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The Evergreen State College Newspaper Since 1971 | September 25, 2019

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FROM THE ARCHIVES “Students in the Tacoma campus program With Liberty and Justice for Whom? end fall quarter with a mock trial on Tues., Dec. 7, 2017. They argued the speech rights of NFL players to protest during the National Anthem.”

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 a new publication.

Our office is located on the third floor of the Campus Activities Building (CAB) at Evergreen State College, 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 hardcore band? Come talk to us and write about it.

We will also consider submissions from non-Evergreen people, particularly if they have special knowledge on 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.

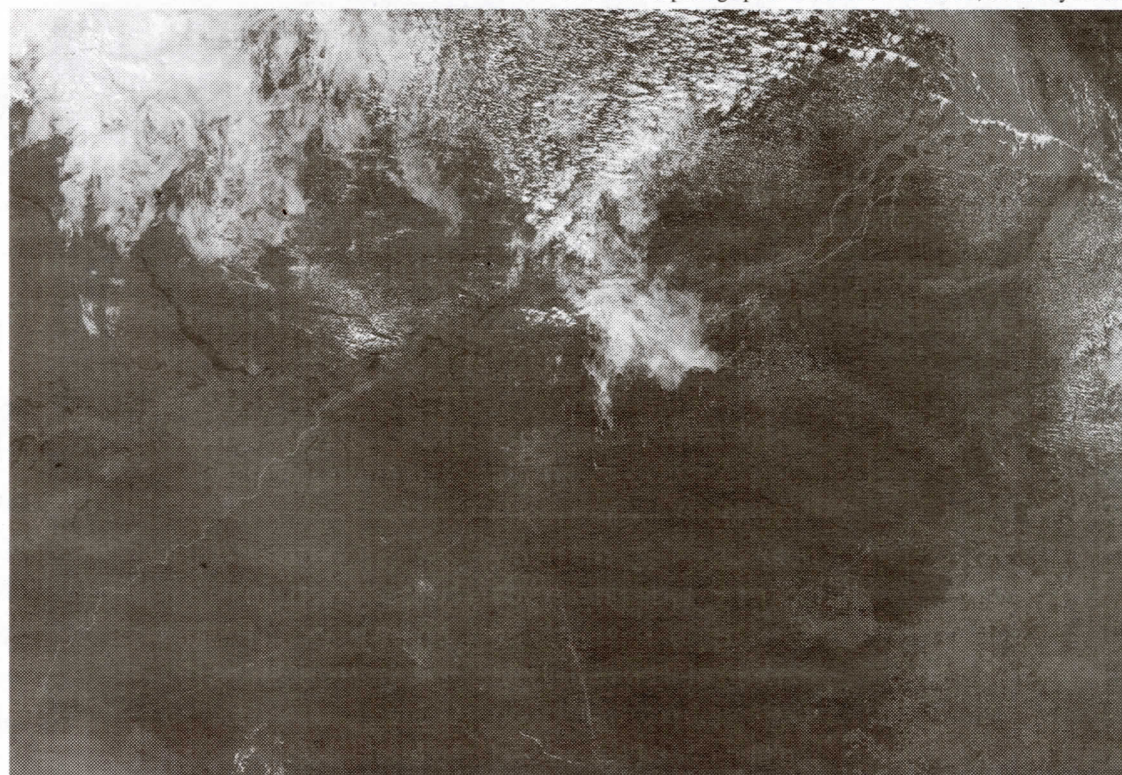
To submit an article, reach us at cooperpointjournal@gmail.com.

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.

Amazon On Fire

by Allegra Simpkins



Media was set ablaze with commentary last month, as news of wildfires in the Amazon rainforest and other areas of South America sparked controversy among environmentalists around the world. The initial panic has calmed down, but the aftermath has many people confused about global policies surrounding wildfires, indigenous protection, and the protection of one of the world's most coveted resources.

The country of Brazil holds about 60% of the Amazon rainforest, making its policies on preservation crucial to help slow down the devastating effects of climate change. Unfortunately, Brazil's current agricultural policies are not in favor of land conservation. The neoliberal stance that climate change is a secondary issue behind economic and agricultural development has made its way into government policy throughout the world, but Brazil has a unique position due to the Amazon rainforest's undeniable benefit for the planet.

In an Aug. 31 Time Magazine article, Carley Petesch wrote that The European Space Agency (ESA) has stated that 25-35% of climate changing greenhouse gas emissions come from biomass burning, like forest fires. According to the U.S. Forest Service website, controlled or "prescribed" burning of crops, by farmers, is a common agricultural practice that is responsible for a significant percentage of fire-related emissions. Prescribed burning has a long history of being the preferred method farmers use to clear land prior to planting crops or acquiring new livestock. Generally done on a day with high humidity and

low winds, the fires are easy enough to direct and control and put out when needed.

The U.S. Fish and Wildlife Service website also recognizes that in the United States, farmers work with government agencies and fire departments when planning controlled burns in case the fires spread and get out of hand. According to the American Forest Foundation website, mylandplan.org, the fires burn up whatever is residing on the land currently, and as it falls to the earth it is absorbed, creating nutrient rich soil perfect for germination. When done in the forest, fires burn up older, mature trees that no longer absorb much carbon from our atmosphere, dropping seeds into the newly nourished soil and planting a new generation of trees that absorb much more carbon than their predecessors. So, fires are not always a bad thing.

In the Amazon, the fires themselves were not necessarily the problem. Data from Brazil's Socio-Environmental Institute claims that as much as two thirds of the land burned in the recent Amazonian fires was on privately owned property. However, major issues arose when it was discovered that nearly one third of what burned was not private land, but on protected indigenous territories. Survival International, the global movement for tribal peoples' rights, acknowledges on their website that these territories are supposed to be protected by Brazil's National Indian Foundation (FUNAI) who is responsible for the overseeing of the country's Native interests. That responsibility, however, shifted af-

ter Jair Bolsonaro won Brazil's 2016 presidential election.

After Jair Bolsonaro came into presidency in 2016, the responsibility of conservation once held by FUNAI became the job of Brazil's Ministry of Agriculture. Bolsonaro, who is heavily backed by agricultural lobbyists, ran his campaign by promising corporate farmers that he would lift land protections and open the Amazon up for farming, logging, and mining. Once he lifted these bans, he then shifted responsibility of indigenous land protection back to FUNAI and appointed Marcelo Xavier da Silva as the National Indian Foundation's president. Silva has also been known to take a right-wing stance on developing indigenous territories and has historically worked against the interests of the native people of Brazil.

Bolsonaro declared during his 2016 campaign that marking specific territories out for Amazonian peoples only serves to separate them, and argued during an in-depth one-hour conversation with foreign journalists in July that indigenous people no longer want to live "like prehistoric men with no access to technology, science, information, and the wonders of modernity." Ironically, indigenous groups like the Tembe, refute this statement and are actively defending their land from illegal loggers as explained in Louis Andres Henao's Sep. 17 Associated Press article.

Bolsonaro's rhetoric is right in time with the right-wing governments coming to power in other resource-rich parts of the world and has emboldened his supporters to act in extreme

ways. All of this lead up to Aug. 10 of this year, when farmers and ranchers in Brazil who support Bolsonaro's position of agricultural development organized a "Day of Fire" through the messenger application Whatsapp. During this "day of fire", first reported by the Folha do Progresso, a southern publication based in Pará, farmers took it upon themselves to clear their own land in hopes of commodifying it.

There has also been some concern around the growing number of fires across the countries of Angola, Zambia, Mozambique, and Madagascar that can be seen from FIRMS, NASA's Fire Information for Resource Management System, which allows you to browse active fires around the world in real time. However, the impact of these fires are not the same as those in the Amazon.

With Africa being home to at least 70% of the world's fires on an average August day, as reported by Petesch's TIME article, the fires coming out of these countries are mostly farmland, and not threatening indigenous people's way of life like the Amazon fires. Africa also has a lack of access to global markets, which drives large scale agricultural expansion elsewhere, like the Amazon. Supply and demand is the name of capitalism's game and Brazil's growing economy under Bolsonaro has fueled these fires, while their opposition remains in the hands of those whose interests are more humane than monetary.

"LWSD One-day Walkout" by David Schott is licensed under CC BY 2.0 / Desaturated from original & resized



Evergreen Not Alone in Class(room) Struggle

By Alice McIntyre

Over the last year, public school teachers throughout the country have had a strike wave, with teachers' unions taking to the picket lines coast to coast. A total of nearly 300,000 teachers took action in a series of state-wide strikes in West Virginia, Oklahoma, and Arizona, as well as smaller strikes in Colorado, North Carolina, and Kentucky, according to a Feb. 14 article by Andrew Van Dam in The Washington Post.

When teachers went on strike early this year in Los Angeles, efforts were made to mobilize other unions to support the teachers on the picket lines. Groups like ATU Local 1277, representing LA transit workers and the California Faculty Association, representing educators at California State University, passed motions of solidarity with the striking teachers. CBS Los Angeles reported that mid-day rallies by the LA teachers had brought tens of thousands into the streets in support. The strike lasted six days until an agreement was reached. The agreement, though, was subsequently criticized by rank-and-file teachers and groups like Class Struggle Education Workers (CSEW), who dubbed it a "shameful sellout" in a Jan. 24 post on their website.

According to the CSEW, the union leadership instructed striking teachers not to stop strike-

breakers from crossing picket lines, in what can accurately be called a betrayal of the labor principle of "picket lines mean don't cross." Despite much of the rank-and-file's criticism of the agreement and of the union leadership, the strike points to the power of large mobilizations shutting down streets and schools in the fight for certain demands.

At the City University of New York (CUNY), some adjunct professors came together and organized the Professional Staff Congress (PSC), which represents CUNY faculty and part of its staff. PSC are engaged in a "7K or Strike" campaign, demanding that the minimum pay per course be raised to \$7000. Adjuncts compose well over half of CUNY faculty and do the majority of teaching at its various campuses, according to a Mar. 15 article by Steve Wishnia for LaborPress. CUNY has a "multi-tier" labor system in which various groups of employees (even those performing practically the same job) receive lower pay and less benefits than others, as detailed in a bulletin by CUNY Contingents Unite (CCU), a grouping within the PSC. This allows the university to engage in what is described by CCU as a "divide-and-conquer" labor strategy, pitting groups of university workers (dubbed "con-

tingents") against one another.

Additionally, New York State's "Taylor Law" prevents public employees from striking, which includes workers at CUNY. Unions thus face an uphill battle at the 26-campus, 274,000-student university. Posters in support of "7K or Strike" were banned at CUNY's John Jay College of Criminal Justice earlier this year, but in spite of this the John Jay chapter of the PSC voted to pass a resolution endorsing the demand.

Divisions have also emerged in the fight for "7K". Several sects of the group boycotted an organizing conference in March due to the imposition of a ban on leftist literature, which they saw as a violation of democracy in the labor movement. One group, *Trabajadores Internacionales Clasistas*, wrote a letter to the conference organizers on Feb. 10 denouncing the literature ban. This letter came following a previous letter of condemnation from Feb. 5 by another group of concerned activists, both of which were published in the bulletin from CCU. It remains to be seen what will come out of the movement around "7K," and whether or not the adjunct fight will draw in other university workers into a broader struggle.

Struggles by students and education workers throughout the country place the current aus-

terity issues at Evergreen in the context of a widespread attack on education. The Evergreen State College is currently facing an enrollment crisis attributable to the 2017 media frenzy which demonized the college and brought far-right groups, such as Patriot Prayer to campus.

A 2018 article by Abby Spelman in *The Olympian* reported that the administration's budget cuts reached a total of nearly six million dollars during the 2018-19 school year. A second 2018 article by the editorial board of *The Olympian* reported faculty and staff layoffs, as well as student fee increases. It has also been brought to light that budget cuts have been concurrent with several potential OSHA violations, in addition to the arming of campus police with AR-15s and the purchase by Police Services of three cameras disguised as smoke detectors and outlet plugs, as previously reported in *The Cooper Point Journal*.

The concurrent cuts and "security measures" were not taken idly. Evergreen students in the South Sound General Education Union of the Industrial Workers of the World (IWW-GEU) have made their voices heard through numerous protests and direct actions starting in Fall 2018. The IWW-GEU released a demand letter on Nov. 7 of 2018 criticizing Evergreen's administration and their decision to make budget cuts in art and political economy programs. The letter also

criticizes the administration's plan to hire a new campus police officer. Later, on May 8, 2019 the IWW-GEU issued another demand letter calling for a 50% cut of George Bridges' salary, the re-opening of the campus pool, and more.

The IWW-GEU expressed their concerns about liberal arts funding, saying:

"We believe that pressure and organization of the working class on campus—be it students, faculty, and staff united[sic]—is the only hope toward proper allocation of school resources, for that will cause proper democratic processes for decisions regarding how the school will function. Our stance is that the school should not hire any more police, and instead focus its resources on funding the arts such as theater and photography as well as programs that study society such as political economy."

The IWW-GEU holds this stance because "...the Evergreen State College is a liberal arts college whose identity is grounded and defined in its alternative, experimental, student-directed approach to education."

Throughout the country, institutions of higher education have been subject to policies set by campus administrators who do not seek to benefit them. Organized efforts to combat said policies are underway at several universities, and in the educational sector as a whole. However, Evergreen's IWW-GEU campaign has notably been dominated by students, and drawn in a lower level of support from faculty, staff, and other campus workers. In addition, there has not been any joint action between the IWW-GEU and existing campus unions. What is certain is that without a continued, collective fightback, the steady flow of administrative austerity at Evergreen is sure to continue. Teacher strikes and organizing against adjunct poverty at other campuses hold lessons for those at Evergreen who oppose policies which harm students, faculty, and staff.

Letter From Geoduck Student Union

Hello from your very own Gwídaq Student Union! A warm welcome to all our returning students, and especially to our new first-year, transfer, and exchange students. We're so happy you're here and excited for you to join our lovely community.

Some of you may have heard of the GSU (or not. #GSWho?), but we suspect that many students don't know who we really are and what exactly we do. We're here to answer some questions. First, all registered students are members of the GSU (more like GSYou!). Of all registered students, there are fifteen elected students who serve as GSU representatives as well as a handful of students who are hired to work in staff positions. Representatives have different responsibilities based on their positions—Student Outreach Liaison manages our social media (follow us on Instagram @gsu.evergreen or on Facebook @tescgsu), while Sustainability Liaison works towards making our campus greener. We work with administrators, faculty, staff, the Board of Trustees, and even with legislators at the state capitol!

The overarching goal of the GSU is to hold the broader Evergreen community accountable for fulfilling the institutional commitment to "local and global... social justice, diversity, environmental stewardship and service in the public interest" (Evergreen mission statement). At our Gwídaq Student Assemblies (GSA), we ask students to share with us any qualms and discontents they have about Evergreen. Representatives take that feedback and work on the issues over the course of the year, in addition to other projects they may take on.

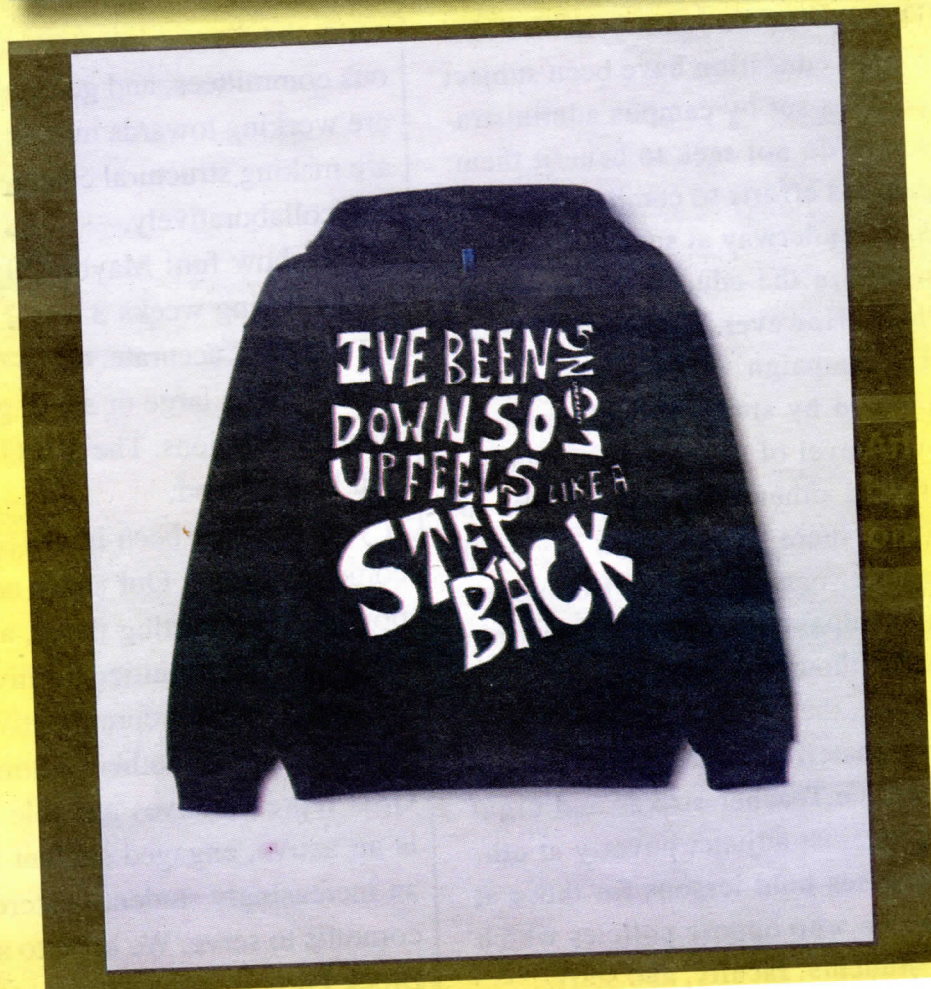
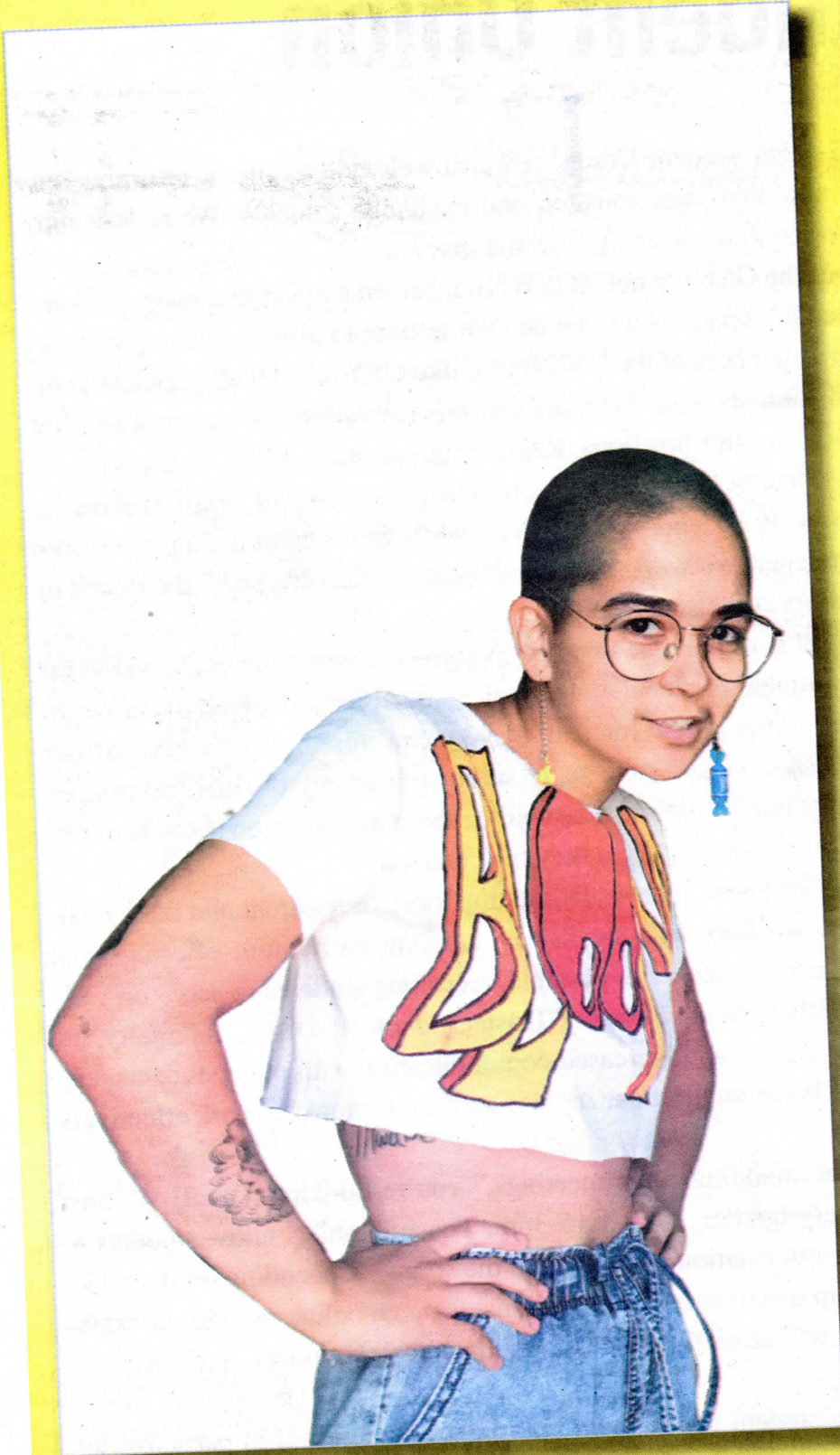
Some of our priorities going into this year include facilitating more transparent and open communication with administrators, working with faculty on creating curriculum offerings that serve the diverse interests of as many students as possible, recruiting students to serve on various committees, and getting members of the Board of Trustees to attend a GSA. Internally, we are working towards more transparency and increased communication with other students, and are making structural changes to better support our representatives so they can work effectively and collaboratively.

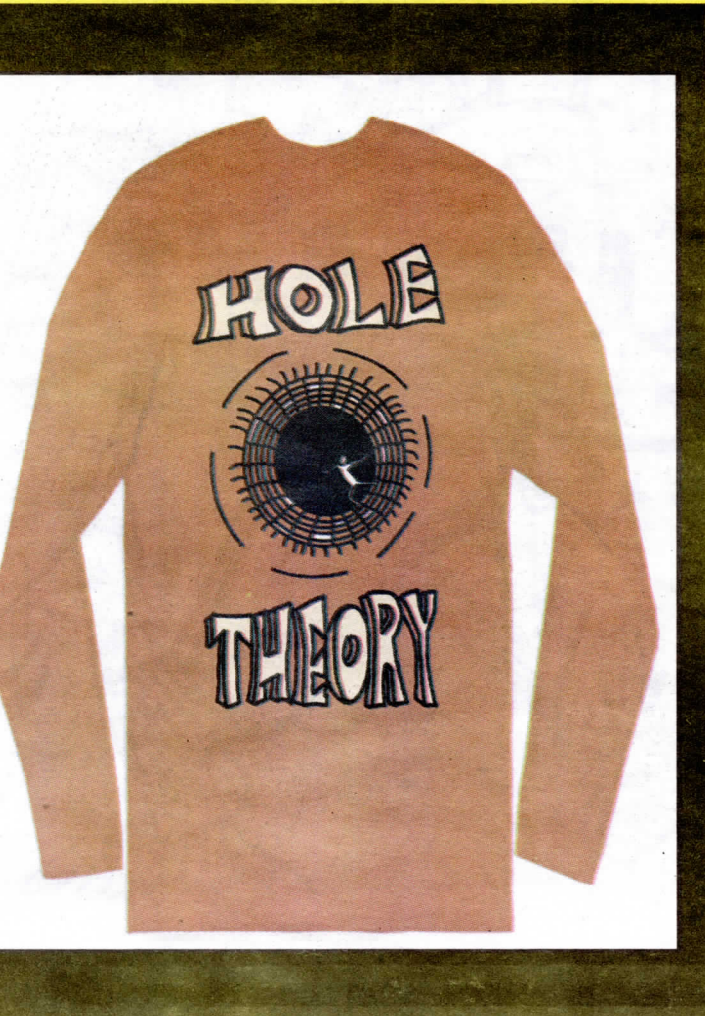
"Wow, how fun! Maybe I'll start attending some meetings," you're thinking. Great! We host GSAs during weeks 3 and 7 every quarter, from 1:15-3pm. The assemblies allow students to get the most accurate, up-to-date information straight from the source. Depending on the topic, there may be large or small group discussions, presentations, forums, online polling, or brainstorming sessions. The first GSA will be on October 16th in Purce Hall Lecture 1, and yes, there will be free food.

If you've never been involved in student government but might be interested in participating, come talk to us! Our shiny new office is in CAB 201, and you can find our contact information, regular meeting times, and Declaration of Candidacy forms at evergreen.edu/gsu. There are many opportunities for involvement, from joining committees and running elections to becoming a student representative. Not to mention, representatives receive learning allotments of \$648/quarter, and other positions may also be compensated.

GSU representatives are able to best support and advocate for students' interests when there is an active, engaged student body. By collectively calling for change, we can move toward an increasingly student-centered institution and hold the college accountable to the students it commits to serve. We hope to see you at one of our assemblies, or outside on Red Square at the Block Party in week 1!

MASON DILLON

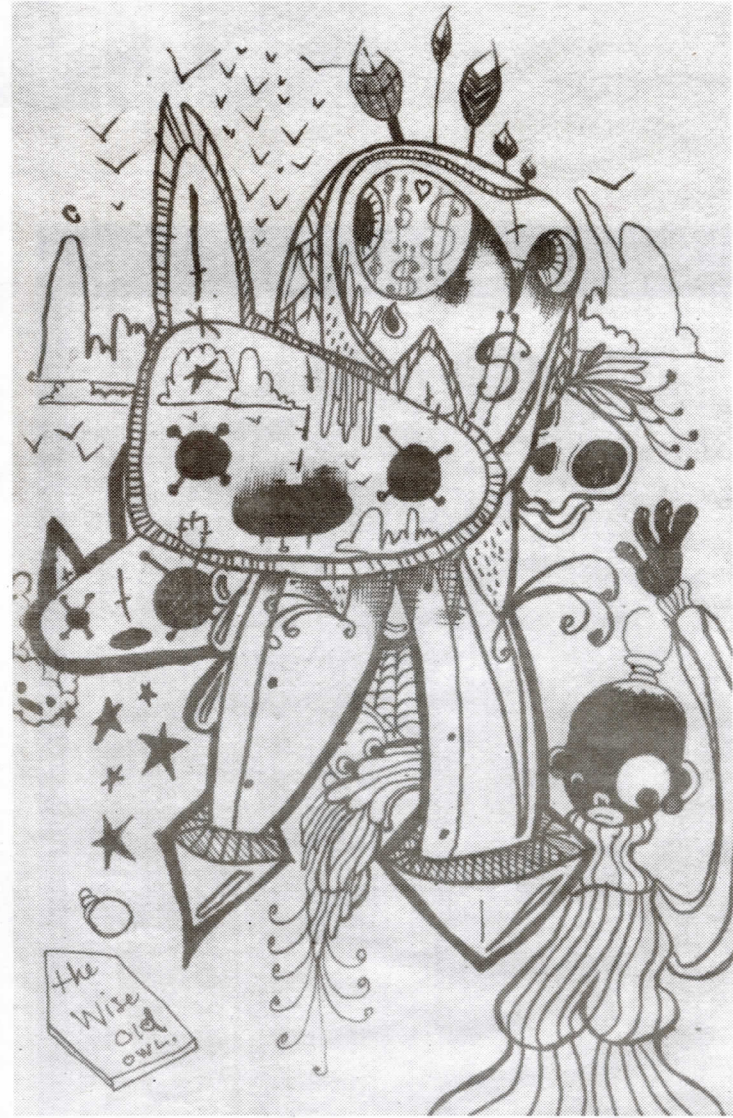




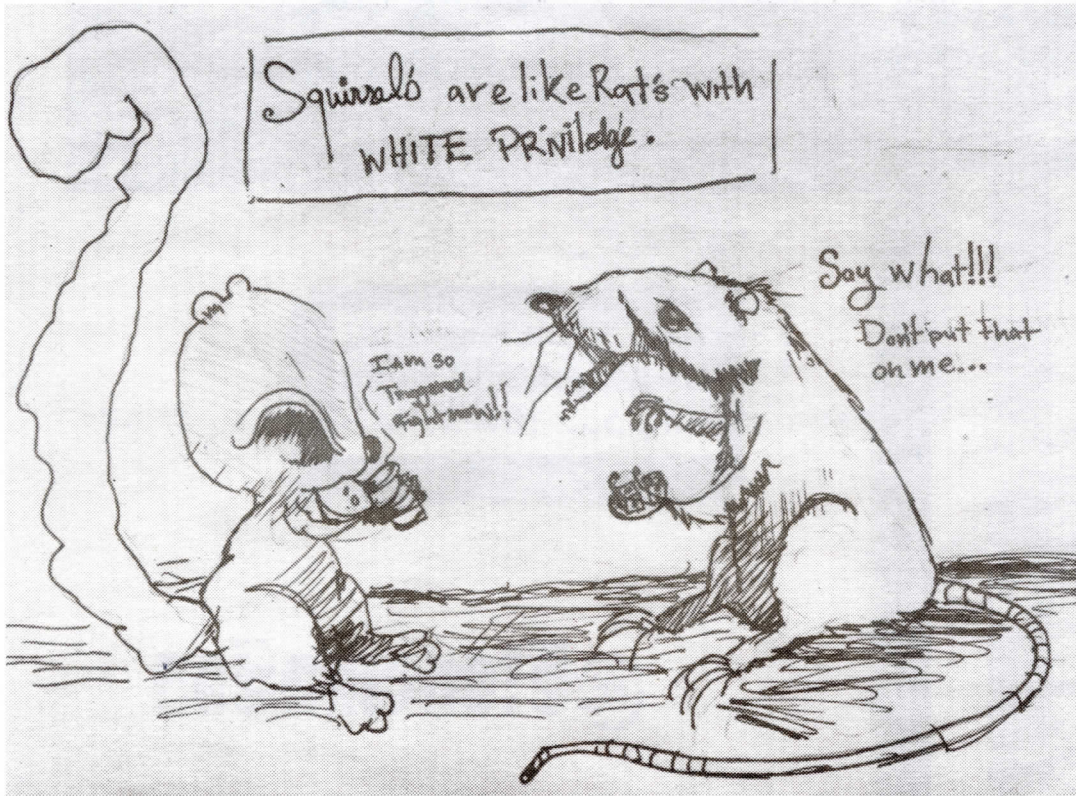
Artist Interview
by Brittanyana Pierro
on page 10

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COMIX



comix art by Travis Johnson
@travisjohnsonstudios



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By Night in Oly

by Daniel Mootz



As Fall begins and the school year starts back up, downtown Olympia offers a number of unique venues for creative and artistic expression. From bars to dispensaries, coffee shops to street corners, people gather not only to hang out and catch a few bands, but also to participate in a simple, yet jovial culture of amateur performance. In the evening, singers, poets, and musicians come out to play, filling the air with classic karaoke and a diverse blend of open-mic entertainment.

Le Voyeur, on 4th Street, hosts a bi-weekly "Voyeurolake," every other Monday, as well as a comedy (Vomity) open-mic on Wednesdays. The Green Lady on Pacific Avenue in East Olympia holds a weekly open-mic on Wednesdays, and The Oly Underground has one every Tuesday, with Thursdays set aside for karaoke. New Traditions Cafe on 5th and Water hosts the Olympia Poetry Network and open-mic every third Wednesday of the month at 6:30 p.m. In the spirit of bringing the voice of Evergreen down to Olympia, the following is a glimpse of just a few of the many places to get, share, and sing with others by the Sound.

Le Voyeur (aka the Voyeur) has a vegan-friendly menu items and an eclectic mix of performing artists, community events, and off-beat aesthetics. The space itself is long and narrow, winding its way back to a humble showroom with a stage and a punk-house vibe. However, every Wednesday at 9 p.m., big, cushioned couches are set up for a relaxed, yet

rollicking set of stand-up comedy.

"It's an institution," says Amanda Biddle, who has been hosting Vomity for the past two months or so. "People from out of town come to it. This is our 253rd show, I think," she said. Anyone can sign up for a spot on the lineup, while "preference is given to women and People of Color." Likewise, almost anything is "game" on stage, with jokes ranging from the mundane to the ridiculous to the downright offensive. But the atmosphere is upbeat, and cheery, and the uncontrollable giggles (and guffaws) from the audience are infectious. Vomity is all ages until 10 p.m. so if you are under 21 and have some humor to hash out, be sure to get there early.

Oly Underground is a tried and true establishment, offering pool, a full bar, and happy hour food. More importantly, however, is its cozy side room used for shows and entertainment. There is a friendly atmosphere and laid-back sense of inclusion that makes this a great place to come and perform. There are a number of regulars who show up, and between them exists a sort of musical family. Many who attend the Tuesday open-mic are on the older side, and the prevailing theme, or genre, is country, folk, and Americana. However, between eight and 10 p.m. the bar is open to all ages, and there are no content requirements. Scott Lesman runs the event and records it all on his iPad. Sets are roughly ten to fifteen minutes long, and the talent is low-key, intimate, and spunky. Furthermore, the folks who show up are not

only impassioned about music, they are also inspired by each other, their world, and their power as artists to impact culture. Joeski Sea, a local singer-songwriter, makes moving ballads about the humanitarian crisis on the southern border. He sings in English and Spanish, and calls out Donald Trump and his policies by name, decrying the "cruelty" of the American State.

"It would be good to see more and more audiences rising up and talking about what's going on," he said. The open-mic scene, and Oly Underground in particular, is "full of surprises," he explained, and is the kind of place where "music CAN change the world." He's right—when a musician, or artist of any stripe, invokes social issues, they also evoke political identity, and reflection, among their audience.

In this way, New Traditions Cafe and Fair Trade Gallery is a thriving enclave of social and environmentally conscious food, folk art, and community gatherings. The Olympia Poetry Network holds a monthly open-mic for spoken-word poetry, followed by selected readings from a featured artist. The event has been going on for close to 30 years now, and while the crowd tends to be more mature they are also emphatically welcoming to newcomers. Chris Dahl, who read a vivid piece about finding nature in a garden, talked about how "sometimes young people come [to the open-mic] to try out new things in front of an audience."

"I've seen slam poets perform

here," she said, "and one time there was a person who used photographs, and computer images, as part of their presentation."

Both experienced and inexperienced writers are encouraged to get involved. Suzanne Simons, a poetry (and journalism) professor at Evergreen, takes her class here on occasion for the positive exposure. "We would like to have more young people participate," she agreed.

"It's the best open-mic in town," Dahl offered, "there's a real variety of themes, poems, and voices." The setting is quaint, and colorful, as one-by-one readers deliver the beauty of their ideas.

The Green Lady East is a bit of a hike across town, but it's definitely worth the trip. Aside from a large selection of herb and CBD products, the shop contains a coffee bar stocked with beer and infused drinks, and the Tacos 2 Hermanos food truck is usually serving meals outside. In the back of the building is a spacious room with comfortable seating, a small stage, and a nice high ceiling. If you're looking for a cool, relaxed spot to try out some material, this is a great choice. The acoustics are deep and resonant, and the people are fun and engaging.

Whether you sing or write, create art or play music, Olympia's nightlife is a fun and inviting place for students (and townsfolk) to get together to explore, perform, express themselves, improve their craft, and mingle with like minds.

Artist Interview

Mason Dillon by MASON DILLON

MASON DILLON

Artist Interview
by Brittanyana Pierro



Mason Dillon is a rapper, student and more recently; Streetwear artist originally from a small suburb of Philadelphia, Pennsylvania. Dillon came to Evergreen in 2017 as a freshman, and found inspiration to pursue his art in a variety of ways, including clothes making. Over the Summer, Dillon released his first ever hoodie series, mentioned in the article below. Recently, Dillon decided to end his Evergreen career and move to Tacoma, where he will focus on building his rapping and Streetwear brand.

How long have you been making clothes for?

Pretty recently. I didn't start until this past summer, maybe a little before that.

What inspired you?

I just couldn't afford, all the street wear stuff that I wanted. So I decided to try and make it my own.

Could you tell me about your process? From finding a piece of clothing to what you put on it.

My process is normally pretty spontaneous. I just go into a store and I grab stuff that I like, and then see what I can do with it. I tend to make most of my stuff in one session, like, in one night. I never do reference work or anything, because I suck at drawing references. I just start drawing stuff.

What kind of materials do you use to draw on your clothes?

I started out using fabric pens from Joanne's. Really ba-

sic Sharpie pens. Then I moved on to paint. That was like a tough transition because I used to hate painting. But I really liked painting on clothes. That actually ended up working out well. I normally just do paint and markers.

What kind of clothes do you pick out? Where do you get your inspiration for what you draw?

I really like pants. Pants are my thing, and shoes. I got into making clothes because I'd see a lot of Instagram artists online that were just doing their own thing. If you've ever seen @zillakami or @sosmulla. They wear crazy clothes, but they get all their stuff from independent artists. It's a movement right now that's happening.

What's the movement?

Making your own clothes. Being your own designer. The internet is making all of the arts, like fashion and music, accessible to everybody. Maybe people were always doing this but it's coming more into the mainstream. You start to see people like @problem6oy and @slumpykev and @aspizza. They've all been at the forefront of this movement, making one of a kind pieces.

Where is your inspiration from?

@slumpykev and @kodone are my biggest inspirations. Slumpykev got me into the idea of painting stuff because he just takes everybody's favorite cartoons and straight puts them on clothes. I really like that, but I can't do reference work for shit so, I kind of just make up my own little things.

@kodone has so much visual symbolism in his stuff. Half the time, he just has to explain it out right. I really like his style. When I make clothes, most of my images are based off of wordplay or puns, just random things that I thought up in my head. I feel like that's where I kind of get a little similar to his style.

@fifthpower is also a dope one. I have some

shoes by him that are really sick. I paid too much honestly, but it was worth it.

@problem6oy, he's big right now. He blew up out of nowhere because Billie Eilish started wearing his stuff.

So, what's your next collection gonna be?

It's based on this series I'm doing called Hole Theory. I'm going to release my first collection of printed sweatshirts. Instead of doing one-of-one hand painted things, it's going to be 10 sweatshirts with the same design. That'll be my most produced thing that I've ever put out. And then I'm also going to do some one-of-one stuff with it, I have some shirts coming out. They're all gonna have to do with the Hole Theory.

What's the Hole Theory?

The Hole Theory is... sort of me exploring mental illness and depression. It's going off of this weird premise that life is sort of like a hole, that you go down. Some people might see that as a bad thing, because you're going blindly into darkness and you don't know where you are, or what ways up or down or whatever. But I feel like in that moment, you just have to keep going down the hole and see where it ends. I'm just trying

to come out of that, guess, I don't know.

Are you speaking in reference to perceived individual experiences of life or existence in general?

I guess I'm just going off of own experience, really. Especially when I'm talking about something like mental illness, I don't really like to go into other people's experiences because I wouldn't know about other people's experiences, you know?

What are some the experiences that have inspired you?

Coming to Evergreen was a big inspiration. I started exploring myself. Where I'm from, I feel like there was very little expression. Everybody dressed the same, did the same thing. My art teacher didn't ever fuck with the stuff that I made. Because they always said it looked like, unfinished, or weird. It wasn't a reference drawing. I couldn't still lives or anything. But like coming to Evergreen, everybody just, weird. In a real dope way. So, I just thought 'I can be as weird as I want to do my own thing'. And I think that's just like kind of where the hole has been coming from

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