandemic, and budget cuts, and the idea of adding another team, or two teams, and more students to serve when the track and field team were really underdeveloped, it'd typically make sense to me." He also emphasized being a representative for the student athletes, a role that he felt was overshadowed during his time at the college being a student athlete. "I remember being a student athlete here and feeling pretty underrepresented, and so part of my job is to advocate for student athletes, and I feel that student athletics bring a lot to the table, so it was kind of this perfect opportunity to bring in wrestling." While bringing in this sport helps benefit student athletes who are already enrolled, and students out of state who wish to continue wrestling during their

college years, it also provides a wider opportunity for students in-state who are closer to Evergreen. Evergreen's placement in the Southwest side of Washington, which is the more rural side of the state, and wrestling usually tending to be "very popular in rural communities", as Hoffman explained, provides more opportunity for student enrollment. This benefits students' ability to stay in state instead of having to go out of state to gain both academic and athletic success, and benefits their families as well, allowing them to show up and support students at nearby matches. Hoffman also explained that this helps the school gain a better reputation as an athletic school, adding that, "Evergreen will always be the funky liberal arts college in the woods, that'll never change. I just want us to be the funky liberal arts college in the woods with a solid athletic program that the South Sound can be proud of."

The Evergreen State College's Wrestling season begins in October of 2023.

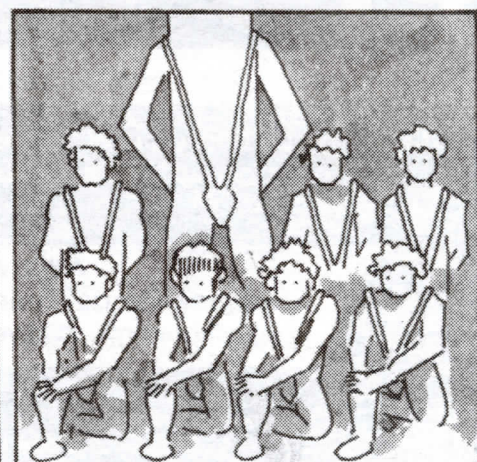
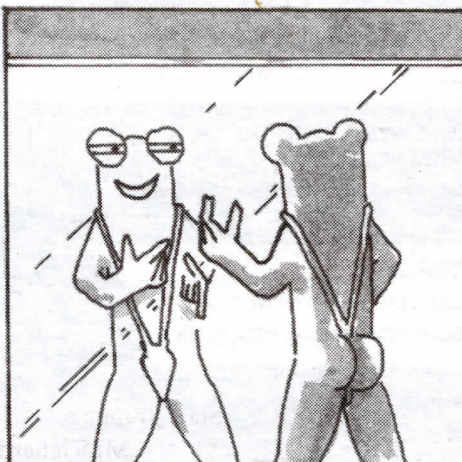
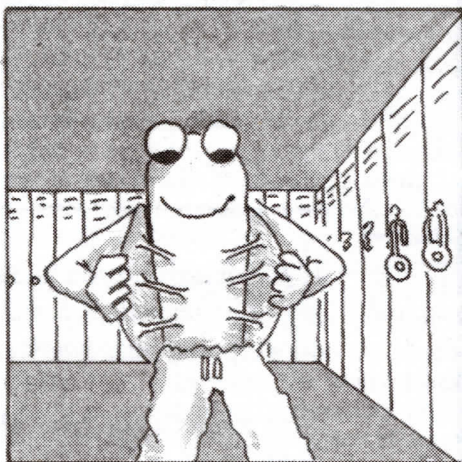
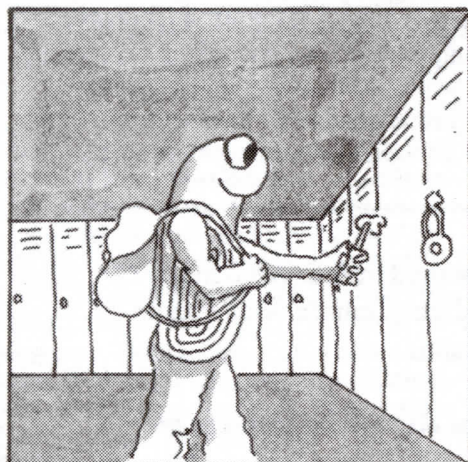
Got thoughts or insights into TESC's influx of sports investments?

Send them to us!

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"Speedy Cena" Illustration by Alec Phipps.

Going Pro - Parker Wong @stealth\_camo





# Community

## REBELS STUDENTS WORKERS TEACHERS

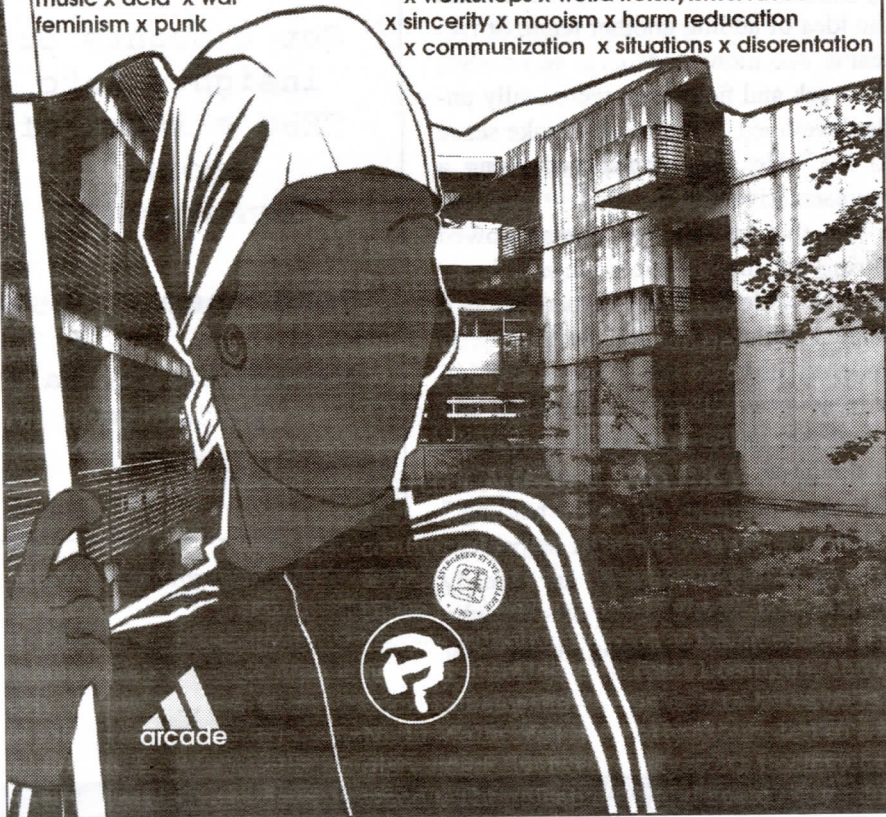
no promises about saving failed institutions  
but let's take the opportunity to find each other  
while it decays

email/DM/ask a smoker for  
meeting time and place



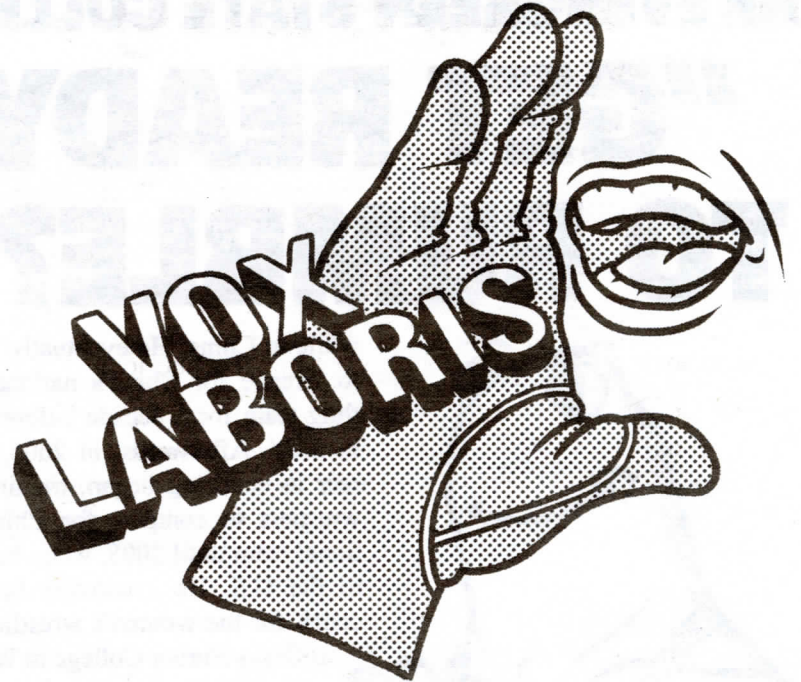
## THE ARCADE PROJECTS

social learning x diy x community safety x marxism x security culture x  
architecture x smoke pit x student organizing x cybernetics x working class  
politics x surrealism x urban planning x trade unionism x games x art x 1312 x  
music x acid x war x workshops x weird trotskyism x rave x SHY  
feminism x punk x sincerity x maoism x harm reduction  
x communication x situations x disorientation



a student group based out of the defunded, mismanaged, abandoned,  
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Log off but until...IG:EvergreenArcadeProjects



*Vox Laboris (Voice of Labor) Is a new column meant to highlight the voices of Student Workers here at Evergreen. This week, those who have responded have decided to keep either all or certain parts of their identity anonymous for the safety of their jobs. Each week we will ask as new question, this weeks question was simple, "How's work?"*

"Working as a student at Evergreen can be a mixed bag. Some jobs are great and teach you skills combined with real-world experience. Other's are overworked, underpaid, and undersupported. It can be rough. And when you work one type of these jobs, you are sort-of pitted against those who work the others. As someone who has worked both types [of jobs], it would be cool to see more solidarity between ALL workers here at Evergreen. Though we all like to talk a lot of a talk about organized labor, it seems when the conversation comes up, those who are happy in their jobs see no reason to organize, while those struggling are already so busy they don't have the time to start the process of unionization..."

*-Anonymous Student Academic Worker, Senior*

"Work, work, work, work work is work usually pretty slow. Let's see. Either I'm in the weeds or I'm playing on my switch for four hours, and there's not usually a whole lot of in between. I find that the studio jobs seem pretty chilled depending on who your boss is. But aside from a lack of communication, pretty often in the printmaking studio, everything is relatively in order. None of us have received formal training. We came in for an orientation day and were told about the tasks we do but not necessarily how to do them. Thankfully, I had a lot of prior printmaking experience. So it all came pretty easily to me. It's mostly just writing things down and telling people if they're doing something stupid, which is one of my favorite things to do. So. Yeah, I mean, gonna go I think that's all I need to say."

*-Anonymous Lab Aide, Senior*

If you or anyone you know would be interested in having your responses featured next month, email us at [cooperpointjournal@gmail.com](mailto:cooperpointjournal@gmail.com)

Next month's question: *How do your co-workers motivate you?*



# On Passing

Maxine Howser

*Author's note: On Passing makes explicit mention of transphobia, cis-sexism, bigotry, eating disorders, drug abuse, and mental illness. As the author, I can't in good conscience recommend that you engage with this article if these are difficult points for you.*

In the early hours of July 22nd, 2022, the official Twitter account for the Women's March announced that they'd adopted a new logo. Their previous logo had sported the side profile silhouettes of three people with facial structures that appeared feminine in a way that was more in line with character design than the innate physical characteristics of those assigned female at birth. The proportions of these faces were not unlike a Tinkerbell sort of design, lips pursed, noses like tiny buttons, and eyelashes and pixie-cuts aflutter in a breeze. The new logo is most notable for its change in color palette, but upon release, it entered the realm of public discourse instead due to the changes it made to the shapes of the faces. The faces on the center and right of the illustration were somewhat similar to the previous drawing, though possessing less of a Disney appearance in the feminine characteristics, while the face on the left had a larger nose, a slightly more prominent chin, and a hairline cropped out of the logo, whereas the others have some visible protrusion of hair.


The logo, along with the Women's March stating their agreement with most major world health authorities that transgender women are women, was dragged across the muddy floors of Twitter by many notable self-described "gender-critical" ideologues, most notably Dr. Jane Clare Jones, author of the book, *Annals of the TERF-Wars and Other Writing*. According to these detractors, the face with the larger nose and chin and less puckered, pouting lips was unmistakably that of a man, which was made all the more heartbreaking when a friendly sub-tweeter superimposed over the "man" in the logo a side profile of none other than Dr. Jane Clare Jones herself, the shape of whom matched the logo's apparently masculine visage perfectly. What ensued was a handful of Jones' would-be allies assuming that she was a trans woman, thereby referring to her using he/him pronouns. A true affront to the dignity of women the world over, I'm sure, but this was a telling moment for the true nature of contemporary transphobia. Alongside the disrespect intended toward transgender people, this moment of stupendous backfire came packaged with some disturbing undertones regarding all manner of appearance, not the least of which being race, biological sex, and the essentialism around these subjects, as perceived by the gender-critical mind.

As a trans woman, it's difficult to overstate how truly great is the shad-

ow cast by the achievement of passing over all other parts of self expression and presentation. Without some heavy psychiatric moderation as to your priorities, as well as the obvious need for an accepting ecosystem to comfortably transition within, it doesn't matter what your personality is best expressed by, what your unique look that you wear best is, the bubbles in the clay that make you yourself. Passing as a cis member of your gender can also be classed as a survival tactic, sparing one from a lot of social miseries unique to trans people. It's then rather evident why passing as cis is held in such importance among trans people, but if we're to consider social gender stereotypes and their impact on the image that we have of a "default" man or woman, what exactly constitutes passing anyway? What extent of extreme masculinity or femininity must we exhibit before not only the broader world, but more steeply, our own distorted funhouse mirrors that we call self image, accepts us as the gender that we know we are? And what of the characteristics physically possessed by cis people that contradict the binary nature of their assigned gender? Are these merely aberrations to design, retroactively meant to signify transness without actually constituting transness? I hope to provide an argument from the trans-feminine perspective as to why the ardent cling to passing is overly reliant on assumptions about gender that exist within western culture, especially our distorted media figures, which ultimately contradict the sociological justifications for our existence in the first place, as well as how the obsession with passing actively hinders the amount of both support from cis allies, and solidarity within trans communities. Before I move forward, though, I don't want this piece to be mistaken for an attack on those who pass well. As I mentioned earlier, particularly for many in more conservative areas, it can be a survival tactic, and a means to diffuse as much conflict as possible. Some of us are also simply luckier than others, with supportive families that allow HRT at a young age, or simply the proper genetic makeup for a smooth transition. I will spend a lot of time babbling about solidarity between all trans people being a non-negotiable part of the package deal of trans liberation, which animosity toward transgender people who are privileged enough to pass flawlessly would make impossible. However, I want us to view passing, which I later define in some circumstances as being "functionally cis", and the erasure it's brought to a wide swath of the rest of the community, in a more nuanced and helpful light.

The criteria beneath which the transphobe will categorize the trans from the cis is squashed into two-dimensional narrowness by the extreme reliance on stereotypes of gender as it exhibits in behavior, clothing, and physique/

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biology. A common limerick parroted by zealots of transphobia is the "what is a woman" line, which is exclusively used to try to coax us into running in a rhetorical circle for hours rather than engaging in a legitimate discussion. As it would happen, the false-clocking phenomenon tells us that even transphobes themselves can't seem to answer the question. The example I gave earlier about Dr. Jane Clare Jones and her valiant heroics to save the true women of the world from the evil transes, in the end only to be done in by her inexplicably male face, is no isolated outlier within gender-critical communities.

In the wake of the incident in the Scottish Parliament on December 22nd, 2022, when a protestor reacted to the passing of the Gender Recognition Reform Bill by raising her skirt in a room filled with a variety of individuals, which included minors and survivors of sexual assault, she would succumb to the familiar fate of Dr. Jones. Before she was identified as Elaine Miller, an anti-trans activist who would later turn the photo of her committing a non-consensual sex act in public into an icon for gender-critical ideology, she too was falsely assumed by nameless transphobes to be

a deranged trans woman. Whether the masses came to this conclusion due to the nature of Miller's sex crime as it conflated naturally with their preconceived falsehoods about the activities between trans women and children, or due to the semi-masculine (by American media standards, which we will discuss) shape of her body is unknown, but it was likely a product of both. I would also be remiss to not mention Elaine's appearance otherwise, with dark hair cut into a masculine part and with clothing and jewelry evocative of Etsy impulse buys and middle aged women at the summer farmers' market. If ever you wished to set off alarms inside the head of a mid-2010s anti-intellectual political commentator with latently libertarian-right views and an army of adolescents for an audience, Elaine Miller is right for you. If this incident had taken place only 7 years prior, she would have been the face of that internet for a solid month.

The implications of this snafu are that the mentality that draws someone into transphobia is rooted in expectations of female and male bodies that are formed more from Hollywood films, pornography, simplistic textbook illustrations, (continued on page 6)



# Community

(continued from page 5) and magazine covers, and less from real life interactions with people of both genders. Because Elaine Miller simply possesses so many aesthetic elements associated with contemporary “Love Is Love sign in the crushingly high mortgage yard” cool mom feminism, a short haircut, and a body shape rather rotund when compared to the figures seen in comic books, pin up ads, and only the most mainstream, lowest common denominator studio pornography, she was assumed to actually be a trans woman, because of course, according to transphobia, it simply isn’t possible for a cis woman to have a midsection wider than her hips. It’s as easy as going outside to see that rather few femme-presenting individuals have the glassy, coy eyes, narrow waists, and bob haircuts that

Norman Rockwell posited they did, but the opposition to trans rights is ignorant to this reality, as are many people who are influenced by our homogeneous media and culture. I must emphasize that these biases about gender are absolutely everywhere in the most seemingly innocuous of expressions, such as subtle reinforcement in the alteration of photos in magazine publication, to the overt adding of fuel to the fire in casting choices in mainstream films, not to mention the pervasive nature of diet culture. “Eat this fruitarian diet for 6 months, the caloric deficit will gradually reshape your bone structure into the non-euclidean geometry Sonya Blade is wearing under her skin!” This creates a hellish environment for young trans eggs to live within.

Early in my transition, this point being early enough that I didn’t know yet if I was a woman or not, a major part of what held me from admitting it to myself (that wasn’t the extreme shame caused by my first realization in my teenage years) was the characteristics I had (and some I still have) that I firmly believed were true blue masculinity. I was ghoulishly thin (mostly due to stimulant abuse and eating problems that were really the result of gender dysphoria) and had a face structure befitting of that, but I knew that if I recovered, I would have to deal with that masculine fat distribution that had caused me so much agony as I returned to a healthy weight.

My voice was even more masculine. My much esteemed radio voice, attractor of many compliments during my time in customer service, had felt like a blessing when I was trying to believe I was cis, but I was deathly afraid of turning that into something I would be conscious of feeling terrible over, especially since my art form demands that I call “ACTION” and spend long days on set talking to people. Not to mention the fact that not being sure if I’m non-op (a trans person who doesn’t receive reassignment surgery) completely dashed my acceptance of the notion that I was at all a real woman. I also had so many insecurities bubbling in my head about whether or not I, as a person, fit the mold of being a woman, which is an idea that only exists in the basal foundations of

western gender stereotyping. Although many of my insecurities have been alleviated greatly by hormone therapy and social transition, the insecurities about my voice pose an explicit irony, which is that one of my transition idols was Jamie Lee Curtis, whose distinctive voice wasn’t far off from being my own with higher intonations, something easily achievable in voice training.

It’s already innate to our experience that we struggle to keep cohesion in our internal identities, constantly second guessing the truth of our own transness, and it’s made so much worse by the existence of these biases. We fail often to believe that we even resemble cis people of our genders if we possess a physical trait divergent from not that sex, but the gross oversimplification of that sex by culture and media. If we have low voices that are had by some cis women, or breast tissue that is had by some cis men, if our bone structure or fat deposition is closer to the idealized version of our assigned gender at birth as opposed to our actual gender, it causes us as trans people of all kinds to completely discredit ourselves. The fact is, though, that most of us have no legitimate reason for such behavior. As trans women, there exist cis women who look the way we do. And even then, some of us, when extricated from the social influences that extrinsically suggest these insecurities, don’t actually feel discomfort over our facial structures, beards, bones, ad-

am’s apples, penises, etc. Others, in all truth, may never be able to afford the procedures necessary to change any of these qualities. For our liberation to be legitimate, we need this fact to hinder us in absolutely no capacity imaginable. But I digress, lets say your transition is “successful” beyond calculable likelihood, you just walked out of your tracheal shave, after you’ve been in voice training for several years, been on hormones for ten, gotten your vaginoplasty, various bone structure alterations, facial feminization surgery, etc., which just cost you more money than a great deal of people living today or ever can even imagine. You were most likely crushed with debt in this pursuit. You perfectly resemble that blonde actress weird men base their idea of womanhood on and develop one-sided imagined relationships with. I know you’re asking, now you’ll pass, right? Right?

Well, it isn’t that easy. In much the same vein as the plight of Elaine Miller, it’s become a rather common pastime in the trans communities of Twitter to catch transphobes in the lie by posting photos of notable celebrities, occasionally transphobic ones, as if they’re photos of oneself, only to have the droves of endless, nameless transphobes eagerly claim that they “can always tell.” This was most infamously done by screenwriter and stand-up comedian Mia Moore with headshots of UK author J.K. Rowling, creator of the

Harry Potter franchise, associate of the aforementioned Scottish Meeting Flasher, great hulking bastion of bigotry and final boss of the figurative trans-exclusionary feminism dungeon. The gotcha is sacred as always, but wait, something is wrong here. Look at J.K. Rowling. I hate to offer a compliment to someone so gruesome in their views, but if any trans woman looked the way she does, the passing game would be effectively won. There shouldn’t be any debate, right? Simply put, in response to a trans woman who is “functionally cis” (in that you can easily ignore her transness and regard her as someone who isn’t your chosen fanatical political opposition) transphobes can always simply raise the bar of clocking so high that it ends up cutting short the high arcs cis people can average in this proverbial high jump, which has even come to make cis people feel the outcomes of things like bathroom discourse, themselves facing assault due to the suspicion that there may be a secret trans in their midst.

To read the rest of the article, along with other web-only features, visit our site [www.cooperpointjournal.com](http://www.cooperpointjournal.com)



Comic by Rain Swartz  
@openfire23





## A Good Cup of Coffee

by Natalie "Lee" Arneson

French press coffee is one of the many things I learned from my dad in the kitchen and one of the things he's always been a huge stickler about. I'm not sure when he got so specific about his coffee or where he first tried french press coffee—Dad recalls his parents always drinking drip coffee morning, noon, and night—but I remember him being firm in that you cook with fresh ground black pepper and make your coffee in a french press. Instant coffee was something reserved for baking, though we did try out the dalgona coffee at the beginning of the pandemic. We always bought whole beans, because the key to french press coffee is how you grind the beans; they can't be ground too fine or else it will all slip past the filter, but if the beans are ground too rough with large pieces left behind the coffee will taste watery. I can't ever recall Dad buying pre-ground coffee, though I'll be honest and admit to you all that I buy both whole bean and pre-ground coffee (something I have yet to tell my dad).

Coffee was something my siblings and I shared with our dad since Mom wasn't a coffee drinker—she's never liked the taste and the caffeine doesn't affect her. Dad taught the three of us—my twin brother, older sister, and I—how to make coffee in high school. We hadn't been allowed to drink coffee until my brother and I were fourteen and my sister was sixteen. I think it started with my dad buying us three iced mochas when we were on a family vacation. Anyway, my dad taught us to make coffee using the french press. He taught us just about everything; how long to grind the beans for, what the ground beans should look like, how to pour the water, how to stir the beans with either a spoon or chopstick before putting the lid on the french press and letting the beans steep for four minutes. He always made sure to stress pouring the coffee right when the four minutes were up lest the beans sit in the hot water too long and turn bitter. If there was any left-over coffee it'd be poured into a spare mug for whoever got to it first, usually my sister. She drinks more coffee than any of us. We always drink our coffee with

cream or half & half since that's how Dad drank his coffee. Milk was too thin for him and creamers were too sweet and a bad idea because of his diabetes, so my siblings and I followed his lead. Not an inherited taste by any means, but a learned one for sure.

Over the years, new additions and techniques were introduced, such as adding ground cinnamon and freshly grated nutmeg, and later crushed cardamom pods as well, to the ground coffee before steeping. A few years ago, Dad learned that there's a specific temperature for coffee—around 195 degrees Fahrenheit—so we'd use a thermometer to get the correct temperature. At my own apartment, with no thermometer at my disposal, I've learned to eyeball it, a skill I didn't anticipate learning. I also have three french presses floating around my apartment of varying sizes, one with a permanent place on the kitchen counter next to the electric kettle. I never have much of an appetite in the morning, but I'll always have a cup of coffee, though I'm trying to be more conscious about drinking decaf on those days I don't wake up until noon. I think a necessity for many of us is a good cup of coffee—morning, afternoon, or night.

*Feeding the Diaspora is a column created by Natalie "Lee" Arneson in March 2022 to share stories on multicultural identity and how food plays a large role in continuing and reclaiming cultural ties. Defining 'Diaspora'; a diaspora is formed when people belonging to a cultural and/or ethnic group are living in a place that is not their or their ancestor's country of origin.*

Read more of Lee's work, compiled online for her ILC, [wordpress.evergreen.edu/foodag-portfolio-w23-arneson/](https://wordpress.evergreen.edu/foodag-portfolio-w23-arneson/)

## BUILDING UP COMMUNITY

CHASE PATTON

Housing is an important part of life. In the past I was a cost estimator for a large local siding company which installed siding on hundreds of single family new homes and several multi-family buildings every year throughout the Puget Sound. I would create estimates and order material packages on average between 25-50 homes each week. That experience provided me with a view of the various groups working together to get houses built. It isn't extremely complicated, yet at the same time it isn't simple. The housing industry is massive and it can take a while for changes to be made.

More recently I've had the opportunity to participate in work study placements through the Center for Community-Based Learning and Action (CCBLA) at The Evergreen State College. During this time, I've gained an education on the housing situation in Thurston County from a few different perspectives.

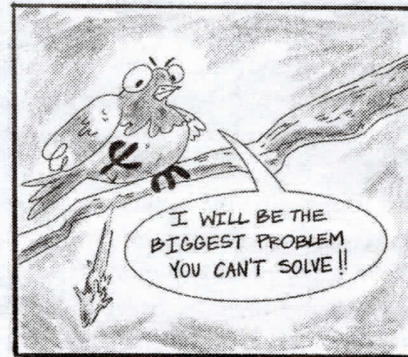
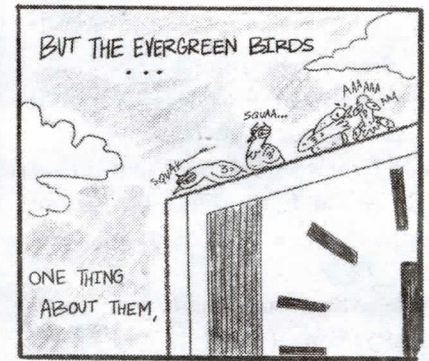
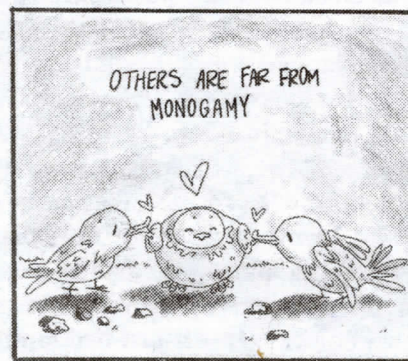
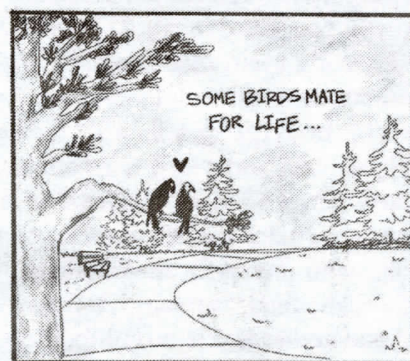
I was at Quixote Village during the 2021-2022 school year. It was a memorable experience to watch new residents come in and observe the way their lives changed and improved. From this experience I learned how important it is for the local community to be involved in improving the quality of life in the community. I learned that change doesn't take place overnight. Change takes time, but it can start with a small group of dedicated people, which can grow in numbers as awareness and interest develops.

My current work study placement at Thurston Housing Land Trust (THLT) is providing me experience with a local non-profit organization dedicated

to developing solutions for generating affordable housing for low-to-moderate income households. Thurston Housing Land Trust has been around for many years, however, they didn't receive their non-profit designation in 2018. THLT is using the community land trust format to provide the framework for affordable housing which will be available from generation to generation. The land trust purchases properties which are sold to members of the community. The land trust maintains ownership of the land while the household takes ownership of the house. The homeowner and trust must abide by a set of rules which governs the operation of the trust and some aspects of the property. This reduces costs and creates a process which should provide affordable housing as long as the trust is operating. Right now, THLT is laying the groundwork to connect their first property with a family. This has been in the works for some time and everyone at THLT is working hard to develop more housing opportunities in the near future.

There are a multitude of opportunities to participate in our community through work study placements and internships. Sometimes it can be difficult to know where or how to start. You could start by looking at different organizations that relate to personal interests and then contact an organization. Or consider learning about something that is new or unexpected by working with the people at CCBLA. In any case, it can be fulfilling to work with community members towards a goal or an ideal. For myself, it has been exciting to be a part of THLT as it begins to move forward to meet the needs of the community.

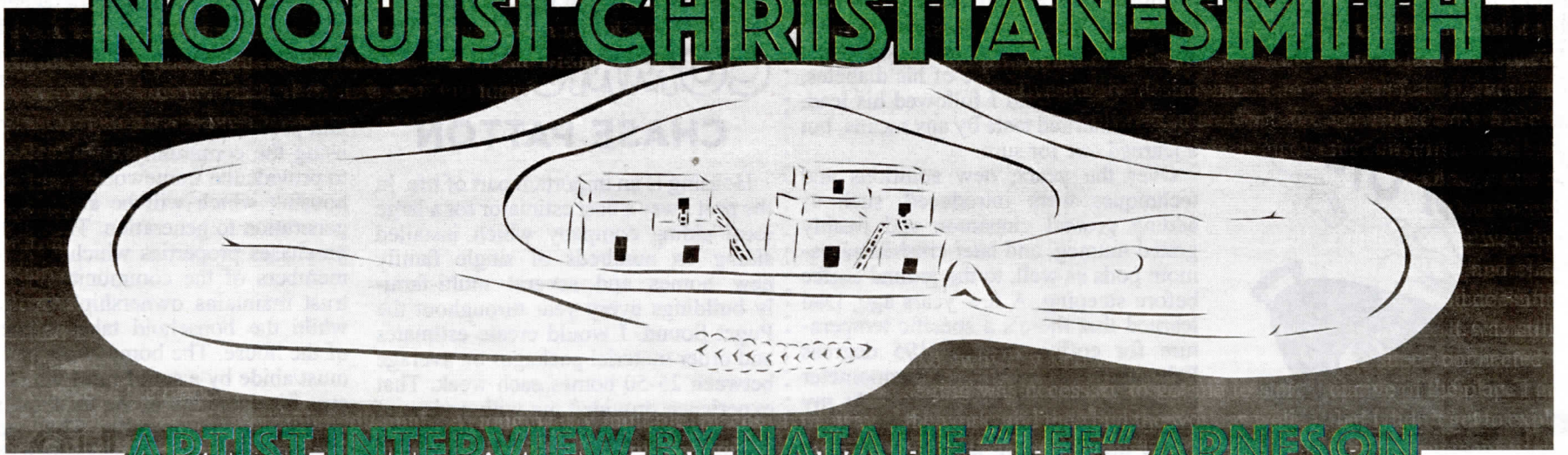
If you want to learn more about what Thurston Housing Land Trust is doing in our community go to [thurstonhousinglandtrust.org](https://thurstonhousinglandtrust.org) or you can contact the Center for Community-Based Learning and Action at The Evergreen State College.



**HORRID BIRDS - comic by Yarely Torres @yt\_colors**



## NOQUISI CHRISTIAN-SMITH



ARTIST INTERVIEW BY NATALIE "LEE" ARNESON

*Noquisi (they/them), is a multi-racial third-year student at Evergreen. They have a focus in history and cultural studies. Their favorite art mediums are ceramics, paper cuts, and darkroom photography. Their current project is a series of paper cuts that are based on important moments and quotes from their cultural studies class.*

**CPJ: In what ways do you create art? And this can be either in the traditional sense, or more craft person, as well.**

Noquisi: I would say that I'm kind of a generalist in terms of art. So, I started doing 3D art, a lot of ceramics, a lot of sculpture, sort of, because my mom would be doing a lot of those things. So I started with clay, and then with cloth and sewing, but where I've really found a lot of my passion is in darkroom photography. And then, more recently, in these paper cuts. I've never loved drawing to be completely honest, I just have never found myself good at it, and so it's really hard to appreciate myself when I draw. Yeah, I think I've always tended to gravitate towards less technically based forms.

**CPJ: That's a great way to put that though. What is it about darkroom photography that really draws you into it?**

Noquisi: So, what I really love about it is that it connects me to one of my parents. One of my mothers taught darkroom photography at this Indigenous art institute where I grew up. And so there's a lot of history there, and I really love the artwork that she did and kind of the archiving that kind of happened because of that. But also, because I think that it's when you have a camera, like you get to appreciate the world in ways that people might not normally. There's something I love about, like, laying down on the ground and looking up at things, or like climbing up in a tree and staring down at things. Also, just the slow extraction

process of your photos has some sort of like, ritualistic feeling to it. It's like a practice or a meditation over the work that I'm doing.

**CPJ: What is it that inspires you to do art? And do the different types of mediums you work with have different inspirations?**

Noquisi: So a lot of what gets me to do art is actually school, surprisingly enough. I think I don't often have the means to do art outside of an academic setting, because that's where I'm spending most of my time. And so, often, my art is not necessarily inspired, but done in place of an academic assignment, or like, it's something that I want to do for an academic project--like I'm inspired by something else, but I'm able to do it in the context of class. The other thing that really inspires my art, I would say, is my family, because they are all artists. I grew up from a family of artists, which was difficult and trying to recognize that I'm an artist, because I was always like, 'oh, you know, artists means this and this and this' and, yeah, I think I only really started to accept myself as an artist in the last couple of years, actually. But a lot of my style, I think, is inspired by my moms and the way that they create.

**CPJ: That's really sweet. Does that relation with art to your family, does that translate to feeling rooted in a sense of place? Or is it just tied to the people specifically?**

Noquisi: My parents always called me a bridge. And I think that what I often end up showing in my art is like that; being able to bridge cultures and bridge identities, because as a multiracial person who's lived in between their entire life, it's really healthy for me to then have this art that can bridge the two aspects of my identity--more than two aspects of my identity. But I think it's less rooted in a sense of place and more in a sense of identity. I mean, my identity can be attached to places, sure, but

that's not really the key piece of it.

**CPJ: As a fellow multiracial mixed-kid I know, for me, my identity has fluctuated so much over the years, especially as I've grown up and come into myself and accepted parts of myself that maybe I was a little hesitant to acknowledge. Has anything similar played out for you?**

Noquisi: It's always a bit of an emotional topic because it's like, it really gets down to the core of like, everything that I dealt with, but you know, I think it's healthy for me to talk about it, especially. Because, as a kid, I always felt Black amongst white white kids and white amongst Black kids. And there were so few Black kids in my town, I was like the only one in my elementary school. The only, like, Black presenting kid in middle school and in high school. So it was very tough considering myself an African American person, because I felt so disconnected from the culture. And the way that I kind of--I didn't actually connect through art to that identity, but I spent like a month with my grandmother in Baltimore, who I only really ever get to talk with through a phone call, and I call her pretty regularly, but it's still so different to be in person. And I kind of started connecting with my African-American roots through food, actually. Because my grandmother is like a soul food cooker. She has all of this delicious food and she does all of it just, you know, by heart. Then also, in senior year of high school, I did a whole cookbook with her where I transcribed all of her stories, and then also did a cookbook. So that was like, kind of one of the main ways that I started to help my multiracial identity really form. And then I think the other thing that really helped me accept who I am and find who I am, especially, was moving out of my parents house. I love my parents dearly. There is nothing that I--well--there are very few things that I

think that they could have done better. I do think that I needed space to become my own person, and then accept additional pieces of my identity along with that.

**CPJ: No, why have we had such a similar fucking arc?**

Noquisi: Your grandmother too, right? I remember you telling me about that.

**CPJ: Yeah, I never got to meet her. But it's also just like, the moving out part was like the huge thing, because I was finally starting to see a couple people who looked like me. And I was also able to kind of step out of how my parents view me--which I feel is sometimes different than how I view myself. Like you said, pick up the new pieces of yourself.**

Noquisi: Yeah. And then also, like I'm still totally dealing with, like figuring out my Native identity, and figuring out my total and complete imposter syndrome with that. Because I am Cherokee. I do have Cherokee blood, I don't have, like...So my great grandfather was full blooded, but he didn't sign on to the tribal registration, and so it's very difficult for me to integrate myself in a way that feels meaningful and also respectful to everyone around me. So still dealing with that.

**CPJ: You're gonna make me cry because that's exactly how I feel with my Kanaka ancestry. Yeah, because it's like, how do I respectfully insert myself into this space that I haven't been a part of? And can't find my little roots too, you know?**

Noquisi: Are we gonna cry?

**CPJ: I think we are, oh my god. The multiracial kids are fighting too many generational curses.**

Noquisi: Honestly, at the same time fighting to be recognized and also to not be oppressed for that recognition.

**CPJ: So you said that you've been called a bridge. What are you**



**thoughts on that? Would you like to expand upon that? And I don't know what the meaning held when it was first told to you, but is there meaning holds for you now?**

Noquisi: I think the meaning it holds now is very close to what it meant originally. So, I think that it was just a way for a white mother telling their kid that they're multiracial---they embody, they encompass, they are between---but also are connected to both of those places. And so I think that the term 'you're a bridge' is trying to give a sense of belonging to multiple places in a way that I think it still does really beautifully. It's one of my favorite ways of describing myself to people. I think that probably in my college essay called myself a bridge. Like that's how I got to college. They were like, "we like that multiracial girl. She's a bridge and she knows it." Yeah, the two things that my parents called me, well, first they called me a 'swirly girl', which I also love. Isn't that adorable? You can call yourself a swirly girl. It's a community term now. But then they also called me a bridge, which they started doing that when I was starting to do that journey of accepting my identities. That was also about the time that I started doing artwork in school projects, and I was doing a whole project on women of color and revolutionary voices. Wow! It all ties together. Oh my god. Anyways. So it all kind of accumulated, I guess, and now I'm here doing a very similar thing and talking art about it.

**CPJ: The ways in which history repeats itself. I really admire that a lot of the artwork that you produce comes from these academic settings, because I feel like art gets described a lot as something that you do recreationally, or as inspiration strikes, but nowadays, and with young people in our demographic, it's like that free time is minimal. So, what has it been like, creating art in an academic sense rather than just waking up and being inspired, maybe I'll draw today?**

Noquisi: Yeah. Um, I think that it's both a good thing and a bad thing, I think that it shouldn't exist alone. So like, you know, I do little doodles in my free time. I don't really spend much time outside of class doing art, in all honesty, because of, like, what you said, taking care of myself and things like that. But, within an academic setting, I think that is really great, because it gives you a deadline, it gives you a point at which you say, this is good enough. And I think that for me, especially, I need that. I need someone or something to be like,

'it's done, you have to stop now.' Because I would just keep working on it and keep working on it and keep working on it. Eventually destroying it in the process, probably. So, also, on top of giving me a moment to stop, it also gives me a moment to start, which is important, especially because I didn't consider myself an artist for so long. And so I didn't really feel the opportunity or the necessity to do art. As a person who didn't consider themselves an artist, it's like 'why?' y'know? So, the academic setting was necessary to get me to start the work, and then end the work as well. So that's what it's been like.

**CPJ: That's awesome. Do you have a piece that you're most proud of? Like, out of all the class projects, out of all the photography, out of all the textile stuff that you've made, what have you been proudest of?**

Noquisi: I think that I'm proud of pretty much everything I produce because, again, like, it comes from a place of not believing in my own identity, right? So like, everything that I put into the world that I find beautiful, which now I'm coming to see more of my things as beautiful at this point, but I'm so proud to put things into the world that can be seen and felt by other people. You know? I think that one of the first things that I was super, super duper proud of was actually a piece of photography that I did as part of a summer camp. So it was an arts summer camp, and I was taking a photography class in that, and I took this one picture of a totem pole. I laid down on very wet ground as far as I remember, and I stared up at this totem pole---I was in Sitka, Alaska---and took this picture. And when it came out, it was just a moment of like, really intense pride. And I don't know why that one in particular spoke to me, but it was just a really good moment.

**CPJ: That's beautiful. And I like what you said about, just, you're proud of all of it. And you definitely should be. I also really appreciate everything you've shared about your identity and your journey with that because it's hard, there's not a guide book to being biracial, let alone multiracial. It's at once, within the mixed kid community, a very generalized feeling that people can relate to, but it's also so specific to each individual, like, not even siblings with the same two parents will have the same experience. And, it's hard not to feel cast in limbo, so I'm glad that your moms gave you that metaphor so early on, that you are a bridge. That you get to be this point of meeting.**

Noquisi: Exactly.

**CPJ: Does going home, now that you've had this space to gain this consciousness of your identity and the view you now have of yourself, ever feel off-kilter? Not in a bad way, but like 'oh, change has happened.'**

Noquisi: No, because even though I didn't find a way to really appreciate my identities and share my identity in my childhood doesn't mean that I didn't find home. It was still my home, I still feel super connected and super appreciative of the place I grew up. It was just that I didn't get to explore this additional piece of my identity, so now everytime I go home it's like I return with additional knowledge. It's like I'm returning with spoils of war, like 'look at all of this stuff that I have! Look at all of this identity.' So, yeah, I don't think so. I think that I just absorbed different culture while I was there. It wasn't necessarily the one that I "belonged" to, but I belonged to it in a different way. I think that the main thing about returning home right now is straddling that line of child and adult, but it could be a lot worse, so.

**CPJ: So, a question I like to ask, particularly near the end is, what does art mean to you? And you can take that any way you want, it's fully whatever you think.**

Noquisi: I think that art, to me, is an appreciation of my surroundings oftentimes. It's a way to ground myself in

time and space. It's a way to remember. I really love thinking of art in a very traditionally Indigenous sense of, it's tradition, it's a way you pass down your stories. It's archival work. And so, it's like pictures on a fridge, y'know? It's like remembering your past and where you've been, and all of the cool things you've done. I think that's what it means to me. It is a way to remember the places I've been.

**CPJ: Obviously, it's Black History Month, and I know that the theme for the month is Black Resilience. Would you want to talk about what that means to you in your own life, as someone who is a mixed Black person, but still a Black person who holds that identity.**

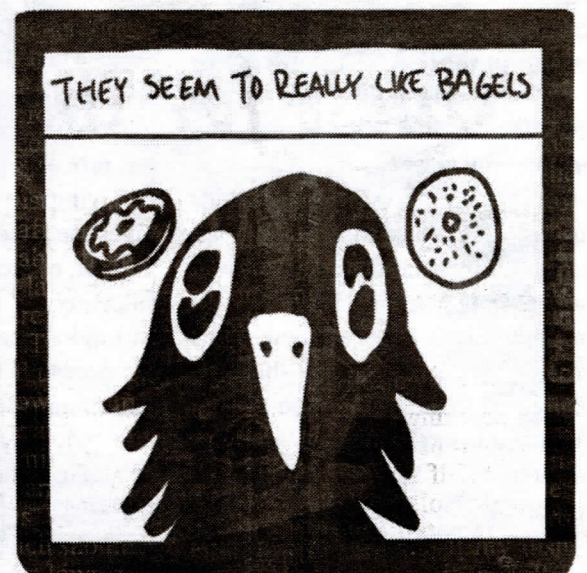
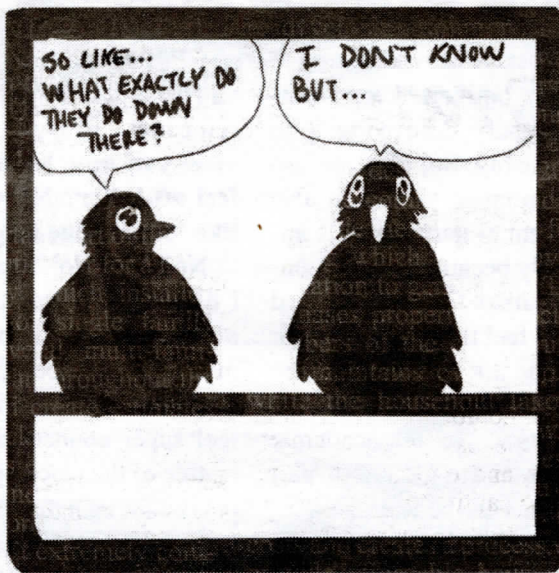
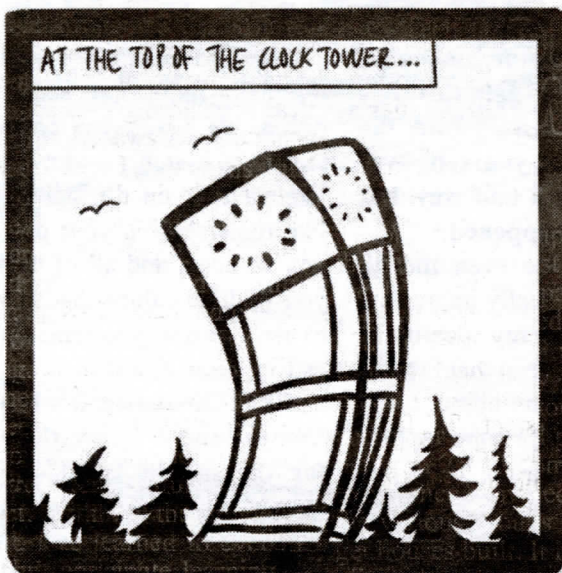
Noquisi: I think for me in this time and place, Black resilience and my own resilience is about holding myself in a place of respect and valuing myself and the things that I do in the face of everything around me. Which is hard, sometimes. Like, letting myself be emotional because I think that a lot of what's been happening, these really intense things that've been happening in the world, it's all about holding yourself. It's about being okay with where you are in the moment.

.....  
*Extended interview available NOW on cooperpointjournal.com!*





Comic by  
Akemi Nakagawara  
otereru



## SHAPING OUR WORK AND SHAPING OURSELVES

### A Program Spotlight by Grace Selvig

Studio Projects: Rites Of Passage is a 16 credit, 3 quarter program based in ceramics and ritual studies. The program is very structured with two theme projects a quarter as well as weekly readings, essays, lectures and skills assignments. We have two classes a week in the studio and one on zoom for seminar. Every week we spend time in our "design lab" creating multimedia projects that challenge and engage with the elements of design (form, balance, shape, texture, etc). In order to keep up with our class work and projects, many of us come into open studio hours multiple times a week. At the end of every quarter we assemble an extensive portfolio of all the work we created.

Our program faculty is Evan Blackwell. Evan is an enthusiastic instructor. He cracks jokes in lectures and workshops to keep the energy light. His teaching style embraces the phrase "show, don't just tell" by giving wheel throwing demonstrations weekly, as well as including a plethora of examples of work in his lecture presentations. I have a habit of writing down some of his quotable moments in lectures and seminars. Today he said "I love seeing the world through clay, through your hands." Evan's attitude towards the art we create in class is the most supportive I have had in an arts faculty here at Evergreen. It feels like he is getting just as much out of the program as we are.

Our readings, theme projects, and lectures all encompass/connect to our program theme "Rites of Passage". Rites of passage are events, ceremonies, rituals, and experiences like birth, death, graduation, marriage, as well as "coming-of-age" experiences. Rites of passage

involve stepping away from an old identity and forming a new one. They can be broken down into 3 stages: separation, transition, and re-incorporation. The separation stage is one being removed from their community or home in some way, be it physically or socially. The transition stage is the "in-between", it's a liminal space. Anything can happen in the transitional stage. It is a threshold. The re-incorporation stage is where the new identity begins, after going through the stage of transition you are returned to the community, but not returned the same as before.

In our program seminar sessions we talk in depth about the human experience surrounding rites and rituals as well as how the shifting societal culture, the patriarchy, and western society impacts them. Another common theme of

reading and discussion in our program is how humans see the world and interpret it through visual art. Like many programs I have taken, in seminars we weave together our themes with connections and recognition of patterns. A few of our readings have been Ways of Seeing by John Berger, Letters to a Young Poet written by Rainer Maria Rilke & translated by Anita Barrows and Joanna Macy, Thurston County by Rachel Corrie, and Clay by Suzanne Staubach. We are currently reading How to See the World by Nicholas Mirzoeff.

Learning about rites of passage has fed the part of my brain that's interested in history and humanities while all the studio work has fed my desire to create 3-dimensional art with my bare hands. Our first program theme project was titled "Making History", where we re-

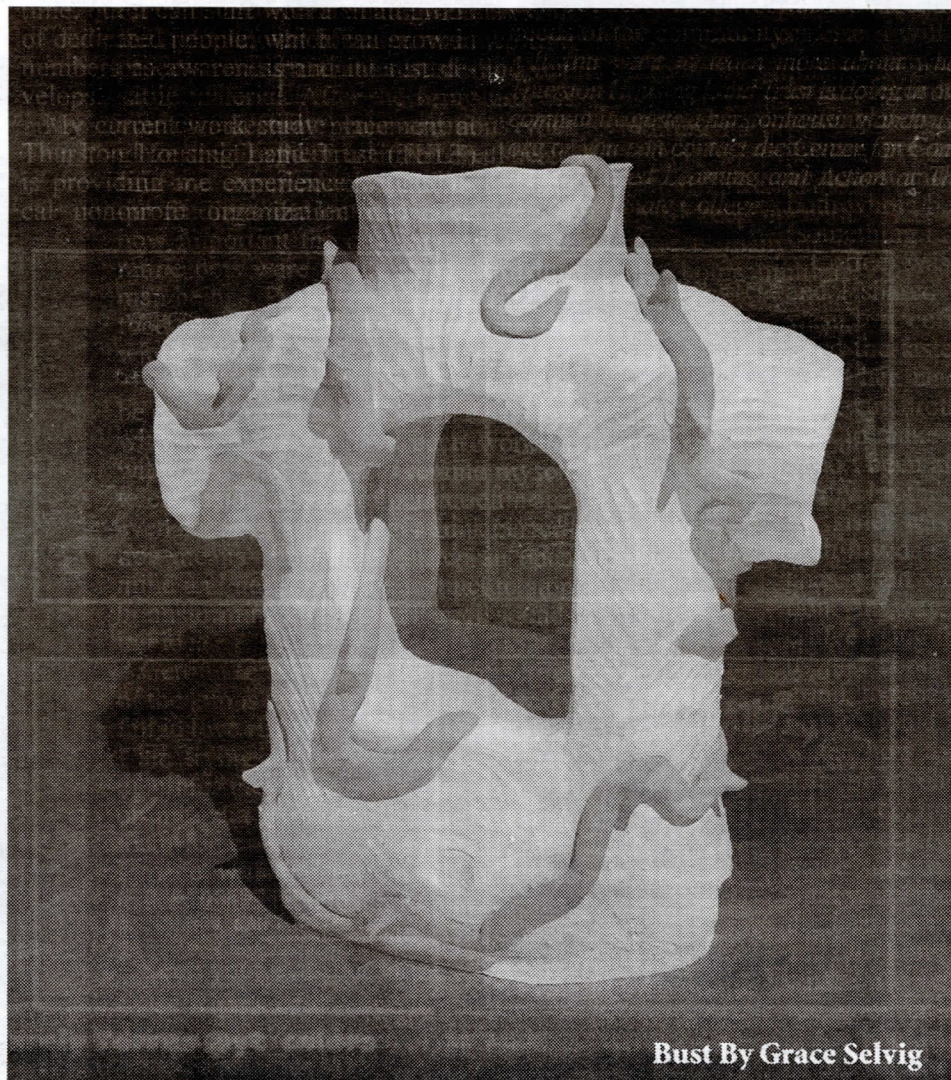
searched ceramic objects from ancient history and tried to recreate them. The recreation proved more challenging than anticipated and I think that made it the perfect introduction to clay. It helped us un-learn colonial descriptions like "primitive". We often associate the word "primitive" with other words like "basic", "low skill or intellect" and "un-complex". Using this language de-values the effort, skill, and planning actually used to create things. While I was trying to recreate vessels that I had researched from Northern Iraq circa 7000-6001 BC, I was struggling to make the proportions and angles the way I saw in the photos. The whole process was anything but simple.

Clay as a material is fascinating. It has plasticity and can be manipulated into any direction; dry clay can be seamlessly re-incorporated into wet clay with the right amount of water, and the firing process can turn it into a sturdy and versatile material. After the firing process you can decorate your creations with glaze and fire them again to reveal beautiful and complex colors and designs. In our readings and lecture we learned just how important the development of ceramic pots were to the survival of human beings. Prolonging the shelf life of food meant more people surviving the winter months.

Working with clay has taught me to be patient, not just with the material but with myself. As I have been working with clay I have tried to remind myself to cast aside an idea of perfection—and even deconstructing what I think perfection means—and instead keep an open mind and not follow the instinct to stop brainstorming after the first good sounding idea.

Getting to see my creations come out of the kiln is exciting, but I don't always fall in love right away. Sometimes when I am trying out new glazes or experimenting, they take some time to grow on me. But I eventually end up seeing them for what they are; something that I made with my own hands and that makes it special enough for me.

Keep your eyes out in the spring because Rights of Passage is going to be doing a group exhibition of our work!



Bust By Grace Selvig



# “Quest for the Grail”

## AND OTHER BULLSHIT I BOUGHT FOR \$2 a bargain bin cassette review by Hero Winsor

Instead of bringing you my usual fare of science articles and well-labeled fake news, I'm breaking from the form and giving a review of tapes I found for 25 cents each at Half Price Books. Most of these I selected solely based on the cover art and how batshit insane I expected them to be. Knockoff walkman in hand, I set out to truly do justice to these cassettes.

**Quest for the Grail- Chris Green (New World Music, 1996)**

I had high hopes for this tape, I really did. I was expecting maybe some grand yet cheesy “medieval inspired” tracks and yet

all I received was some very bland new-agey sounds. By no means do I recommend going on a homoerotic quest with this playing in the background. Don't pop this tape in and expect it to “stir memories of the captivating splendour of ancient lands, epic journeys and gallant legends,” as the insert claims. These are LIES I tell you, LIES.

0/10: ...for shame, for shame

**The Leavenworth Handbell Choir (1983)**

Oh god, I just listened to like, an hour of handbells. Maybe this was a bad idea. This sounds like my great grandma's clock. None of this translates well to cassette. The high pitches just sound so screechy. This was genuinely the most painful tape to listen to. I fear I have made a mistake.

-10/10: a loving god would not allow this

**Candlelight Classics: The World's Most Beautiful Melodies- The London Promenade Orchestra (The Reader's Digest Association, 1992)**

This... this is grocery store music, no way around it. Now this cassette, with a smiling heterosexual couple with outdated hair (for the time even) was unopened when I got my hands on it. Behind the cellophane it called to me. Upon hitting play I was instantly given sensations of faux green velvet, thin layers of dust, and the infomercials of my childhood. Is this an aesthetic? I found myself questioning the inclusion of some of the tracks. While it seems that the original intent would be “romantic classical music,” some songs were just random lullabies. Was the association of candlelight meant to invoke sleep? The world may never know, but it ended with “Lullaby” by Brahms so maybe?

3/10: Best if paired with box wine

**Le Mystere Des Voix Bulgares- Bulgaria State Radio and Television Female Vocal Choir (Elektra, 1987)**

Okay, this slaps. I listened to it three times in a row all the way through. The strong mid-range vocals using an open throat singing technique is just phenomenal against the complex rhythms. The influence of this music on groups such as experimental dark wave band and one of my faves Dead Can Dance, is undeniable. Unlike “Quest for the Grail,” I would go on an adventure to this music.

10/10: It's intense, I love it

**Mystical Chants- Choir of the Vienna Hburgkapelle (Special Music Co., 1994)**

This one makes me so sad. The cover of this tape is a hooded medieval monk-inspired man faded into a star field. I can feel his mystical chants as he lifts his head upwards. I knew this cassette would solve every problem I have and more. Yet, once I had opened the

box, with dismay I beheld no tape. In an instant, my joy at finding the most mystical of chanting available for 25 cents was stripped away. I could have cried. Maybe one day, I will find another copy of this undoubtedly brilliant album.

?/10: probably the best album I'll never get to hear

**Indigo Girls- Indigo Girls (Epic, 1989)**

This was a well-loved cassette. The opening song, “Closer to Fine,” was incredibly warped. I can just imagine the lesbian who owned this tape before me, slotting this cassette into a car stereo and listening to this album through loves and losses as many seasons passed, until the songs were unrecognizable. I hope she's doing alright, I hope she's proud of me.

10/10: Warps and all, still an amazing album

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Illustration by  
alec phipp

**SAFEPLACE** has partnered with Evergreen State College's Student Wellness Services to offer free confidential drop-in advocacy on campus for Evergreen students! According to the Rape, Abuse & Incest National Network (RAINN), 18-24-year-old people are at higher risk for sexual violence. Additionally, 13% of all college students have experienced rape or sexual assault. The National Coalition Against Domestic Violence (NCADV) states that women between the ages of 16 and 24 have the highest rate of intimate partner violence. 1 in 3 men experience violence and/or stalking by a partner during their life and first-time victimizations most often happen before the age of 25.

Drop-In Advocacy is available this Winter every Monday from 1:00 – 3:00 PM at Student Wellness Services in SEM II B building on the 3rd floor. Students can meet with a trained, confidential advocate for support and access to SafePlace programs. SafePlace offers legal and housing advocacy, operates an emergency housing shelter, and support groups. SafePlace wants to provide accessible advocacy for student survivors on campus and survivors can also call our 24-hour help line at (360) 754-6300 for convenience. SafePlace also offers training for staff and students about domestic violence and sexual assault prevention. SafePlace loves Evergreen and its students, we are here for you!

## UNDOCUMENTED/UNDERSERVED STUDENT SUPPORT

Hollistic support is available for all students at Evergreen regardless of documentation status.

Get resources and support from our Undocumented/Underserved support specialist Diego Lopez Vega by contacting him via email or visiting him during his office hours in the Student Activities office.

### EMAIL

[diego.u.lopez\\_vega@evergreen.edu](mailto:diego.u.lopez_vega@evergreen.edu)

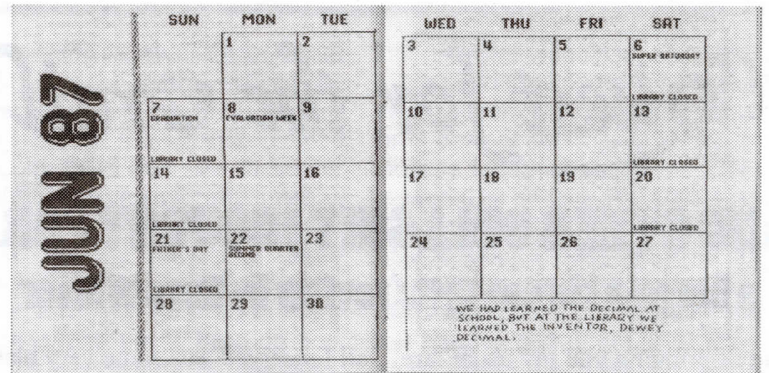
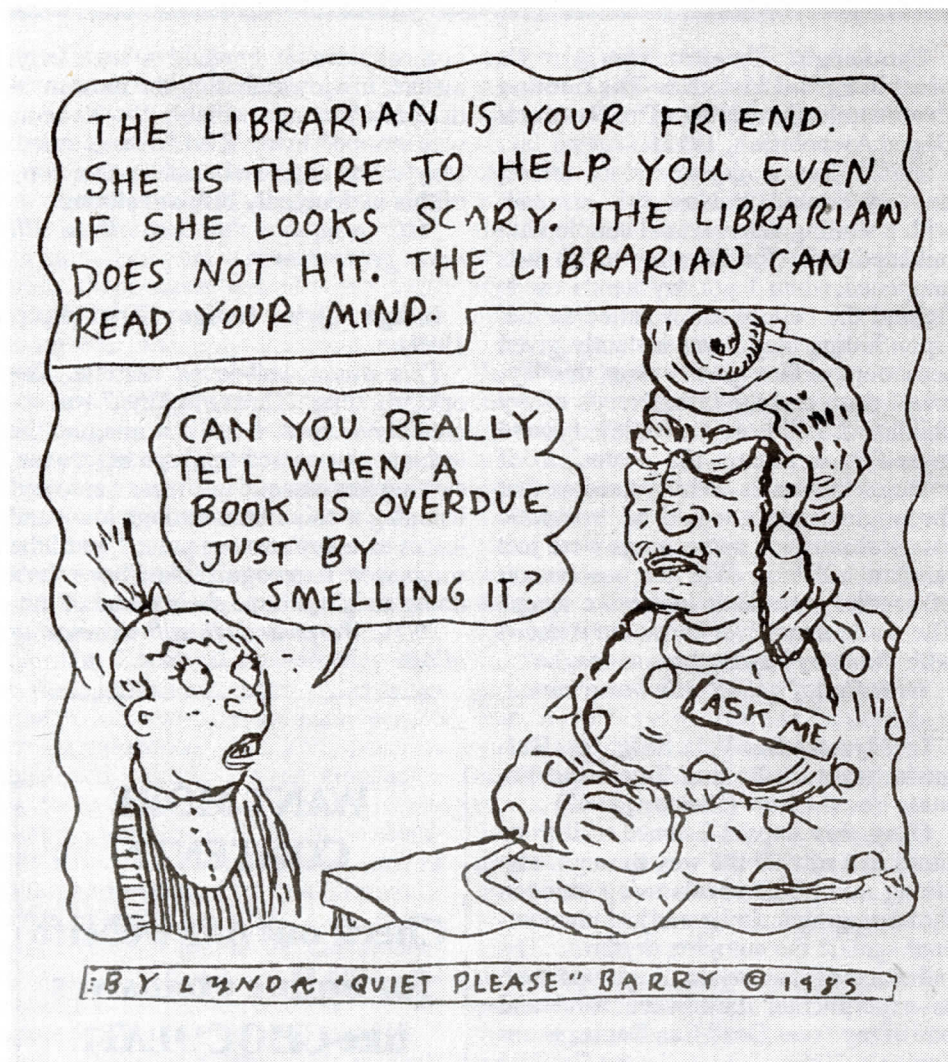
### OFFICE HOURS:

Monday 10-3 in person  
Wednesday 10- 4 remote  
Friday 10 -4 in person

For more information visit

[evergreen.edu/undocumented/support-undocumented-students](http://evergreen.edu/undocumented/support-undocumented-students)





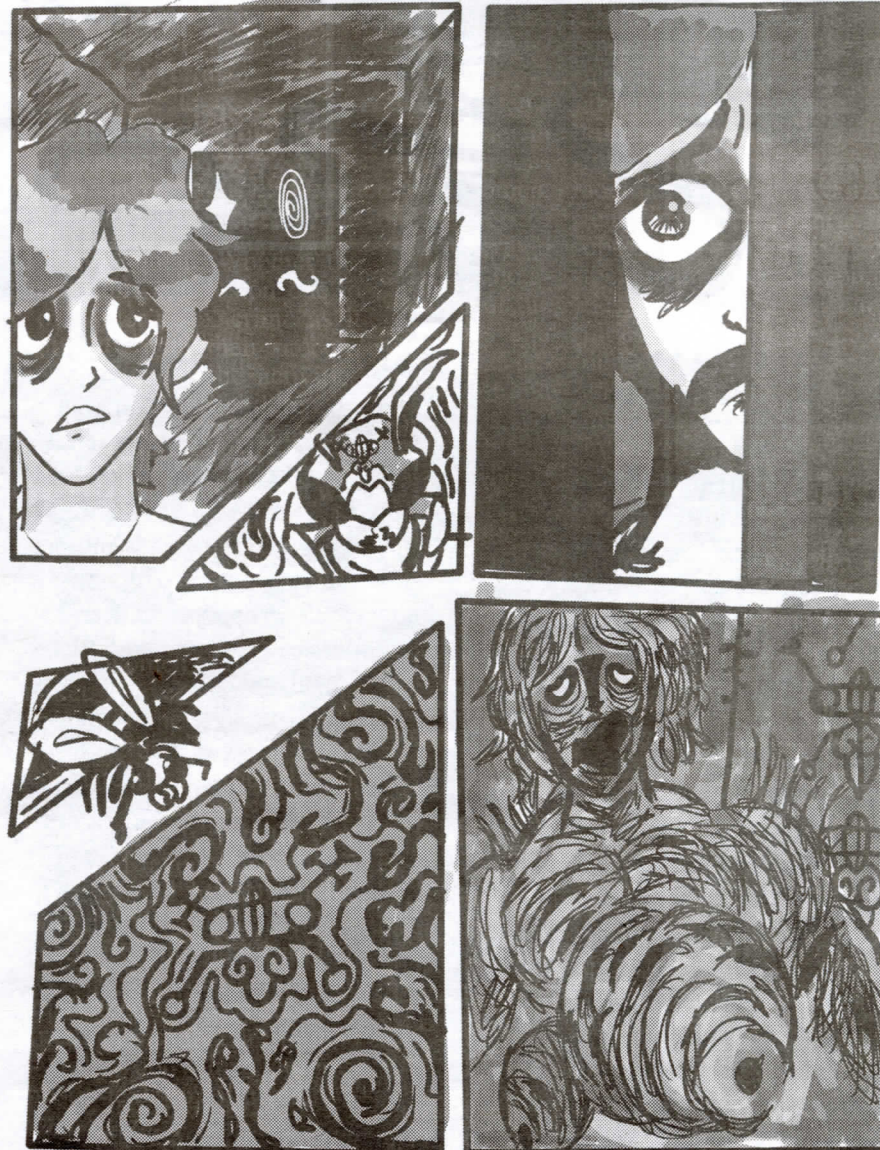
## ARCHIVE SPOTLIGHT: LIBRARY GUIDES

This month, we're taking a look at a nifty tool created by Evergreen alumnus ('79) and MacArthur 'genius grant' recipient Lynda Barry! The "Library Calen-diary" is part pocket calendar, part research guide, and part commentary; complete with word search games. I happened upon this piece during my desk shift in the viewing room of our library's archives, completely at random. Reading as a veteran (like, a year) library worker I was struck by how accurate a picture Barry's prose paints. The floor plans have changed a bit (see if you can spot how), but the vibes are 100% there. This piece has not yet been fully digitized, but you can make a research at

the archives from 12-4 Tuesday-Friday by appointment via microsoft booking [evergreen.edu/archives/archives](http://evergreen.edu/archives/archives). Come in through the regular main floor of the library, and go downstairs and you can miss it! If not, you can browse digitized CPJs and other student publications [collections.evergreen.edu/](http://collections.evergreen.edu/)

*Materials accessed from the Evergreen State College Archives.*  
1977-01, *Library CalenDiary 1987*, The Evergreen State College Archives and Special Collections, Olympia, WA.

WASP - COMIC BY KAVON KING @j0g2rk



WINTER 2023  
Student Wellness Services  
**GROUPS & WORKSHOPS**  
MENTAL WELLNESS FOR EACH SEASON:  
WINTER

- ★ CRAFTING CONNECTIONS
- ★ SOLUTIONS FOR COMMON MENTAL HEALTH CHALLENGES
- ★ ISOLATION, LONLINESS AND SOCIAL ANXIETY
- ★ TIME MANAGEMENT AND ACCOUNTABILITY
- ★ STRESS REDUCTION AND STRESS REDUCTION FOR WEEK 9 AND 10



# EVERGREEN HORRORS:

a look into unexplained campus phenomena.  
submitted by L

## THE NIGHT WALKER

Simultaneously one of the most frequently seen and least understood cryptids on campus. While many have gazed upon it, few realize this blurry figure wandering the night is anything but human. Those with common sense have nothing to fear, but those who like to chase shadows are at risk of being swallowed by the night.



**NAME:** The Night Walker

**MONIKERS:** Dead Space, The Hollowed, and No-Eyes

**DIET:** Unknown

**ACTIVITY:** Nocturnal

**SIZE:** Reports vary but its shape and height are consistent with average human builds.

**WEIGHT:** Unknown

**DESCRIPTION:** Appearing only during dark nights, at a distance Night Walkers appear to look human but a closer inspection would shatter that fallacy. It's physically impossible to get closer than roughly fifteen feet next to one so no account has ever given much detail on its appearance. From what people have been able to tell, the Night Walker seems to be made of an ash-like powder although others claim its form to be made up of a swarm of an unrecorded species of insect. As one moves

it becomes apparent it is not completely solid, with small parts of its body shedding and dissipating into the inky night. Investigation into sites where one has been spotted have yielded no answers as to what they could be made of as its shedded pieces seem to disintegrate soon after drifting away. There have been consistent reports of an eye-stingingly salty musk lingering in areas it has recently been at.

**OUR NIGHT WALKERS:** It is currently unknown how many Night Walkers reside on campus. There has never been more than one confirmed sighting at a given time, however since some seem to have differing body types, it is assumed there are multiple. It is also argued that there may be only one Night Walker but that it is able to take on different shapes, which is not out of the question when it seems to not be completely solid. Spotted all around campus, they seem to materialize most frequently near the dorms and in the woods. What little we know about the Night Walker(s) is greatly attributed to a member of the original and now disbanded Evergreen Mystery Society, whose journal was found in the woods. The misshapen and seemingly rushed scribbles revealed that a group of four was tasked with looking into the Night Walkers by the E.M.S. Until this point the walking void didn't even have a name to go by. As far as the Society was concerned, they might have not even been real.

### TRAITS:

- **MESMERIZING:** it is believed but unproven that some individuals seem to fall under a spell when they get too close, following the Night Walker into darkness, never to be seen again.

- **PHOTOPHOBIC:** it steers clear of well lit areas and is seldom seen on bright nights. In addition, directly exposing it to light is believed to trigger a violent response.

- **SEMI-CORPOREAL:** seemingly made up of an unknown loose swirling material it is as silent as a breeze, leaves no tracks, and can vanish like a silent whisper.

- **BARRIER:** as previously stated for some unknown reason it is physically impossible to get closer than 15ft, and it is reasonable to assume managing to do so would be a feat one would not live long to revel in.

THE FOLLOWING ARE SOME OF THE TRANSCRIBED NOTES WHICH WERE FOUND:

05/06/

"Tate's convinced there is something out there but honestly this is a waste of time. So what if people are saying they are seeing people walking around at night? It's a fucking college; they are probably going to a party or a walk to de-stress. Not only are we getting no sleep, but people keep thinking we are stalking them... maybe because we technically are... Imagine being crept up on by four shady looking people in the dark, it's a miracle we haven't been detained. Lora is checking in with some of her coven connections to see if we can learn anything but I honestly don't see the point. Even if there is any truth to the rumors, we have no reason to believe it's hurting anyone."

12/06/

"We were about to call it quits, but sadly Lora dug up some information. Apparently whatever we are looking for does not like light. Mike, the dipstick that he is, took out a lot of the lights around the dorms with some rocks without consulting the group and said he just wanted to be done with this asinine assignment, and I can't say I disagree. I love the work we do, but being a student and holding a part time job is time consuming enough as it is. Hopefully with the lights out, something turns up soon."

15/06/

"Mike, that fucking spaz, chased it into the woods! We weren't able to get close, not that we really wanted to, but past a certain radius our bodies would simply not let us move any closer. It felt... primal? I don't know. It didn't seem bothered by us, just lazily shambled about as if it were a lost child walking through a dream, into the unknown ahead. We decided to fall back so we could discuss what we learned and saw with the Society and come back more prepared, but Mike wouldn't listen. I don't know if he was in a trance or just ignoring us. It wouldn't be out of character for him to rush in but at this point with everything he has seen he should know better."

16/06/

"The Society told us to stand down until Mike turns up after the search party came back empty. Tate and his boot licking posers may be the ones for leaving people behind, but we aren't. With Mike missing we need answers fast if we want any hope of saving him. Gretta, that fool, managed to snatch some choice flood lights from the Society's supply room. We are going to see if we can trap or stun this thing and get any leads."

20/06/

"It took them. I couldn't have been gone for more than a few seconds when I went to plug in the lights. The light bulbs aren't even on. We tested them and everything. Could that thing be what broke them?"

21/06/

"Tate had my membership revoked. He said it's my fault my group is missing. That fucker is the one who sent me out there chasing shadows. This mess is on his hands too, not that he sees it. When did he start running this show anyway! I should have jumped ship with the others when I had the chance. I doubt they would let me in now, it's been too long. Regardless, I'm not done here."

This was the first and last formal investigation into the Night Walkers. Only those who try to engage or follow them seem to go missing so people have decided it is best left undisturbed. Occasionally, some brave souls will claim they will be the ones to unravel the Night Walkers' mysteries but they are never heard from again. All the advice I can give you is to never chase shadows and to always be mindful of what you shine a light on.

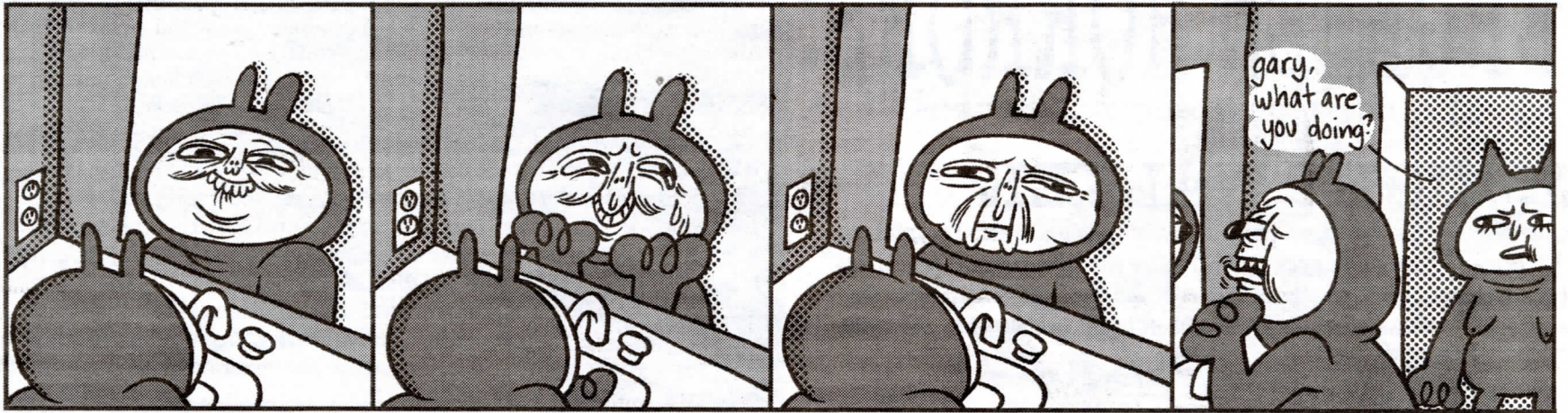
Got horrors of your own to share? Submit them to @evergreen\_horrors over on instagram!

Night walker illustration by Alec Phipps.



# Community

"ME-TIME" by alec phipps @smittysmudge



## CANOE PT.5

Continued fiction flow from Mj Richards

And he stepped out of the canoe squishing up the beach before planting himself on the trunk of a driftwood tree and staring down between the rocks, "Because they have no reason to live if the one they live for is gone. Dad always said mom was the reason he was alive. And that he would die without her. So I think that's probably it." She looked up from the floor of the canoe on the beach in front of them filled with an inch of the cold and hard water filled with lint from wooly socks filled with dust from years of neglect filled with a couple of minnows that got plucked from the rapids. His face was red red red from the vigor of the paddle and she took her hands from the canoe and a seat next to him. *Do you not see what we see in Pison do you not think he is amazing? Is it the way he always seems to be thinking? Strange for a young one but not too bizarre for those as bright as Pison he is always getting things right he is always ahead of the class he is always blankly staring beneath the banisters of the stairwell counting fairies.*

"Is it really just that or do they also enjoy a good story?" Her hand moved from her thigh to his knee and she smiled kindly. He put his face in his hands and cried into the night into the razors into the skippingstones until the snot oozed onto the backs of his hands between his fingers and a bat clicked in front of them and the wind began to pick up and she took her hand off his knee and stood up and paced crunching crunching crunching the stones together crunching the shells beneath the heel of her boots as the unrotted remains of clam gel oozed between the cracks in their casings. *I do not have to forget here, I have seen him see me, I have pulled the boat upon the beach and heard him cry amongst the razors, I have...*

Scorched ends from a week's worth of poorly tended fire remains had been scattered across the scene and in the lapping of the water on the rocks an accompaniment was played. "After we head off into the forest will you look for me?" His hands went wet wet wet into his pockets and curled around looking

for something to hold onto. The night continued to age as they sat on that log in silence and the stars rotated behind the clouds appearing new each time they broke through and the air was refrigerated and nothing seemed to dry.

She looked at him hard one last time and began for the woods and he said wit in his mind but not through his lips so she wandered through the undergrowth like rabbit knowing which way to move when the wolves come hunting. *He will know it when you leave him and see and be seen and the water will stop flowing and time will come and go and I will know that it is behind me and it is solid as the ice drifting along with the current.* Her wool pants would catch on the blackberry and the salmonberry and the sword fern and they would remind her of how every time she had run away before they had called search and rescue and every time he tried they would unlock the door and it would click and it would open to a breeze and it would click and he would turn back through the frame and look at her *wanting to be her wanting to taste that coffee wanting to have the breeze as a reminder* and she would keep running through the thorns to remind herself that the power in her own calves could propel the Damn turbines.

She ran because it was efficient and after a while it became hard for her to run so she took a seat in the dirt and felt the tingle of moss on her palms soaking into her nerve endings. I must rest if I need to I must take my time I must not make him think that I am eager I must stick to the path. In a leap she stood, took a breath, and began back along the water to the docks. The water had begun to flow faster as the festival came creeping to a start and she saw the salmon being pushed back downstream unable to fight the mighty flow of The Damn and she wished for them to just ride down to the ocean with her so that they could be free.

She did not know if Pison was farther along the river or stuck in the rapids behind but she knew that he would see her if she stood in the shallow rocks along

# ORCA BOOKS

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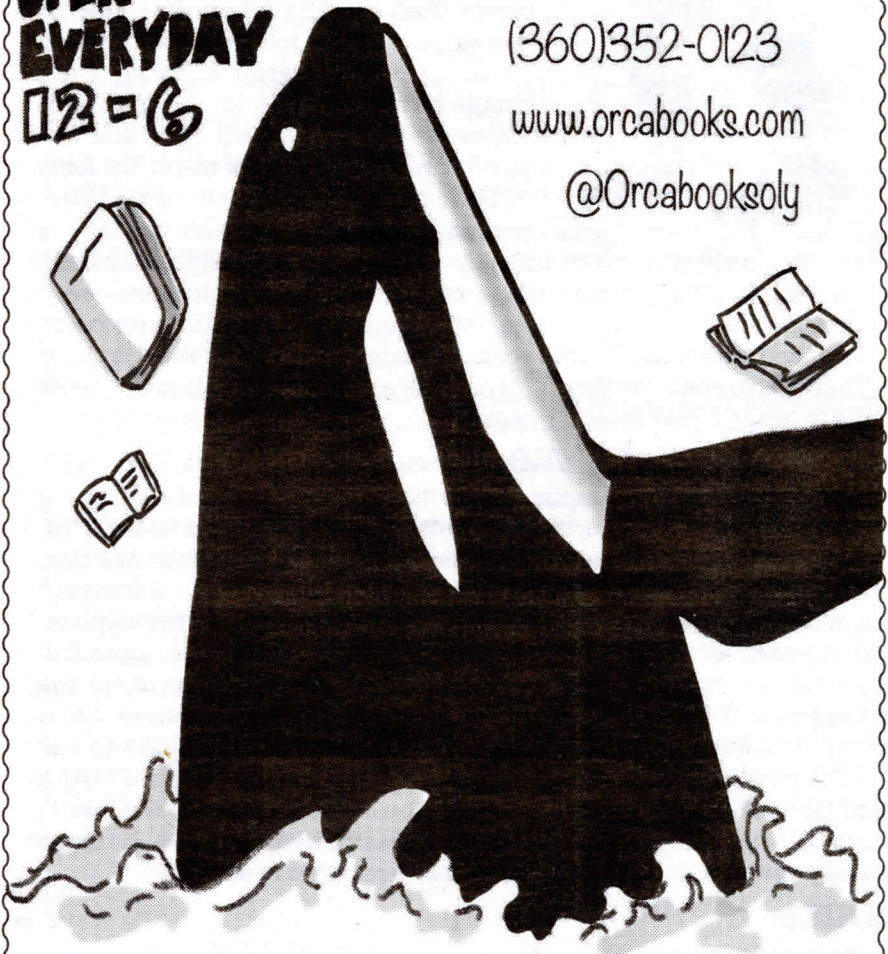


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the shoreline. She took a few steps into the water and her feet started to freeze started to sting started to tell her that the power of the place around her may yet prevent her from her freedom.

To read the rest of CANOE along with lots of other great content not printed this month's issue, visit our site:

www.cooperpointjournal.com



# HOROSCOPES

BY MELISA FERATI

## MARCH HOROSCOPES

It's best to read the prediction for your ascendant/rising sign (your path) first, though you may find it helpful to read for your sun (how you see/conduct yourself) and moon (your emotional body) placements as well! If you do not know your rising sign or would like to learn more about your chart in general, check out [www.astro.com](http://www.astro.com) to create a drawing and explore.

**ARIES:** Hello to my hardheaded rams! The month is likely kicking off with a little drama within your friend group or wider social circle – stay clear or else you may accidentally end up at the center of the conflict, babes. Saturn's influence will find you beginning to make your ideal vision of self-reality and moving the way you think, watch as your enter your "coming of age montage" era over these next few months! What purpose do you want to move with? By the 17th, a new chapter officially sprouts from seed. Look at you grow!

*Song rec: Orlando // Blood Orange*

**TAURUS:** Hey there, doe-eyes! The beginning of the month is ushered in by a sense of being swept up in community involvement. Whether joining new book club or locally volunteering, you're pulled to the big-picture and how you play a role in it. Let go of any impulse to always be ready to answer – let others take the lead this March and focus on you. Embrace that playful and loving mood taking hold. Saturn will be imbuing you with the motivation and inspiration to follow big picture dreams, babes! Collaborate freely and indulge in that comfort food you've been craving.

*Song rec: High Noon // Haircut 100*



**GEMINI:** Hi sweet Geminis, Mars is finally leaving your sign this month! That tumultuous energy you've been internalizing these last few months will majorly ease up and you'll find yourself actualizing goals you may have felt unprepared for before. Saturn is about to rock your 10th house for the next few years. You'll see the fruits of your passions start to culminate in the waking world through tangible action made available through random opportunities. Your hard work will pay off as long as you remain dedicated to your calling! Loving this for you, babes.

*Song rec: Nahuel Huapi/Daydrinking // Bilderbuch*

**CANCER:** Hello my lush lunerians! You may find the month kicks off with people seeking your guidance or sharing knowledge in-depth about a specific interest of yours. With other's admiration or appreciation, you might find yourself feeling surprised by just how much love people have for you! Saturn's shifting transit into your 9th house following this energy will leave you with a new game plan in pursuing your path. What do you wish to be in the world? Ignoring that little voice of self-doubt will leave you winning – it's your turn to shine, honey!

*Song rec: IT BE LIKE THAT // Ab-Soul (ft. SiR)*

**LEO:** Hello to all the Leonine lovers! Kicking off, it will be a fruitful time for a long awaited eureka moment or finding a long-lost beloved item. This phase will be generally fruitful for you, making it a good time to reassess your finances and set new material goals. What talents have you not revealed? The world awaits your inspired contribution. Saturn entering your 8th house on the 8th will allow for psychic healing. A great time for journalling, setting new boundaries, and healing past trauma. Trust that golden touch, babes – you're Midas this month!

*Song rec: AIN'T GON STOP ME // reggie*

**VIRGO:** Hi there, Virgoan hotties! The month starts with Mercury in your 7th house, providing space for talking through conflict and/or good luck in signing contracts of all sorts (from work to a new lease). You're prone to taking care of others before yourself – what do you need now? Time to show up for you

like you do everyone else, babes! Saturn's shifting into your 7th house, highlighting 1-on-1 relationships – balance will be the name of the game no matter the context of the bond. Don't linger where you feel you're needed but go where your heart tells you, doll!

*Song rec: I Don't Care // Whose Rules*

**LIBRA:** Hello, lovely Librans! March enters in full swing, which thanks to Mercury in your 6th house will be a time that allows opportunity for finding new work, extending your studies, and even adjusting your approach to physical and mental well-being. Saturn will be shifting into your 6th house as well, daily routines becoming a focus in keeping up with your expanding schedule. Whatever you leave behind is leaving open room for new beginnings to bloom. Whether light or lusty, your love life will be in focus ending the month – have fun and stay safe, babes!

*Song rec: About Him // Alex Isley*

**SCORPIO:** Hi to the sexy karmic force that are Scorpios! The month begins with Mercury in your 5th house, triggering your creative spark and help you to ease up on self-judgement and share what you make with others. As you analyze how those around you influence you, you'll likely find your inner circle shifting as you prioritize the mutual love there is around you. Saturn entering your 5th house will mark an era of watching your hobbies/passions turn into a career path you may not have thought was possible, babes! Step by step, embrace the sweet momentum.

*Song rec: Homesick (Gorgeous & Arrogant) // Sudan Archives*

**SAGITTARIUS:** Hi, Jupiterian cuties! March will start with your 3rd house lit up, providing a boost of energy in following up on old messages from the personal to those emails piling up in your inbox (for the love of God, please clear it up) – what order do you find yourself prioritizing things in? Does the way you've structured your life match your natural impulse or resist it? Saturn entering your 4th house for the next few years will find you moving house, unpacking family dynamics, and setting new roots as you realize what you actually want, finding home in those you love.

*Song rec: Muscle Memory // Matt McGhee*

**CAPRICORN:** Hello, stoic Saturnians! March begins with action in your 3rd house, a great time for personal studies, sharing a passion you've been working on, and networking! What are your core values? Does how you've been navigating life these past couple years align with those ideals? A good time to reset as Saturn settles into your 3rd house. You'll be flooded with new ideas as the month progresses – whatever keeps coming to mind that can be made tangible will put you in the path of exciting new opportunities. A possible unexpected romance by the end of the month!

*Song rec: Do You Like Me? // Daniel Caesar*

**AQUARIUS:** Hello to all you bright Uranians! The month starts up rattling around your 2nd house – an excellent time for work opportunities, possibly even turning a hobby into a side gig that proves fruitful. How can you let your natural proclivities work for you? Saturn also entering your 2nd house will keep this in focus – if you've been overspending, it's time to scale back, babes! Resetting your budget. After the chaos of the last couple years, you'll notice you did come out stronger and smarter and past pain is finally cementing as memory. Now let's celebrate that!

*Song rec: Sudan // Skinshape (ft. Idd Aziz)*

**PISCES:** Hi, dreamy Pisceans! March begins with action in your 1st house, highlighting your sense of self. You'll find it easier to communicate all that's been boiling in your thoughts and speak up for yourself, able to surround yourself with who and what you want, rather than that which is drawn to you. Saturn will be in your sign for the next few years, marking an end to outgrown relationships and a key time for healing addictive patterns. The month will wrap with wild synchronicities surprising you – lead with your intuition and follow the threads, babes!

*Song rec: Bump // Dora Jar*



THE CPJ LISTENS TO

**KAOS**

YOU SHOULD TOO.

tune in: 89.3FM  
streaming live @  
RadioFX & TuneIn!  
[kaosradio.org](http://kaosradio.org)

created and funded by  
Evergreen Students as a  
community service



# SHIT TO DO

Places to be and crap to see.

## Clubs and On-Campus Stuff

### Climbing Club

Most events occur Mondays at the CRC Climbing Gym  
Follow on insta @tesc-climbingclimb

### E Gaming Guild

Wednesdays 3-5pm  
Student Activities Office  
Fridays 3-5 pm  
CAB 301

### Evergreen Theatre Club

Wednesdays 3:30-5pm  
COM 332  
Insta : @evergreen.theatre

### Tabletop Gaming Guild

Wednesdays 1-4pm  
Library Basement  
Saturdays 2-5pm  
HCC

### The Outdoor Program (TOP)

Climbing night for Women, queer, and gender nonconforming folks  
Thursdays 6-9pm  
February 22nd 6:30pm  
March 8th 6:30pm  
All events at CRC Climbing Gym

### The Cooper Point Journal

Office Hours  
Mon 1-3pm  
Wed 3-5pm  
CPJ Office CAB 332

### TESC Furry Club

Wednesdays 4-6pm  
Student Activities TV Lounge  
CAB 3rd Floor

### Slightly West

Wednesdays @ 6pm  
Library Underground  
LIB 0406  
Other Events

### CHIBI CHIBI CON

February 25th  
Noon-11pm  
All around TESC campus  
www.chibichibicon.com

### The Arcade Projects

(See info on page 4 if you are interested in joining)

### Fiber Arts Club

Follow on instagram for meeting times and updates  
@evergreenfiberartsclub

## SEAL Events

CAB 310, To the left of the CPJ  
**Rock 'Em SOC 'Em: Students of Color Social Hour**  
Wednesdays 4 PM-5:30 PM

### Student Wellness Services Crafting Connections

Tuesdays 12:30 PM-1:30 PM (except Feb. 21, and Feb. 28)

### Glitter Hour: Queer and Trans Social Hour

Fridays 4-5:30 PM

## Student Assistance

### Writing Center

M,T,Th 12-7pm  
W 12-7pm (Staff meeting 3-5)  
F-Sa 12-4pm  
LIB 2310

### Safeplace Advocacy Hours

1-3pm Mondays  
Student Wellness Services

## Off-Campus

### Stonewall Youth Presents:

#### Lovebug Boogie

Dance for LGBTQ+ Youth (12-21)  
February 17th 6-9pm  
112 State Ave NE

### Student Movie Night @ Century Olympia Theater

#### Ant Man and The Wasp:

Quantumania  
Feb. 16th 7pm  
Free tickets available in Student Activities Office



ceramics by Noquisi Christian-Smith