

the cooper point journal

The Evergreen State College Newspaper Since 1971 | November 20, 2019



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Our Weekly Meeting

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HOW WE WORK

The Cooper Point Journal is produced by students at The Evergreen State College, with funding from student fees and advertising from local businesses. The Journal is published for free every other Wednesday during the school year and distributed throughout the Olympia area.

Our content is also available online at www.cooperpointjournal.com.

Our mission is to provide an outlet for student voices, and to inform and entertain the Evergreen community and the Olympia-area more broadly, as well as to provide a platform for students to learn about operating news publication.

Our office is located on the third floor of the Campus Activities Building (CAB) at The Evergreen State College in room 332 and we have open student meetings from 2 p.m. to 3 p.m. every Wednesday. Come early if you'd like to chat with the editor!

WORK FOR US

We accept submissions from any student at The Evergreen State College, and also from former students, faculty, and staff. We also hire some students onto our staff, who write articles for each issue and receive a learning stipend.

Have an exciting news topic? Know about some weird community happening? Enjoy that new hardcover band? Come talk to us and write about it.

We will also consider submissions from non-Evergreen people, particularly if they have special knowledge of the topic. We prioritize current student content first, followed by former students, faculty and staff, and then general community submissions. Within that, we prioritize content related to Evergreen first, followed by Olympia, the state of Washington, the Pacific Northwest, etc.

To submit an article, reach us at cooperpointjournal@gmail.com.

LETTERS TO THE EDITOR

We want to hear from you! If you have an opinion on anything we've reported in the paper, or goings-on in Olympia or at Evergreen, drop us a line with a paragraph or two (100 - 300 words) for us to publish in the paper. Make sure to include your full name, and your relationship to the college—are you a student, staff, graduate, community member, etc. We reserve the right to edit anything submitted to us before publishing, but we'll do our best to consult with you about any major changes.

Byron Howard

Evergreen Alumnus Finds Success as Disney Filmmaker

by Miette Deschenes

With the recent launch of Disney+, Disney's new online streaming platform, over 500 films are available to watch (for those who are willing to add another \$6.99 a month to their collection of streaming services). It's an exciting development: Disney has always been notorious for having a limited number of their films available to stream, keeping most of them only available to rent or buy at high prices. For big Disney fans, or for anyone who has decided to use Disney+, it can be hard to pick where to start. So many previously unavailable movies, so little time! So why not start with the films of Byron Howard, an Evergreen alumnus?

Howard is an incredibly successful filmmaker with Walt Disney Animation Studios. His filmography as a director includes *Bolt* (2008), *Tangled* (2010), and *Zootopia* (2016), all of which were nominated for or won Golden Globes and Academy Awards. *Zootopia* won an Oscar for Best Animated Feature and grossed over \$1 billion at the box office. Howard is also known for being one of the few openly gay Disney employees.

According to an article by The Olympian called "Evergreen Alum gets Oscar for Zootopia," Howard was born in Issaquah, Washington. In his profile on Cyclops Print Works, an official online retailer of licensed and original Disney prints and artwork, Howard states that he loved animation from a young age. He grew up watching classic Disney animated films like *Robin Hood* and *Cinderella*. He also admired Chuck Jones, a Washington native who famously animated and directed many classic *Looney Tunes* cartoons, and Bill Watterson, who wrote and drew the comic strip *Calvin and Hobbes*.

According to the Evergreen Magazine, Howard decided to

pursue an animation career after a visit to the Disney Animation Studios at Walt Disney World. He met two Disney animators and used their advice to structure his curriculum at Evergreen. During his time at Evergreen, he studied literature, film, writing, art, and cinematography. He graduated in 1990.

After graduating, Howard moved to Orlando and worked as a tour guide at Disney-MGM Studios. He practiced animation and drawing in his free time. In 1994, he applied for an internship at Disney and was hired as an "inbetweener" and cleanup artist on *Pocahontas* (1995). Evergreen Magazine defines inbetweener as "an animator's assistant who makes the drawings that go between the key poses drawn by an animator."

After the success of *Pocahontas*, Howard was promoted to animator on *Mulan* (1998), which was critically and financially successful and praised for its animation. He was then a lead character animator and supervising animator on *Lilo and Stitch* (2002) and *Brother Bear* (2003). He was also an additional story artist on *Chicken Little* (2005).

Howard's directorial debut was *Bolt* (2008), which he co-directed with Chris Williams. Howard also designed some of the characters featured in the film. *Bolt* tells the story of a dog who plays a superhero on a TV show and thinks his powers are real. *Bolt* was nominated for Best Animated Feature at the Golden Globes and the Academy Awards. The film was generally well received, with film critic Peter Bradshaw describing it as "one terrific piece of simple entertainment and fun" in a review for the Guardian.

Howard's next project was *Tangled* (2010), a retelling of the classic fairy tale Rapunzel, which

he co-directed with Nathan Greno. "It's a very contemporary, unexpected film in our pacing, our action and humor," Howard said in a 2010 interview with Bill Desowitz of online publishing group Animation World Network. "[Having] a 2D and 3D hand-in-hand approach, that was very exciting for us because it hadn't been done before."

Tangled, Disney's first CG animated fairy tale, had the challenge of animating Rapunzel's long hair. According to another article from Animation World Network, the production team had to redesign an animation model called Dynamic Wires, which had originally been created for the production of *Bolt*. They also had to create new programs to add more motion control, shading, and volume. These breakthrough models allowed them to animate up to 140,000 strands of hair and was the most realistic hair animation that had been produced by the studio at that time.

Rapunzel's realistic hair, as well as the rest of the animation, was very well received by critics. "For the eye, there are sequences that have some of the ravishing beauty and exquisite detail of the great, old hand-drawn Disney features," wrote film critic A. O. Scott in a review for The New York Times, "including a few that make gorgeous use of 3D technology." The story and music were also highly praised. *Tangled* was nominated for Best Animated Film at the Golden Globes, and for Best Original Song for "I See The Light" at both the Golden Globes and the Academy Awards. According to Box Office Mojo, it grossed over \$591 million worldwide.

Howard's most recent project, and his most successful to date, was *Zootopia* (2016), which he co-directed with Rich Moore and Jared Bush. *Zootopia* tells the story

of talking animals who live in a human-like society. The film follows a bunny named Judy Hopps who wants to be a police officer as she attempts to prove herself in the workforce and uncovers a plot to take over the city and segregate animals. The politics of the film represent racial discrimination, and the film is an attempt to provide commentary on discrimination in a kid-friendly context. "As we were working on the film, the world around us continued to go crazy with these issues that the film was starting to talk about," Howard told Matt Grobar in an interview for Deadline in 2017. "And what's great about the fact that it's an animated film, is that the characters can serve as symbols for people to find themselves, no matter what their experience with bias is around the world."

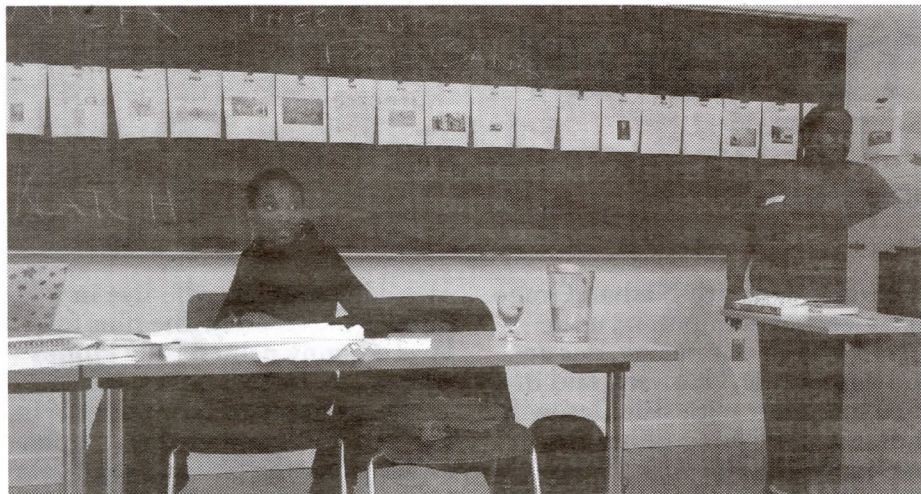
In order to create realistic fur animation, the production team for *Zootopia* again had to modify animation models in order to create a more advanced program. The result was the most realistic fur that Disney has produced to date.

"[We] want believability," Howard said in the Deadline interview. "All of what we're doing, and I think what we'll continue to do in the next generations, is we're going to try and keep removing those barriers between you and the characters and the world of the film."

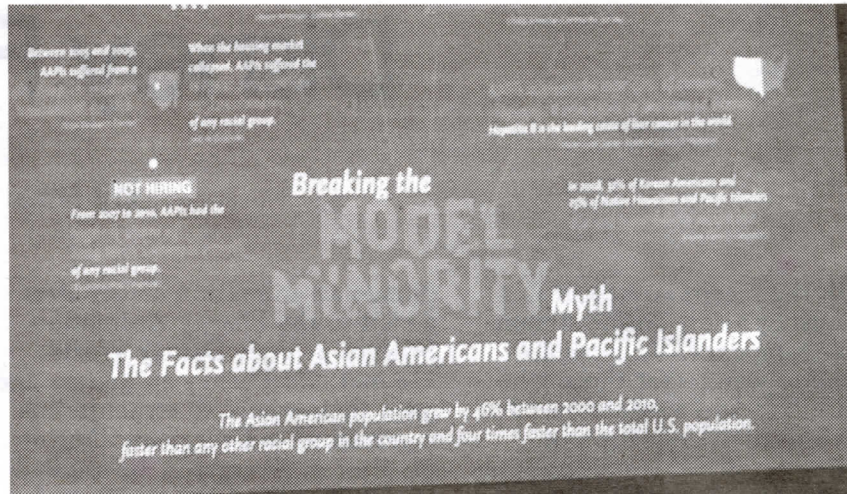
Zootopia is Howard's most financially and critically successful film so far. It grossed over \$1 billion and won an Academy Award for Best Animated Feature. Howard is currently developing his next animated film with actor and writer Lin-Manuel Miranda. While nothing about the project has been revealed yet, based on his track record, it is sure to be another stunning success.

Evergreen's Equity Symposium

A collection of reviews of Evergreen's second annual Fall Equity Symposium composed by CPJ Staff



Rhian Parker and Rudi Green presenting their workshop. BRITT PIERRO



Amira Caluya's Equity Symposium presentation. MIETTE DESCHENES

"Community Care at the End of the World"

Rhian Parker and Rudi Green conducted the workshop Community Care at the End of the World on Friday, Nov. 15, for Evergreen's Equity Symposium. The presentation was intended to teach people about the many ways in which they can have an impact on their local community, and at the same time fight the many intersecting systems of oppression that affect us in our daily lives. According to Parker, "the end of the world" is a catch-all term used to encompass the deteriorating state of our planet and its existing societies. "We're in the stages of late capitalism and climate change. Capitalism in America is slowly folding in on itself, and with [the progression of] climate change, it's gonna be significantly harder to live and survive...As resources become more scarce, but also as resources get more important, how do we navigate outside of the system and how can we rely on each other?" Parker said.

The workshop's activities were centered around mindful note-taking and the creation of "care webs," which mapped out attendee's direct community members and resources. During these activities, Green and Parker encouraged workshop attendees to view their community involvement as a form of resistance to oppression and as a solution to

Workshop by Rudi Green & Rhian Parker

Written by Brittanyana Pierro

systematically-based injustice.

"I want folks to take away that they don't necessarily need an institution to have an impact in their community," Green said.

As reference for the creation of their workshop, the pair used the texts *Care Work: Dreaming Disability Justice* by Leah Lakshmi Piepzna Samarasinha and *Pleasure Activism* by Adrienne Maree Brown, both of which focus on community-based activism.

Evergreen student Carli Fox attended the workshop and left with a newfound sense of direction. "I am leaving here feeling like I'm on the right path and I'm doing the work that I need to be doing. I have so many more tools in my pocket of things I can do while I work towards my future," Fox said.

"This might sound cheesy, but I just want people to be nice to each other...my main point that I wanted people to understand is that Olympia is a really sad, and mean, and fucked-up place. It's not a great place to live if you're trying to navigate all these systems of oppression. We should be nicer to everyone and each other instead of [having] this weird punk activist meanness that we all have. Community care is where activism should start heading to," Parker stated.

"The Social Construction of AZN"

Workshop by Amira Caluya

Written by Miette Deschenes

"There is no monolithic Asian American experience." This was one of the most prominent messages of The Social Construction of AZN, a workshop that was held Friday morning during the Equity Symposium. The workshop was hosted by Amira Caluya, Trans & Queer Center coordinator at The Evergreen State College. The goal of their workshop was to deepen and widen participants' understanding of Asian American history, to examine how "Asian" as a racial category was invented, and to unpack the "model minority" myth.

The first activity Caluya led was having participants introduce themselves to someone in the crowd who they didn't know. After this, they asked everyone to take out their phones and message someone who has helped them get to college, as a way of expressing gratitude. They then began the educational portion of the workshop by asking participants to walk around the room and look at a timeline.

Taped on the walls was a timeline of racial discrimination in the United States. The timeline was made up of pieces of printer paper taped to the wall with blue tape. On each piece of paper was an important moment in history and the year in which it took place. There were a lot of papers—the timeline covered almost the entire room. It was adapted from AAtimeline.com, a website with an expansive timeline of Asian American history. The timeline that Caluya set up began

with the first slave trading posts in 1441 and ended with the Muslim bans of 2017. After everyone got a chance to walk around and read the timeline, they were broken up into small groups to discuss what they read about.

Caluya went on to give a brief lecture about some important points in Asian American history and culture. They spoke about the formation of the "model minority" myth; a dangerous concept in American culture that Asian Americans are somehow "better" minorities than other races. They also discussed the historic tensions between Asian American and black communities and covered some of the significant anti-Asian laws in U.S. history.

Caluya wanted attendees to leave the workshop understanding the diversity and variety of Asian American experiences. They advised everyone to challenge the idea that Asian American history began with the first Asians who came to America. They stressed that this erases the effect of colonization, imperialism, racial domination and oppression, labor exploitation, war, and social movements that led to Asians immigrating to America.

Overall, The Social Construction of AZN was a very expansive workshop that covered a lot of important parts of Asian American history and was a great starting point for anyone interested in learning more about Asian American culture.

“The Paradox of Race”

Workshop by
Carolyn Prouty

Written by
Allegra Simpkins

Carolyn Prouty told her audience that “there is no biological marker, or indicator, to differentiate race,” during her lecture last Friday at Evergreen’s annual Equity Symposium. Her workshop, entitled *The Paradox of Race*, dove into the world of misunderstanding and misinformation regarding the connection between biology and race. Her conclusion is that simply, there is none.

TEDx alumna and current professor of the Irrepressible Bodies program, Prouty began her discussion by asking the audience to write down their initial thoughts about the connection between biology and race. Many in the audience did not have an answer, others raised their hands and spoke of genetic predisposition to disease, inherited abilities, and physical characteristics. Prouty acknowledged their answers, and then schooled everyone in the room.

“Race is not biological and not genetic,” she said. Then the silence set in. Pure confusion ran across the faces of those in the room, slowly relaxing as she continued. “Melanin, eye color, height, etc., are all biological traits, but *race* is a human invention. A categorizing of ourselves and others based on traits that are not constant.” She put a photo up on the projector screen of a diverse group of young adults wearing t-shirts with dates and labels on the front. Each one was different. A black woman wore one that said “1800s - Slave,” “1900s - Mulatto,” and “2000s - African American,” indicating that your “race” is directly dependent upon the time and place in which you are alive and not rooted in science, but rather a systematic

organization of the other.

Then Prouty dropped a data bomb. Humans are 99.9 percent similar biologically no matter where you find them in the world. That measly 0.01 percent difference is based on *ancestry*, not race. Prouty explained if we take at face value the fact that human life began in Africa, and then multiplied and spread throughout the rest of the world, our characteristics were shaped by our environment. Those who remained close to the equator developed more melanin, darker eyes (typically), and other traits so they could survive in such direct sunlight. Those who ventured further from the equator did not need to develop as much melanin, giving them fairer skin and lighter eyes. Historically though, these types of traits have been used by humans to divide and demean whole nations in the name of comparative superiority and power.

Western medicine has perpetuated this fallacy by reporting health conditions in the context of racial disparities. We often see rates of diabetes, heart disease, and obesity, broken up into categories of black, hispanic, caucasian, and more. When we interpret these graphics, we analyze them based on the given information and associate high rates of certain diseases with certain “races.”

Remember that part about our environment shaping our characteristics? Still accurate. The Public Health Agency of Canada released a list of the top determinants of human health in 2017. They found that health is directly related to our income, social support, education, employment (benefits, etc.), and childhood experiences—in

that order—followed by diet and personal health habits which both rely heavily on access to resources. “Our choices are shaped by a wide set of economics and social policy. The choices we make all come from within the choices that we have, and from our agency to make choices,” Prouty said.

Power, privilege, and money are all resources that allow us to make certain choices regarding our health while knowledge and social capital enable us to control circumstances and react positively to change. If we lack any of these vital resources, it puts our bodies under stress. It is true that certain amounts of stress can increase productivity and attention among other things in the short-term, but ongoing stress has the opposite effect. Stress is categorized in two ways: Acute stress which lasts seconds to hours, and chronic stress which lasts days, weeks, or more. Under chronic stress, the body experiences a decrease in brain function, increased anxiety, depression, and chronic inflammation leading to heart disease, stroke, cancer, and other immune disorders.

Racial profiling, neighborhood violence, food insecurity, and lack of access to social resources are all prominent stressors within underprivileged communities; and stress is cumulative. The longer humans are under chronic stress, the more difficult it becomes to overcome their stressors, leaving millions of people stuck in unhealthy bodies with no resources to change. On top of the lack of access to resources which is based in systemic racism, racism within the healthcare system causes its own set of issues.

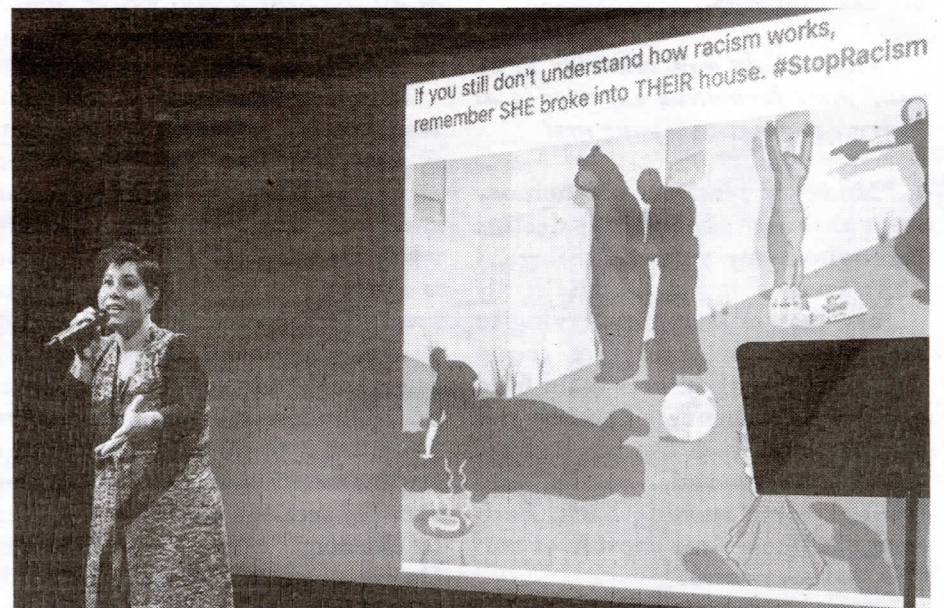
Implicit bias in the delivery of

care has cost lives. During enslavement, masters and sellers would perpetuate the theory that black people had a higher pain tolerance than whites, justifying to themselves their heinous actions. This belief has morphed and shifted through generations of healthcare professionals leading doctors to misperceive the pain tolerance specifically of black women and the data is astounding. According to the CDC (Centers for Disease Control and Prevention), the mortality rate of infants born in hospitals in the United States is a staggering 1,052 black babies to 512 non-hispanic whites. That’s just one example. These implicit biases rooted in racism have detrimental effects, including less time with patients, less involvement in medical decisions, and ultimately less effective care overall.

When we operate as if race is biological, it creates misplaced blame in every category of life. We adopt a “that’s just how it is” attitude, which lets those who benefit from structural inequities remain where they are and pretend that nothing can be done to change things. However, the data is there. When we know better, we must do better. According to Prouty, the work now is “to dismantle these structural inequities and thereby increase health.” The paradox of race is that it doesn’t exist, yet we live in a world that is structured around it. Each and every one of us has the ability to address racism and discrimination when we see it. Vote for labor policies that give resources like a living wage for all, understand the benefits of social assistance, and work towards access to education for every human.



Equity Symposium event coordinators pose for photo booth picture. BRITT PIERRO.



Keynote speaker Nikkita Oliver giving a presentation to Symposium audience. SHAYNA CLAYTON.

Artist Interview

Breanne Johnston courtesy of REBEKAH GRAHAM.



Breanne Estelle Johnston is a recent Evergreen graduate who takes photos as a way to express her love for the people and places she gets to share her life with. She grew up in Bremerton, Washington, surrounded by the Salish Sea and hugged by the Olympic and Cascade mountain ranges. These places are currently recognized as Suquamish, Duwamish, Kalallam, and Skokomish territories, and have been inhabited by these people and their ancestors since time immemorial.

Many of her color photos consist of bright palettes that pop through the warm color range offered by film. I was moved by the strong artistic identity this entails, and the versatility demonstrated by her ability to capture a variety of subjects in both black and white, and color. Out of a drive to know more, I asked her a few questions; here are her thoughts.

What would you consider to be your most formative experience at Evergreen regarding your art?

“Honestly, I feel like my memory went through exponential decline throughout my years in college. I don’t know if it was the late study nights, lack of heat from trying to save money, or eating ice cream and chips like they were main food groups. But whenever I get my roll of film back from the lab and see the images, sounds, smells, and feelings come rushing back. Each image is like a time capsule of stories and memories.”

“Other than that, exploring my own multiethnic identity—Filipina and Irish—led me to value photography as a way to represent people as they are growing and exploring. Moreover, thinking about privilege and access, there are a lot of people that don’t have photos of themselves growing up or currently. Of course, this is changing with new technology like smartphones, but there is something about physical photos to pass down that feels very special to me. Getting to look through photos of my family that lives in the Philippines and on the [US] East Coast helps me to feel connected to where I come from, which informs me on where I am going.”

A lot of your pictures involve people; what is it like to work with people generally for photography, and can you talk about an experience or two that stands out for you of all the people that you’ve photographed?

“Since the majority of the photos I take are of people I know pretty well, it usually only takes a few moments of asking. But a common theme is people feeling awkward when the camera lens and attention is solely on them. There is a certain level of vulnerability with getting your picture taken, that’s why I try to stay behind the lens as much as possible...Usually people want to know what to do so I will spend a few moments posing them, making sure my settings are right and then let the magic of expression happen. Doing a serious model face tends to end in some genuine laughter so

Breanne Johnston

by Jacob
Anderson-Kester

that kind of ensures I get a variety of expressions.”

“One occasion that sticks in my mind is when I got to travel with my grandparents and uncle to Manila, Philippines, to meet up with my mom’s aunt, cousins, and their kiddos. It was early morning and my grandparents and I were in the hotel room alone, with beautiful light streaming through the window. My Lolo was already dressed and sitting on the bed and I called my Lola over for a photo. I took a few photos, and with each one, they seemed to melt into each other more and more. They have been married for 50 years and when I took these photos my Lolo had recently been diagnosed with dementia. I felt such comfort and a strong sense of peace during these fleeting moments. I also never thought I would get to go to the Philippines with my Lola and Lolo so that added to the sacredness of the photos.”

“When I was 17, my best friend and I decided to take a road trip. I put the first roll of film into my camera and off we went, planning to make it to California. She was passionate about making films and in our high school, hormone-induced state, we decided to make a project to figure out what love was. We interviewed people we met: an old couple who owned a small art gallery, a young and in love couple at the local farmer’s market, an Australian surfing couple who were living in a van for their summer, and an old man and his dog singing by the campfire.”

“Getting up the nerve to ask strangers to take their picture and then the moments of just you and them interacting in an intimate way is really invigorating. I thrive off of human connection and so those seconds of sharing who you are with someone and really seeing someone are super special. Unfortunately, when I got home, I found out that the camera was broken and so my entire roll was blank! I feel like the people that I photo-

graphed are etched into my mind because I never got to see how the images I took expressed them.”

What are some of your goals regarding your art now that you have graduated?

“Well, I am a crafter by nature, so since graduating, I have thoroughly enjoyed having more time to do projects and connect with other artists in my community. Growing up, I had freedom to do a bunch of crafts which really made an impact on my confidence and determination. I want to be a middle school teacher and am always thinking of all my future students. I want to provide them with a space to explore and create.”

What’s your grandest vision for an art project?

“I am always dreaming up projects that I want to do. One photography project that is on my list is to do portrait sessions for families with members who are differently abled. I work at a weekend respite camp for people of all ages with all different types of disabilities called Camp Stand By Me. I am so thankful for the relationships I have built with my campers and have grown exponentially in my knowledge of the unique marginalization people with disabilities overcome. Being photographed is inviting people into your life and there is a level of vulnerability that comes along with that. Also, there is usually a financial barrier to getting photos taken. I want to provide free photo sessions (since photography is just a hobby, I don’t ever charge) and create a space of freedom to be and capture that on film.”

Breanne is currently on the path to become a middle school history and language arts teacher. She says she hopes to instill within her students a similar drive for photography and capturing people’s stories. You can check out her website www.breannestelle.com or find her on Instagram @beanpodbreanne.

Technology with Post-Modern Ethics

by
Daniel Mootz

A report published in *Science* (vol. 366) on Oct. 25, 2019, revealed alarming racial disparities in a cost-based (proxy) algorithm “widely used” by healthcare providers. Dr. Zaid Obermeyer and his colleagues found that “the choice of convenient, seemingly effective proxies for ground truth can be an important source of algorithmic bias.” The study concludes that (significantly) “less money is spent on Black patients who have the same level of need, and the algorithm thus falsely concludes that Black patients are healthier than equally sick White patients.” Ultimately, because modern “health systems rely on commercial prediction algorithms to identify and help patients with complex health needs,” private technology companies are effectively creating public health policies.

Ruha Benjamin, an author and associate professor of African American Studies at Princeton University, was published in the same edition as the *Science* report, where she offers an in-depth perspective on the glaring issue. “Whereas in a previous era,” she notes, “the intention to deepen racial inequities was more explicit. Today ‘engineered inequity’ is perpetuated precisely because those who design and adopt such tools are not thinking carefully about systemic racism.”

Indeed, an influx of new, seemingly benign, technologies used in job recruiting, housing loans, and policing join together to perpetuate the trappings of real discrimination. In *Captivating Technologies: Race, Carceral Technoscience, and the Liberatory Imagination in Everyday Life*, a 2019 collection of essays edited by Benjamin, she explains how modern technology actively “capture[s] the imagination, offering technological fixes for a wide range of social problems.” The idea, however, that digital tools are being made, and/or used to circumvent historically racist and discriminatory policies is profoundly misleading. Benjamin observes how “the design of different systems, whether we’re talking about legal systems or computer systems, can create and reinforce hierarchies precisely because the people who create them are not thinking about how social norms and structures shape their work.” This “indifference to social reality is, perhaps, more dangerous than outright bigotry.”

In May, Joy Buolamwini, founder

of the Algorithmic Justice League at MIT, testified before congress on the inherent biases within facial recognition technology. The quietly assumed notion that primarily cisgender white men have created an impartial device that can accurately identify women, People of Color, and non-binary genders is empirically false. The consequences of this sort of hegemony are indicative of what Benjamin has called the “New Jim Code,” an “insidious combination of coded bias and imagined objectivity,” passing itself off as innovation. Such narrow measures effectively “enables social containment while appearing fairer than discriminatory practices of a previous era.”

Professor Benjamin’s work examines how the state excels at “capturing bodies,” effectively placing them under surveillance, and then justifying it with technicalities and legal motives. The deception of privacy on the one hand, and a “scopic regime,” or “coded gaze,” on the other hand, impedes trust, and progress, further marginalizing those who have already been denied a say in the application of vital new programs.

On Nov. 3, JS Chen wrote a piece for *Jacobin* entitled “A New Era in Tech Nationalism,” concerning Microsoft’s recent contract with the United States Department of Defense to increase “the lethality” of the U.S. military. Corporate management of internet technology has, for years, been aligned with big business, the prison industrial complex, and the U.S. war machine. The fantasy of the “free-market” has driven companies such as the International Business Machines Corporation (IBM) and Facebook to partner with the government in actively targeting people across the country and around the globe. This form of tech-chauvinism has a coercive—and corrosive—effect on individual, as well as collective, relations to interconnection. Today, the enduring technology of capitalism has proponents on both the right and left — “economic nationalism” and “economic patriotism” conceptually define the hawkish extremes of geopolitics in regard to automation.

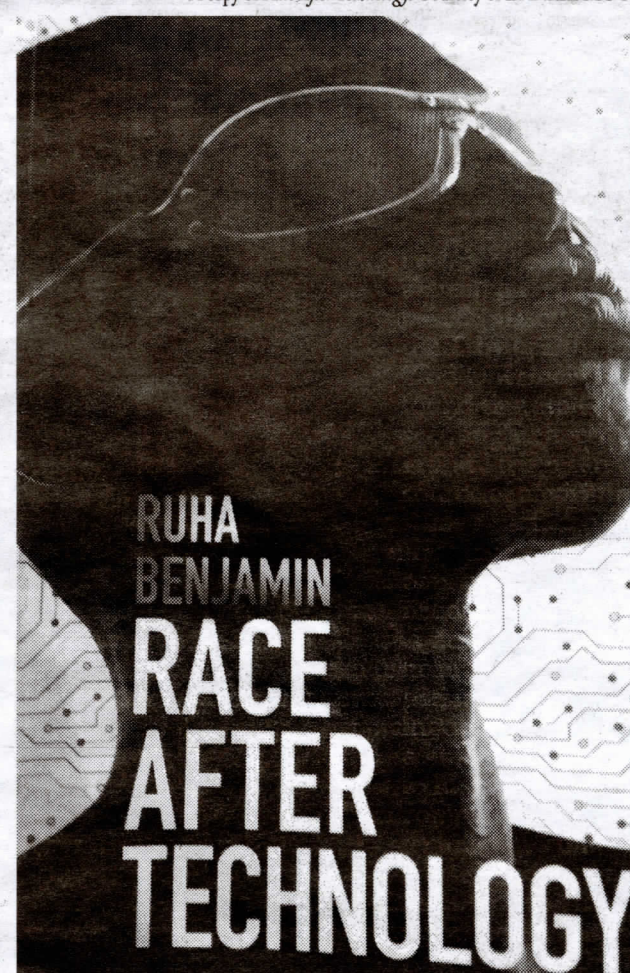
The commodification of surveillance—such as data collection and information sharing—benefits the U.S. government, allowing a top strata of power brokers to continuously enrich themselves off systemic insecurities and maladapted practices of “technocorrection.”

In other words, a new spate of technology utilized by law enforcement to monitor and exclude people is less of a universal achievement and more of a tool of oppression. Executive board values have been restated as machine neutrality. But those same values have consistently proven themselves to be disingenuous and cruel, desensitizing, and destructive.

The culture of the digital self has rapidly become a hotspot for mind-numbing polemics, clickbait markets, and direct content advertisement.

While certain advancements in the field of new media, art, and design provide cutting-edge potential for creative growth, they can often mask, or apply make-up, to the enforced reproduction of belief, expression, social status, and opportunity enmeshed in our common, everyday experience. Similarly, the hypertechnical, “hard sciences” have become more equipped with capabilities, but lack political conscience. Uncritical adherence to tech norms and inventions contributes not only to social inertia, but also to a considerable process of alienation and estrangement. The result is that an arbitrary hierarchy of symbols can become thoroughly ingrained in social patterns and political reforms. The technology of these symbols evoke psychological appeal (and even addiction) to online profiles, internet culture, consumer phone apps, and corporate communication platforms. Identity, thus, verges on the uncanny, like a digitized doppelganger, or, more distressingly, like the mistaken phenotype of a wrongfully convicted prisoner.

In a way, our collaboration with machines has become a vivid choice between ideology and authenticity. Technology for its own sake is not the same thing as implementing radical instruments of progress into everyday existence. In fact, such “intuitive” computation may impose new layers of oppression on future programmers, users, and subjects alike. As Theodor Adorno



and Max Horkheimer pointed out in their seminal 1944 text *Dialectic of Enlightenment*, “a technological rationale is the rationale of domination itself.”

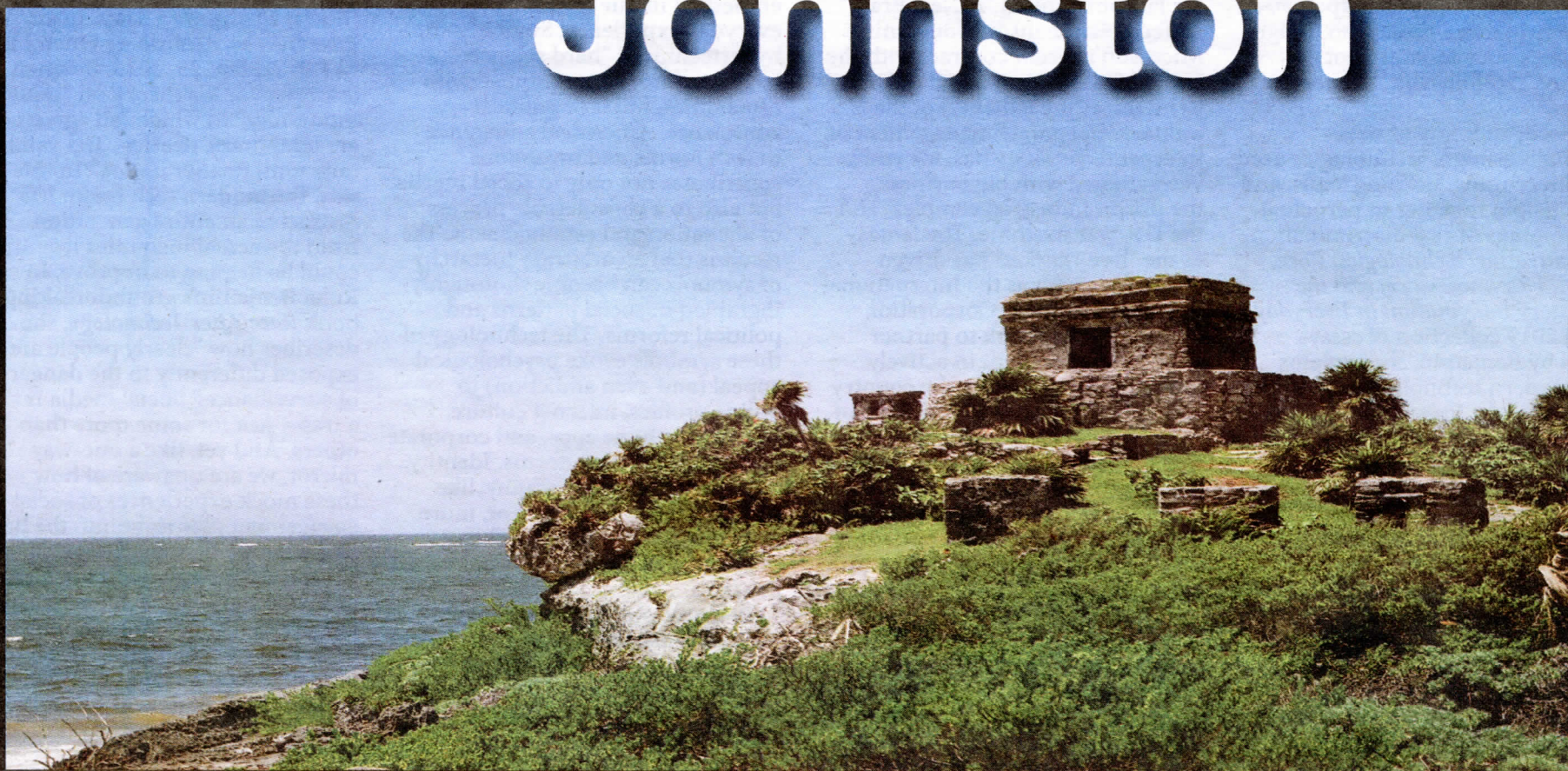
Zygmunt Bauman, a prolific sociologist and author, declared “Social Media are a Trap” in an interview by Ricardo de Querol for *El Pais* on Jan. 25, 2016. Bauman is known for his theory on “liquid modernity,” in which “all agreements are temporary, fleeting, and valid only until further notice.” In this way, the modern tech boom has distracted an entire generation from the actual inequities it could be helping to improve. In Ruha Benjamin’s groundbreaking book *Race After Technology*, she describes how “clearly people are exposed differently to the dangers of surveillance.” Social media is a trap—just for some more than others. And yet, like a one-way mirror, we are unaware of how these mock experiences of social engagement play right into the hands of government and tech power.

Our presence, however voluntary or involuntary, on social net-scapes, enforces a distinct stronghold of techno-managerialism over human discourse and potential, undermining emergent formulas for a free and open society. Working towards establishing public technology with postmodern ethics will allow for real change in social systems, with the right awareness and the right resources.

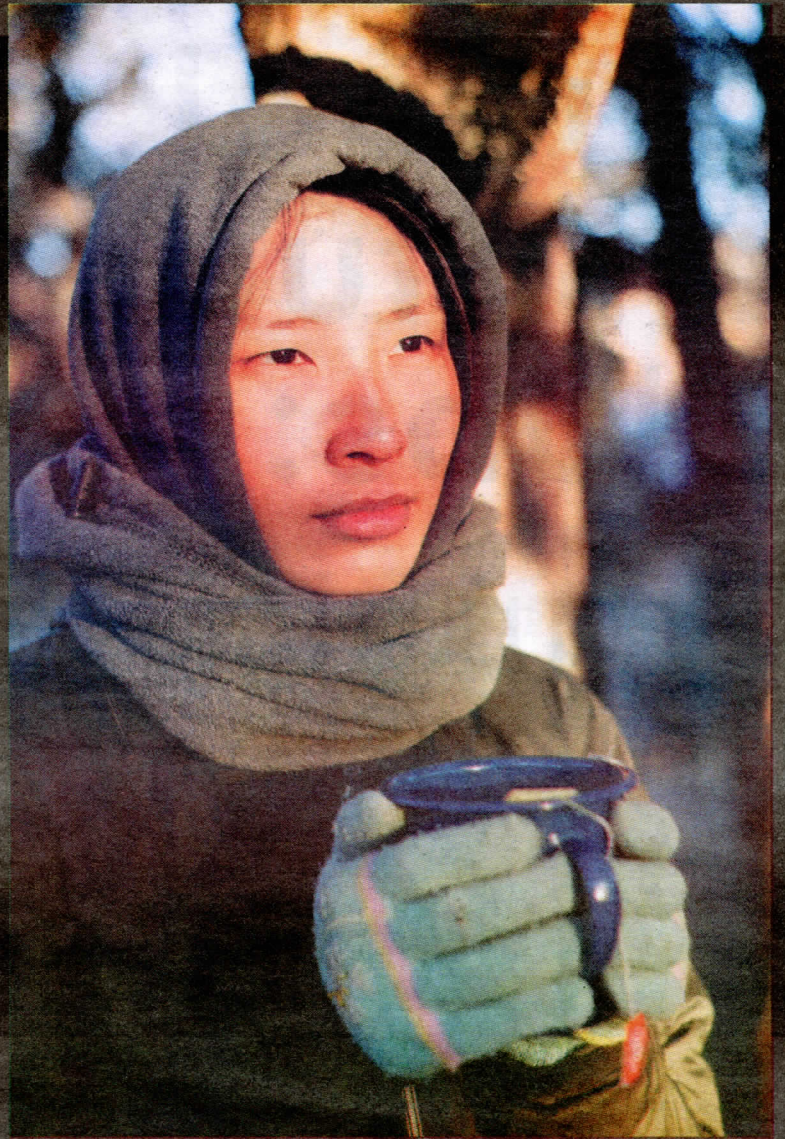
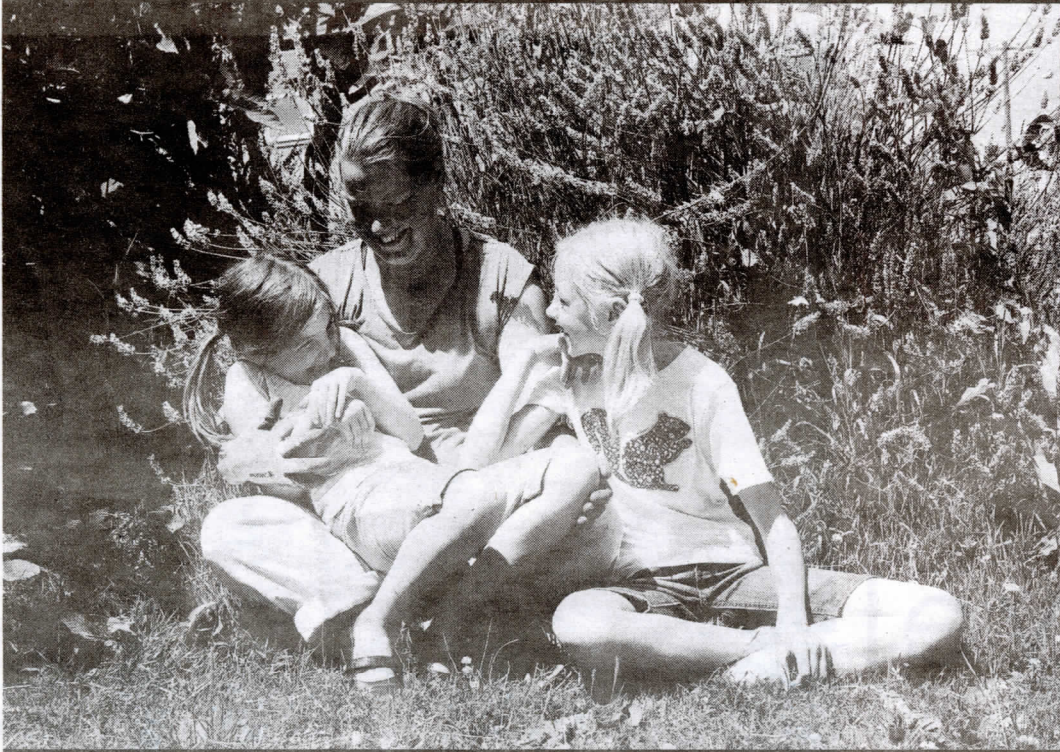


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Artist interview by
Jacob Anderson-Kester
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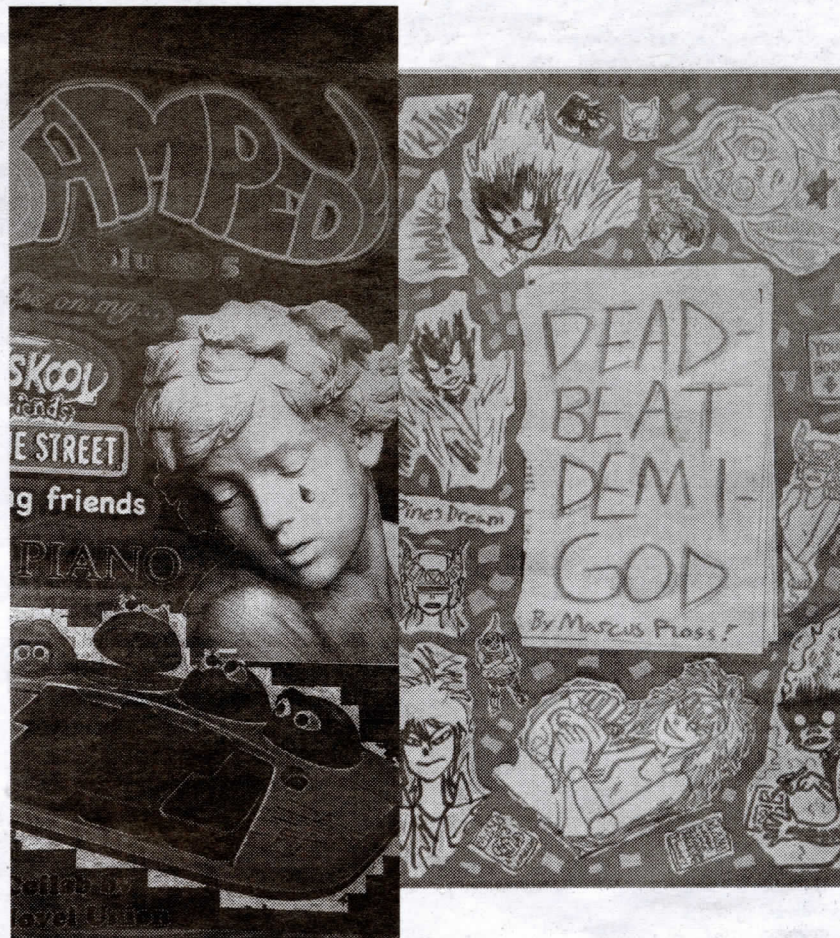


@ beanpodbreanne



Outlook on Student Clubs: Graphic Novel Union

by Kristine Sandwith



As new students come to Evergreen, the first thing they think of is creating a home. Being away from home can be overwhelming and one of the ways to fit into campus is finding a club. At Evergreen, the Graphic Novel Union fits anyone interested in art, graphic novels and comics, or even those just looking to make friends.

The Graphic Novel Union (GNU) is one of the clubs at Evergreen that incorporates comics and student artwork on campus. Every Wednesday from 4 to 6 p.m. at Seminar II C2107, people come to make comics, play games, and overall have a good time together. In the past, GNU has been given several names. When coordinator Severin Walch started studying at Evergreen as a freshman, it was originally called Graphic Novel and Animation Creation Collective (Evergreen Comics Club). At one point it was called Comics and Animations, then later changed into Graphic Novel Union. When it was previously called Comic Club, it was often mistaken as a space to join stand-up comedy.

Meetings are mainly based on teaching people how to make comics and how to improve their artwork through games. Some games that members have done in the past include exquisite corpse (folding a

piece of paper into three parts and each person either draws the head, the body, or the legs), round robin (starts off with someone making a panel, then another person creates a panel following the previous person, and so on), and comic crossword (drawing three panels to cross and connect with another comic).

Outside of meetings, GNU has been a part of the Olympia Comics Festival and Chibi Chibi Con, as well as a panel for Chibi Chibi Con centering cross-cultural influences in Eastern and Western comics. During the Chibi Chibi Con panel, members talked about Osamu Tezuka's (a Japanese manga artist) relationship with Disney and Western media groups. Additionally, they used Jean Giraud (French sci-fi cartoonist) and his close friendship with Hayao Miyazaki (Japanese filmmaker and animator) as another example of incorporating different cultures.

Annually, GNU chooses a theme as a main focus to develop artwork for their zine *Stampede*. For *Stampede's* first issue, their theme revolved around underwater basket weaving. Their fifth issue, *Teardrops on my Playskool Friends Sesame Street Singing Friends Piano* (the name is based on a toy), came out last spring and was part of the Olympia Comics Festival.

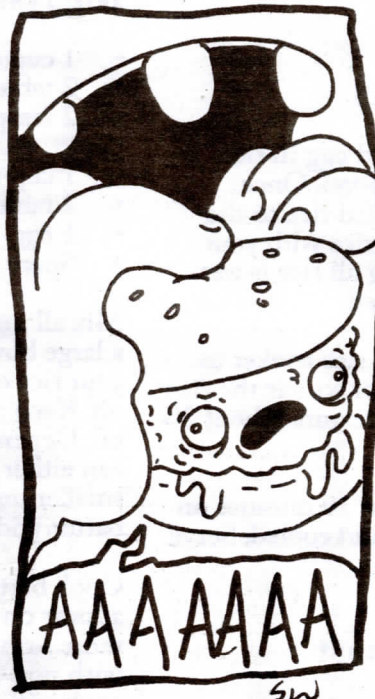
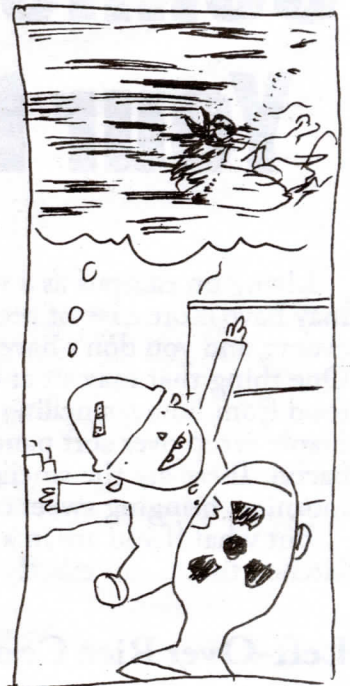
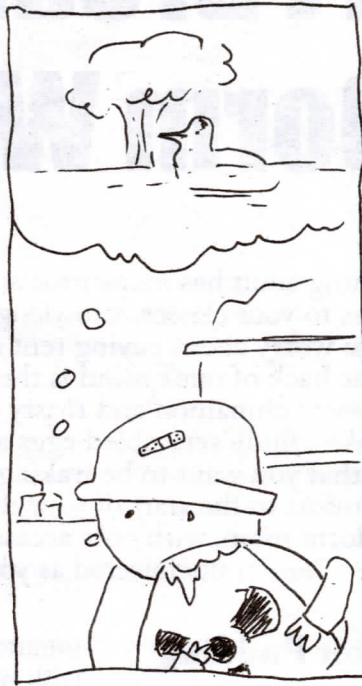
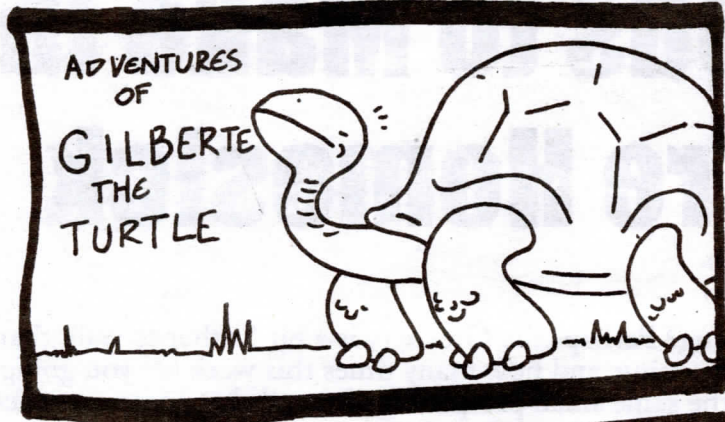
Issac Hollandsworth has been a member of GNU since his freshman year in 2016. One of the reasons he came to Evergreen was because it was where Charles Burns (American cartoonist and illustrator) and Lynda Barry (American cartoonist and graphic novelist) went to college. Before he came to Evergreen, he was looking for a comic club on campus, so once he found out about GNU, he knew that it was something that he wanted to go to a lot. Hollandsworth didn't think that he could draw comics until he started reading Bryan O'Malley's (a Canadian cartoonist who's best known for his *Scott Pilgrim* series) comics. After seeing O'Malley's work, Hollandsworth understood that drawing comics was something he could do, too.

Severin Walch has been part of GNU since 2014 and is currently a senior at Evergreen. In the past, he was an editor for *Stampede* and was part of a panel at Chibi Chibi Con for the club. When he first joined, seniors were mainly the coordinators for GNU, so after his first year, Walch was able to become a coordinator, as the previous coordinators had graduated. Walch felt motivated talking to people because of GNU, as well as meeting deadlines while working on *Stampede* zines.

Marcus Ross, a senior at Evergreen, attended meetings as much as possible since he started going to college here. He joined in the drawing games at the meetings, made flyers to inform people about GNU, and he also participated in *Stampede's* zines. The majority of his work was based on 2000s anime, cartoons, and video games. At the beginning of this year, Ross worked on a comic called *Dead-Beat Demi-God*. The concepts used were from ideas relating back to his childhood, but didn't execute these ideas until he was assigned an art project in his junior year Evergreen program (The program was called Framing Your Work: Projects in History, Art and the Humanities, and it was taught by professors Stacey Davis and Shaw Osha.) What he did during the art project was drawing as much as he could daily, with no real project in mind; he was ripping up doodles and putting them into a collage. It took him a month to get down character designs and story ideas.

Coming to GNU is a chance to take the time to work on projects around comics and/or graphic novels. What comes out of doing artwork in a club is meeting other people with similar interests.

Comix courtesy of the Graphic Novel Union



Comfort Breakfast Foods to Make in Your Dorm When You're Homesick

by Therese Arturo

Living on campus as a young adult has many pros and cons. You may have more ease of access to your classes, knowledge of social events, and you don't have to worry about paying rent every month. One thing that may sit at the back of one's mind is the comfort of food from home: smelling warm cinnamon and toasty waffles, hot maple syrup over soft pancakes, fluffy scrambled eggs and hot crispy bacon. These are the smells that you want to be waking you up in the morning, bringing sweet comfort to the start of your day.

But what if you are in a dorm room, with only access to a shared kitchen that is not exactly as clean or uncluttered as you may feel

comfortable using? Perhaps the Greenery is a bit further to walk than you want this morning, and how many times this week are you going to have to eat the same small pre-packaged cereal that comes in much too tiny single-use plastic containers?

The comforts of home should not be only accessible where you grew up, the often crowded dining hall, or even the IHOP (just kidding, we're broke, it's Denny's) down the street. These trivial delicacies can all be cultivated in one's own bedroom, with only the limited supplies that are allowed by the haunting overruling forces that monitor these dorms.

Left-Over Rice Cooker Pudding

- 1 ½ cup cooked rice
- 2 cups whole milk
- ½ teaspoon vanilla extract
- ½ teaspoon cinnamon
- ½ teaspoon nutmeg
- 1 beaten egg
- 1 tablespoon raisins (optional)

Combine milk, vanilla, spices, and egg in rice cooker bowl with a non-metal spoon. Once thoroughly mixed, add your cooked rice to the milk, breaking up the clumps of rice with your fingers. Stir the mixture ensuring all rice is wet. At this point, add raisins if desired.

Place the lid on, and turn on the rice cooker to "cook" setting. Every 5 minutes or so, stir the rice until the pudding is at a thicker texture (about 20 minutes).

Turn off heat and let sit for about 10 minutes on "warm" setting until more firm and cooled. Serve and enjoy.

Microwaved French Toast

- 2 thick slices of bread (or hamburger/hot dog buns)
- ¼ cup milk
- 1 beaten egg
- ½ teaspoon cinnamon
- ½ teaspoon vanilla
- Butter or oil

Take slices of bread and either cube or rip apart into 2 inch pieces. With a paper towel, rub inside of mug with oil or butter to prevent sticking and to give the French toast that warm butteriness.

Fill mug with bread pieces until slightly overfilled. In a separate bowl or mug, whisk milk, egg, vanilla, and cinnamon until frothy. Carefully pour mixture over bread pieces, saturating evenly.

Place filled mug into the microwave for 1 minute, and add an additional 15 seconds until it is fully cooked (or no longer soggy). Let cool for 1-2

minutes before digging in. It will be hot! Top with whipped cream and fruit jam, or maple syrup, obviously.

Big Ass Pancake

- 1 cup all-purpose flour
- 2 tablespoons sugar
- 2 teaspoons baking powder
- ½ teaspoon salt
- 1 cup milk
- 2 tablespoons unsalted butter, melted
- 1 egg
- Spray oil or oil on a paper towel

Mix all ingredients (except spray oil) together in a large bowl, until you only have small lumps. Oil your rice cooker and set it to "cook" with the lid off. Keep an eye on rice cooker to prevent burned oil. Depending on your size of rice cooker, you can either make one large pancake or several smaller ones. Once rice cooker is hot, pour in your batter, and replace lid.

Cook batter on "cook" setting until bubbles appear on the pancake and the edges become more firm. Once set, gently flip pancake over with non-metal spatula or spoon and continue to cook with the lid off. The pancake is done when the bottom side is slightly browned and the top is golden.

Using a potholder, gently flip pancake out of rice cooker onto plate. Slather that sucker with jam, butter, honey, or maple syrup and invite your roommate to have a slice of your monstrous breakfast cake.

Bacon and Egg Frittata!

- 2 beaten eggs
- ½ slice of chopped bacon (or more, your choice)
- 3 tablespoons chopped onion (¼ in pieces)
- 3 tablespoons chopped bell pepper (¼ in pieces)
- 1 sliced crimini mushroom
- Small handful of loosely chopped spinach (6-7 leaves)

- ½ teaspoon salt
- ½ teaspoon ground pepper
- 1 tablespoon butter or oil
- 1 tablespoon milk
- Green onion (optional)

(Note: Omit oil/butter if using bacon, unless you really want a fatty breakfast. You do you.)

Preheat rice cooker on "warm" setting. Add chopped bacon and turn rice cooker on to "cook" setting. Once bacon is cooked (when butter is melted or when the oil is hot) add your chopped onions, mushrooms, and bell pepper, sauteeing veggies until softened. Add spinach and continue to cook until spinach has wilted.

In a separate bowl beat eggs, salt, pepper, and milk until frothy. Pour egg mixture over veggies, and cover with lid. Let eggs cook undisturbed until edges have firmed and the center is wet, but not runny. Carefully use a non-metal spatula to separate egg from sides of rice cooker, and gently slide out of rice cooker onto plate (or bowl).

Top with green onions and hot sauce or salsa, then enjoy!

•••

Some of you may be vegan and now ask me: How can I make this recipe work for me? Well my sparkling wide-eyed young friend, I have some alternative options for you.

Vegan Alternatives:

- 1 egg : 2 tablespoons warm water + 1 tablespoon flax seeds
- 1 egg : ¼ cup apple sauce
- 1 cup milk : ¾ cup canned coconut milk + ¼ cup water
- 1 cup butter : ¾ cup vegetable oil
- 1 cup butter : 1 cup avocado puree

There! Nice and easy for those days where your executive function decides to hotwire and you don't want to leave your bedroom.

"Pulp Fiction" by jdkyw is licensed under CC BY-SA 2.0 / Desaturated and resized from original.

SPOILER WARNING

PULP FICTION: Blows, Actually

by Alice McIntyre

On Oct. 13 of 1994, one Demian Parker reviewed what he called "the motherfucking movie of the decade," Quentin Tarantino's *Pulp Fiction*, in the pages of the Cooper Point Journal.

25 years later, we'd like to retract that statement. *Pulp Fiction* sucks.

A lot of people fucking adore this movie, to the point of *Pulp Fiction* posters being a college dorm trope. You know the type: the "soft boy" between the ages of 18 and 30 who wears circular glasses, rolls his own cigarettes, bases his personality around Doc Martens and *Trainspotting*, mansplains to you while on ketamine, or all of the above and more. I believe that type of person likes the film because it's a reflection of themselves—an edgy, faux-deep exterior hiding a whole lot of absolutely nothing.

Don't get me wrong, that exterior is nice. *Pulp Fiction* is nothing if not pretty to look at.

The film creates an enticing atmosphere of "cool" through its soundtrack, cinematography, and dialogue. Copious use of racial slurs give the film Tarantino's typical "bad boy" bullshit veneer, which appeals to some. *Pulp Fiction*, like *The Room* or *Troll 2*, proves that a movie doesn't have to be good to be memorable.

I am of the opinion that the purpose of art is to illuminate a social or individual reality. *Pulp Fiction* utterly fails to do this. It is an entire film composed of motif-without-meaning and empty homage. Take, for example, the recitation of Ezekiel 25:17 (which is in reality an amalgam of several bible passages) by the character Jules (Samuel L. Jackson). Jules himself in one of the movie's final scenes admits that he does not know what the passage means, only that it sounds cool. He then delivers his attempt at interpreting the phrase, which is ultimately inconclusive. In the end,

the twice-delivered monologue is just a nearly word-for-word callback to the 1976 action film *The Bodyguard* starring Sonny Chiba.

Pulp Fiction recalls, not consciously but in form, what the late critical theorist Mark Fisher called *hauntology*, the sense that contemporary culture is "haunted" by lost futures. Tarantino calls back to the past both in deployed aesthetic (the Godfather-esque "proper" gangster) and in employed technique (borrowing from Jean-Luc Godard, among others) to create something which at the time seemed breathtakingly new. In reality it is nothing beyond image: The film is *vapid* in the true etymological sense. Just as much as internet culture in the 21st century has been defined by its nostalgia for previous decades, *Pulp Fiction* is Tarantino's personal callback to his *own* sense of "cool."

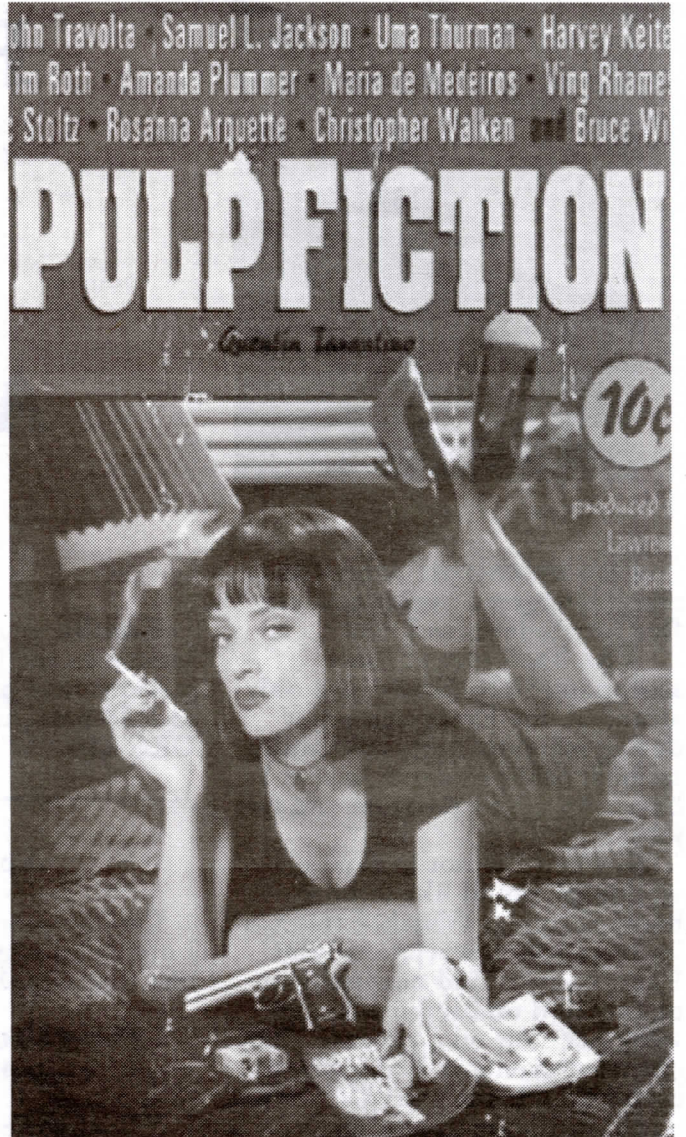
Pulp Fiction was certainly exciting in many ways when it

first came out. Now, unfortunately, the jism of post-Tarantino "artistic" masturbation is all over the place in pop culture. Innumerable TV shows have parodied it, multiple filmmakers cite Tarantino as an influence, and myriad rip-offs have been made. The cycle, like *The Human Centipede*, will forever continue.

To be clear, I don't think *Pulp Fiction* is unenjoyable. Despite everything, I like the movie. But I like it for the same reason I like Taco Bell: it's bad in a way which pleases me. When I say that *Pulp Fiction* sucks, I am indicating that it fails, in my view, to be *film*, the use of the motion picture as an art form. *Pulp Fiction* is not a film just as a Crunchwrap Supreme is not Mexican food.

Verdict: 3/10

Have a review suggestion? Email us at cooperpointjournal@gmail.com!



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Hey There! with @HeyMariah : Evergreen Activities Edition



The mission: Attend as many Evergreen events that are free for students as I can!

The back story: I'm a senior and to be honest I've only attended one Evergreen event during my time here. I'm similar to most other students in that I have a 16 credit program and two jobs.

So when I'm not in class or working I would like to be at home sleeping. Which, I think, a lot of people can relate to! But, I also want to find new ways to be involved on campus. So this week I set out on a quest to find out what events at Evergreen are better than being asleep.

Wow, I hope people don't hate me for this. In my reviews I swear to tell the truth, the whole truth, and nothing but the truth so help me God.

For those who are unaware, every student is sent an email at the start of every week listing all of the events open to them. It's called the Geoduck calendar. If you're a student, you've probably seen it in your inbox and scrolled right past. I opened it and was shocked to find there were about 30 events for the whole week. That's a lot!

The first problem wasn't my class or work schedule, it was actually identifying what events I could go to because every event overlaps or takes place at the same time as another event! Out of the 30ish events happening all week, it would be humanly possible to only attend 12 of them from start to finish—that is if you didn't have work or school. I managed to get to eight of them (which is super impressive).

My first option on **Tuesday**, given my availability, was that I could either go to:

Acro-Yoga — An acro-yoga class in the the Costantino Recreation Center (CRC). 5 to 6:20 p.m., CRC 117.

OR

Zumba — A zumba dance session in the CRC. These dance sessions take place from 5:30 to 6:20 p.m., and are located in CRC 314.

Acro-Yoga

I'm not good at yoga, but since I own a lot of yoga pants, I felt like that was the one to go to.

First thoughts: "This is so not yoga."

I was focused on the yoga part but this class is definitely more about the acrobat part.

How to know if this class is for you:

1. If you don't care about the smell of feet, then you'll be okay.
2. If you've ever had a dream about being in Cirque du Soleil then this is for you!
3. Also this class is for you if you are nose blind and want a good stretch session.
4. If you have a buddy. This is a dream for you.

How to know if this class is not for you:

1. If you have a thing about feet and feet not in socks, this class is going to be a hard no for you.
2. If you can't commit to attending the beginning classes. I quickly learned that I could not jump in during week seven because everything they learn builds on itself. This is a great aspect of the class if you can come for the first weeks.

The two teachers of this class are Evergreen graduates, young adults, and they are delightful. Anna expertly made every move

look effortless while clearly explaining every move. I was highly impressed by them. Check the teachers out on their website — almostprecarious.com

The big question:

Better than sleeping? Personally no, because I don't like touching other people. But for others who don't mind and want to learn cool new acro tricks, I would 100 percent recommend.

The next, and final event of the day, started 10 minutes later in the Indoor Bouldering Room. I've never done bouldering before and I was really nervous that I was going to break something.

Women's Climbing Night — climbing night located in Evergreen's bouldering room. All experience levels are welcome. 6:30 to 8:20 p.m., CRC Indoor Bouldering Room.

Women's Climbing Night:

First thoughts: The gal leading the night, Maggie, was so nice and welcoming! This activity is another thing that people who don't like feet are not going to want to do because you have to use the school's special shoes.

Info you should know before you go:

1. You have to wear special shoes
2. And leave your I.D.
3. Their system is down right now, so you'll probably have to give them your A number and name and they'll take it down.

What I learned:

I'm not very good but I'm also not very bad! There are climbing routes throughout the space and

the ones marked "easy" were not that easy. BUT they are resetting the wall and said I could come back next Tuesday and set a route! I'm stoked for that! I'm definitely going back and making my own SUPER easy rock climbing route.

Also, the fact that students can set routes explains the super odd and entertaining names for the routes. Some personal favorite route names include: "Rise and Shine" and "Owls Are Not What They Seem."

I asked the gal in charge of the bouldering room if it is more important to have strength or flexibility. Should I be doing yoga and stretching or doing weights to get better at this? Her answer: "Flexibility! The more flexible you are the easier climbing will be." Good to know!

The big question:

Better than sleeping? Yes! I'm glad I was there and not in bed.

Wednesdays at Evergreen are packed with events because ever since the founding of the college, Wednesday afternoons were left open for this specific reason. There were a lot of options but the winner for me was the Geoduck Student Union (GSU) meeting.

GSU Meeting — Geoduck Student Union meeting. 1 to 2:50 p.m., Purce Hall 1.

Geoduck Student Union assembly:

I could write a LOT about what happened but I'll just give brief highlights.

First thoughts:

Why was there no sign? The room was moved and it was low-key confusing as heck to find.

They should have taped a note to the door or something.

They have free food! So I guess they have free food every Wednesday. It wasn't vegan or vegetarian-friendly but I eat meat so I was fine.

It was the most attended GSU meeting in I guess... forever. It was in Purce Hall 3 and it was packed! Probably 60 people were there. The main topic of discussion was the new Evergreen Pathways. They had to add chairs in the back.

Oops moment!

The purpose of the meeting was to get student feedback on Pathways. If you don't know what that is, basically it is making sure that certain subjects are always taught so students can always take a class in a specific area. This is a no-brainer at any other college with majors and grades. But at Evergreen we do things different so it's a new thing. Pathways are not majors or anything specific that is set in stone.

The way the session was set up was using polls everywhere—an electronic way of capturing data. Student responses were kept anonymous and recorded by answering questions online, on their phones. HOWEVER the facilitator, bless her heart, kept pausing after each question to ask for students verbal feedback. We spent 20 minutes on one specific question with students responding verbally (not electronically), giving comments. The comments and opinions being expressed, by the way, were really good and helpful suggestions. A faculty member in the back raised his hand and made a GREAT point by asking "These comments are very good, is this session being recorded or is anyone taking notes?" CRICKETS. It was so awkward and I felt so bad for the facilitator because the answer was NO. There was absolutely no way to recall what these students had said verbally. I started laughing so hard I almost choked on my free food.

You have to laugh. It's so comical; to ask for students' feedback and then never record it. The students could have just been talking to an empty room for all the good it would do. But besides that little and hilarious goof, it was a great meeting.

I highly recommend that every student attend at least one meeting a quarter to see what is

going on. This is a group that is funded through your student fees and is supposed to represent you!

The big question:

Before I went I thought it was going to be a total snoozefest. But I was wrong. Was the meeting better than sleeping? Yes! I got free food and good information about what the college is up to. I was pleasantly surprised.

NEXT!

Off to the **Cooper Point Journal's meeting**. These meetings are held every Wednesday at 2 p.m. The Cooper Point Journal's office is located on the third floor of the Campus Activities Building (CAB) in room 332.

Our meetings are great. Lol.

The big question:

Better than sleeping? Yes! We had a workshop on how to interview. I learned a lot.

WashPIRG Meeting — Meeting for those who are a part of, or those who are interested in, WashPIRG; a student activism group. 3 to 4:50 p.m., CAB 323.

First thoughts:

1. I chose the WashPIRG group because I had no idea what they did but I know that every quarter I pay an \$8 fee to them, so I wanted to see where my money was going.

2. What does WashPIRG mean? Answer: Washington Public Interest Research Group. Truly the worst name I've ever heard.

3. But they were all the sweetest humans; they are so dedicated to helping people.

4. They want to create solutions for problems surrounding homelessness and hunger, and to get rid of plastic.

5. WashPIRG also wants to plan a survivalist training course.

6. It's so funny how genuine these people are. I think I need to be around more genuine people if my reaction to that is "haha, it's funny how dedicated you are."

The big question:

Better than sleeping? No. I definitely would have rather slept.

NEXT!

Graphic Novel Union (GNU) meeting. 5 to 6 p.m., SEM 2 C2107.

First thoughts:

1. They were so fun! Four people attended.

2. The nicest people.

3. One person had pink hair and I was so jealous.

4. The club was actually interviewed by another reporter who was leaving when I arrived.

5. The GNU gave me tips on how to make a comic and encouraged bad art, which I loved. They talked about how there is a stigma around art and people get scared to show their art and how they are so inviting and wish people knew they were so inviting.

6. 10/10 would recommend for anyone interested in drawing and comics. I didn't have anything and they gave me paper and pens to draw with so don't worry if you don't have materials.

Now we've reached **Thursday**, and I've already attended more events in two days than I have during the past two years here at this college.

Starting at 5 p.m. on Thursday there were five competing events. Because the Equity Symposium is a special event I felt obligated to go to that. Sorry Common Bread, y'all seem like a cool club.

Equity Symposium opening night

First thoughts:

1. The keynote was given by Nikkita Oliver. Listening to her changed my life and I can't say enough good things about her talk. You can read more about the symposium in this issue's symposium article.

2. I met Karen Fraser and she said that she loved my last column, "Top 10 Self-Care Tips to Get You Through 2019." She's the chair of The Evergreen Board of Trustees so I was so honored she liked what I wrote.

3. Also, there was free food so more students should go to events just for the food.

Overall impact:

Everywhere I went there was an overwhelming sense of inclusion. From every single person I met at the eight events, there was a desire to make every person who came into their space feel included and safe. Everyone wanted inclusivity and wanted their space to be a safe spot whether they directly said that or if it was just the overall vibe and feel of how they talked and the way they carried themselves. It was so impressive to me that out of so many people at so many different events, not a single person in any of these clubs or events was rude or unpleasant to me.

Attending events at Evergreen? Before this week, I would have said no way. Now? I'll see you there.



@HeyMariah is a student at The Evergreen State College. Her hobbies include making TikTok videos for her 63 thousand followers and drinking hazelnut lattes. She loves that Evergreen's mascot is a Geoduck who wears a shiny glitter shell because she's never met a glitter-anything she didn't love. You can catch her in the morning listening to NPR on the daily and flying to Hawai'i as much as possible.

