

the cooper point journal

The Evergreen State College Newspaper Since 1971 | June 13, 2018



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FROM THE ARCHIVES Students serenade audience at Evergreen's first ever graduation ceremony. Photographer unknown, courtesy of The Evergreen State College Archives.

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Our Weekly Meeting

Wednesdays at 2 p.m.

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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 a 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 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.

Students swarm the office of Evergreen's president, George Bridges during protests Spring 2017. RICKY OSBORNE.



STUDENT DEMANDS: ONE YEAR LATER

UPDATE ON ADMINISTRATIVE ACTION ON STUDENT ASKS FOLLOWING SPRING 2017 PROTESTS

By Mason Soto

Last year The Cooper Point Journal published a list of demands from student activists that had to do with the specific events that spurred protest last spring as well as ongoing issues of inequity throughout the campus community. The administration provided written response to each demand last year, but whether their response has enacted change deserves attention. Here, the demands are listed alongside explanations of what action and inaction each has been met with.

1. We demand that no changes to The Student Code of Conduct be made without democratic student consent. We demand consent as distinct and separate from input in the process of revising the codes that govern us. The coalition of black students and students of color that are submitting these demands will

nominate 5 black students to inhabit a Student Code of Conduct Task Force by the end of Spring Quarter 2017. The Student Code of Conduct task force will be an autonomous body from the office of Student Affairs, will employ a consensus based decision making process, and will have ratifying and veto power over all revisions to the student code of conduct. The office of Student Affairs will submit revisions of the Student Code of Conduct to the Task Force and will not implement those revisions until the Task Force gives their written approval. The task force will do no labor other than review changes presented and say yes or no. The students placed on that task force will each be paid a stipend of \$500 a quarter until the Student Code of Conduct is approved. We demand that no one is charged with a student code of conduct violation until these revisions

are finalized. No one is charged for the demonstrations of the past two weeks beginning May 14th.

After Evergreen hired students to help revise the Student Code of Conduct over the summer, the school presented a draft of changes to the Board of Trustees who has final say. The changes paid special attention to sections on disruption, sexual misconduct, and the conduct code violation appeal proceedings. The Journal published an article last October explaining the proposals and that students should see a working draft in the next few months, but public hearings went on mostly under the radar. An email from Vice President of Student Affairs Wendy Endress says that open forums during winter quarter as well as discussions with the Attorney General all weighed into the proposed

changes. Drafts can be found on the school's website, and after the June 6 meeting, the next chance for feedback will be July 11, at 1:30 P.M. in the Library 1005.

2. We demand that Officer Timothy O'Dell be fired and (Suspended during the investigation) suspended without pay while an investigation takes place. We demand Officer O'Dell be fired if he is guilty of using excessive force and aggression when responding to student protesting. When responding to the call made by Brett Weinstein, O'Dell did not ask questions. O'Dell started violently pushing through students who were trying to protect black students. O'Dell was asked to stop and students expressed that they weren't dangerous. O'Dell refused to listen. O'dell continued to knock students over in attempt to reach the black students. O'Dell was targeting people of color.

Despite the allegations of excessive force and discrimination, O'Dell still works for the school's police services and holds the title of Defensive Tactics Instructor. The investigation by the administration into allegations of excessive force last spring reported earlier this year that they found "no wrongdoing".

3. We demand the immediate firing of Andrea Seabert Olsen, the Assistant to the VP for Student Conduct, from all Evergreen State College Positions. We request that no transfer happen but a complete removal. Seabert Olsen has shown a consistent often violent flaw in judgement when it pertains to the needs and safety of Black students, other students of color, Trans students, students with disabilities, students who have experienced sexual assault. Seabert Olsen has been given an ample amount of time to educate herself about the needs of more marginalized students and has failed to show evidence of effort or effectiveness. We believe that at this point there is no way for Andrea Seabert Olsen to redeem herself as her reputation directly influences her ability to do her job. The students who are in the most danger in the current climate and culture of both the Evergreen campus and the United States do not view Seabert Olsen as a safe person to seek help from.

Seabert still works for the college, at least as a faculty member, and she taught classes all year. She also holds the position of Grievance Officer for which students are supposed to contact when reporting sexual assault.

4. We demand no expansion of police facilities or services at any point in the future. We demand that police services sell all of their lethal and less than lethal weapons and donate the money to manifestation of demands enumerated here. This demand entails that at no point in the planning stages of any expansion of campus facilities should plans be articulated or students, staff, administrators, faculty, or contractors be paid to work on plans to provide increased office space, increased surveillance technology, or more or expanded holding cells to Police Services. We demand for the institution to create a student collective to develop and implement alternative to policing.

In their response last spring, the school made it clear they would not reduce police services or even disarm them. "We intend to retain a police force," President George Bridges said. In the recent budget meetings, George said that the state legislature actually has allocated specific funds to be used strictly for police services, and those funds will not be reduced amidst the budget crisis and cuts to academia.

5. We demand mandatory sensitivity and cultural competency training for faculty, staff, administrators, and student employees. Hire the Aorta Collective or a comparable anti-oppression training collective to develop a plan for mandatory trainings for all Faculty, staff, and student employees. We demand anonymous evaluation forms for students to evaluate all faculty.

Bridges' response said, "We commit to annual mandatory training for all faculty beginning in fall 2017", and at the annual staff retreats last year training did happen. Still, from the staff we spoke with, some of the ways that this training increased on campus remains voluntary and how such things are required and dealt out in each department is far from clear.

6. We demand the creation of an Equity Center in the 4th floor of the Library Building. We demand a remodel that will accommodate students and have movable walls for caucusing spaces. This Equity Center must be fully staffed and must have an assistant director, innovative program coordinator, case manager and student advisors. We demand that Equity Center have it's own budget and be connected to the new VP/ VP for Equity and Inclusion.

Continued on page 5.



MEET OUR GRADS

By Mason Soto and Georgie Hicks.
Interviews with the cutest, brightest,
and sweetest that Evergreen has
to offer.

BEAN SNYDER

What did you study?

I started studying theory and humanities stuff but then I decided I could read books on my own pretty well so I decided I was going to use as many of the big machines as possible while here so I got a chemistry degree and did some metal working and poetry.

What is the best part, what is the most fun?

I really love pottery... and making things.. And painting them and seeing how they change when you out them in the kiln. And also, I think it is pretty normal that you like your friends. I love Gene Everhart in Academic Advising. And I like to... I like the rosemary bush next to purse hall. You know what I love about Evergreen—the rare books room.

What do you feel like you did or got out of Evergreen that you couldn't have gotten anywhere else? What is your most "Evergreen" or "Olympia" experience?

Oh my god do you work at admissions? I don't think that I am very good at those things, I have definitely had that feeling a lot. There is definitely a certain way that everyone dresses the same and is on the same wavelength about stuff. I feel like... I did some pretty cool stuff at evergreen that I probably couldn't have done anywhere else. This one time we went on a field trip to Yellowstone and then on

the way back we stopped at the Grand Coulee Dam which was wild—that dam was enormous and so intense to be inside and we got to go all the way to the top and then all the way to the bottom. So stuff like that, where you get to just get in a van and drive around.

What do you hate about Evergreen?

I hate all the shitty things that the administration and garbage man Weinstein and all the trolls that go here and the ways that Evergreen pretends to be outside of bad things but is. Just like how it removes itself from culpability by claiming its alt identity while reinforcing the same stuff... like cops on campus. Regular stuff, it's college. I mean... it's a state school, its college.

Vic's or Oldschool?

Vic's.

Eagan's or Big Tom's

Eagan's.

Westside or Eastside?

Westside.

Capitol Forest or Capitol Lake?

Capitol Forest... that is no question.

Upper campus or lower campus?

For the forest, lower campus—also the best place for after hours snacks is on lower campus, the pod. You can get a good ass frozen meal or an orange or something... it is honestly like the Co-op but

more expensive.

What is your favorite defunct Olympia institution?

I was never here for the bagel shop that Nancy Koppelman opened up but allegedly they had good bagels.

JR RUTHFUSS

What did you study?

At Evergreen I have studied philosophy, sociology, and religion. I did the religion stuff in a long course of ILCs, which was great.

What is the best part, what is the most fun?

What I like best about Evergreen is the ILC system, because it gave me the opportunity to study something that wasn't really offered and I was able to go as deep with it as I wanted to. And obviously it set me on my path to grad school and I was really well prepared when it came time to apply. I also really appreciate the diversity of people where at Evergreen, being in class with people of all different ages and life experiences, especially in philosophy programs where you get to seminar all together. Another of my favorite things about Evergreen is the rare books room. It is much more accessible than other collections—we are just open, and you can just come in without an appointment and touch all of them without gloves.

What do you feel like you did or got out of Evergreen that you couldn't have gotten anywhere else? What is your most "Evergreen" or "Olympia" experience?

The thing that really comes to mind actually I wasn't present for but was when those people flipped that cop car—that was before I came to Evergreen and was just a person living in Olympia. It was like— all those Evergreen students, always fucking with the cops. It was kind of big news in Olympia at the time—it could only happen here, where a bunch of kids could flip or graffiti a cop car and no one gets killed by the cops.

What do you hate about Evergreen?

I don't know how to describe it. The feeling is something about passivity or it feels like things around here are really slow to change... being an employee here essentially everything moves really slowly. When I think about programs there are a lot of dynamic stuff going on there but in terms of how the curriculum is formatted, it seems like it isn't working for everyone. Even some really great radical teachers are really beholden to it... self reflection, evaluations. And at times it really felt like it was slowing me down in a real way. Even though people lodge complaints about some of the structure of the curriculum it is really unlikely to change unless the whole school gets restructured or defunded.

What are you doing after Evergreen?

Going to grad school in upstate New York, doing a Master's program and then we are going to see from there if I will do a PhD.

Vic's or Oldschool?

I have been converted to Vic's I was hardcore Oldschool for a long time, I worked right next door and I knew everyone who worked there.

Westside or Eastside?

Eastside. I have always lived on the Eastside.

What is your favorite defunct Olympia institution?

Northern. There was also, years before the Northern there was a collectively run art and show space called the Yes Yes. I only went there once and I saw Mount Eerie, when he first started being Mount Eerie from the Microphones. And we had literally just moved there, and it was dying but all the friends I made when I moved here were involved and mourning the loss of that space. It was just a sort of punk and DIY show and gallery space.

PHILLIP ROBERTSON

What experience did you have here that was unique to the Evergreen environment?

My first Evergreen class was prob-

ably the most Evergreen class, titled The Empty Space and it was a dance class and it was my first quarter here and I was like I need to take a class Spring quarter and I don't know what I need to take right now and I ended up there. The first half of the class was all designated to the Procession and I didn't even know what that was so I learned all about that and I ended up building a puppet for it and I ended up leading the parade with this puppet for my first time [at the parade] in my first Evergreen class and I also did this like super hippie ass dance class which was like dance Co-Ops which I had never learned of either and it was just like the most Evergreen experience. It was like either the best introduction or like the best outro.

Ralph's or Bayview?

Ralph's just because they're both owned by the same people but Ralph's just feels cheaper.

Old School or Vic's?

Vic's, I like their sausage, and their sauce actually has flavor to it.

East Side or West Side?

East Side just cause it's closer to me.

What are you the most proud of?

I would say the project I'm currently doing which is like the most ambitious film project I've done in my career and it's taken a toll on me as far as pushing myself to new levels and it's the most high quality and biggest production I've ever done. I'm really proud of it and excited to show it. It's an experimental horror that kind of combats the traditional slasher norm and survival core and depicts racism and is represented through characters rather than actions and the main character who is a person of color going through this night trying to deliver a package but who keeps going against the odds. It kind of like this view of the deck stacked against you and like this idea of oppression in different ways.

What will you miss the most?

All of the technology I get to use the Macs, the cameras, the studios, the lights everything. The \$20,000 budget I always used to have.

What's the most Olympia thing you've incorporated into your life?

I feel like if anything, maybe not giving a fuck about...there's moments I get so caught up in work

that I just stop caring about my smell cause I know no one's gonna trip about it I'm just like, oh I'm a little musty, oh well that's Olympia, Olympia itself is just musty so I'm just kind of like, there's day where I'll get nervous because I'll think oh I stinK, you know and then I'll think about it, tch, no one's gonna say anything.

One a scale of 1 to 10 how full of existential dread are you?

I'm actually on like a fair balance of a 5, I was able to I feel like I was almost able to extend my death bed because I found a job on campus this summer that goes until the end of July and that kind of gave me a lot of hope because I have something to rely on right after graduation but after that's over it's kind of like what do I do now. I'm just kind of going as I go. I am feeling senioritis but I am also kind of dreading not having this web to protect me. I guess, you know, it's also exciting because the reason I came here was to learn in order to go into my career and now I'm finally able to break out into my career.

What does the future hold?

You know I think that the path I would love to take is the path of a motion picture director and writer, script writer but i think that will take a really long time to get there and i just really want to continue crafting and perfecting my films and pursuing that and hope that will break into a bigger experience for me.

If you could go back in time what would you tell your freshman self?

It's so weird because when I think about things in my past that I may have regret for, it usually leads to something that I have learned from and it's weird because I feel like I probably wouldn't be who I am right now if it wasn't for those experiences, so when I think of time traveling back to tell myself something, I think I would just be like, I would tell myself to remember who you are and stay true to what you want out of this life and to remember your goals because there were moments throughout my career where I forgot about those and it took an experience or something for me to kind of fall back in and I feel like if I had of kept reminding myself of that it probably wouldn't have happened.

Advice for incoming freshmen or next years seniors?

My tip is for anyone in media and that is don't let the school limit

your creativity and don't limit yourself to what the school offers. Keep researching and expanding what you want. That's what I've had to do.

LINDY VANDERPOOL

What did you focus on while you were here?

My first three years were focused a lot on video art and media theory and I took Media Works my sophomore year which was sort of like my foundational class, like they made me read Benjamin and Barthes and stuff, and I had never touched anything like that when I was nineteen.

What has Benjamin wrote about film? I don't know..

Well, The Work of Art is very much about like mechanical reproduction, the apparatus, all of that stuff, it has to do a lot with not only media theory but also like archives and just general documentation practices of works. So that was that, and then my junior year I did an electronic media internship. I was working in the TV studio so, you know, when I was in Media Works I developed this really strong interest in TV forms and liveness and public access, and things like that, like live television. So I was really interested in the technical and formal functions of a TV studio so I got in there. I was just working in there all year and helping students with their projects, and doing a lot of like technical AV support. This year I did a full year studio art program, and that was like kind of shocking or whatever because I hadn't really developed anything like a studio practice, because all of the work I had done with video in the past was very structured, like collaborative production. So this year I was working a lot more in isolation, filming myself. I had worked in the past with starring myself in my work, but I focused really heavily on that this year, and just like operating the equipment by myself and filming myself and being alone.

What were some of the projects you were most proud of, or your final projects?

I did work with clones this year, and it was all like clones of myself. But the way I got started with that was being really interested in like infomercials and having two hosts, and one knows more than the other, like one is explaining

something to the other person. So I was interested in sort of creating that structure without using any dialogue, and relying on affect and things like that to convey authority and knowledge, and like coolness and whatever. So I did a lot of work with clones. I did a multi-channel installation as my final piece where I was doing sort of different modes of cloning, reflection, false reflection, and split screen cloning.

What's false reflection?

Like I took a mirror and I put a piece of green felt on it and then green-screened in my face, you know, moving back and forth a lot. And I did a lot of shots where that exact same mirror was, you know, real. So I was playing with both of those in that space. My parents came to my show and said I looked like my dad in the fake reflection, which I thought was funny because I wasn't wearing anything special or doing anything. So that piece was called "U Owe Me". And then I did another one where I had three clones of myself sort of like just all moving around one table. That one was called "how can i help u" and it was earlier in the year. So yeah, a lot of my video work was about clones.

What experience did you have here that was unique to the Evergreen environment?

I think this show ["we mutated to such an extent"] was very specifically a unique experience. Our professor was talking about it to us yesterday about it being a very Olympia thing, a very unique thing for undergrads to be doing, because the way that we found the space was walking around downtown and talking to random landlords that we saw in buildings and stuff. And inviting our friends who are performing in the community and other community members to show up and do performances and contribute other work that wasn't necessarily a part of our program but we were able to use program funds to take care of it. I think that the opportunity to do that was a very Evergreen and Olympia thing, ya know. If we were to be in a large city, if we were to be at a different college, I don't know. And like I know a lot of the upper division art classes used on-campus spaces this year but I know that it's been done in the past also. Just like being able to really take a lot of curatorial responsibility is really unique.

Continued on page 9.

Continued from page 3.

The exact demands will not be met, but a new lounge is being created titled the Student Equity and Arts Lounge, on the third floor of the College Activities Building (CAB). The lounge will encompass the Student Art Gallery, the Unity Lounge, and the Trans and Queer Center, and an email on June 12 from The First Peoples Multicultural Advising Services Office says that the move is to ensure that the different functions will serve students with "a unified purpose". The Office itself will also move to a "bigger and more visible" space on the CAB's second floor. How staffing of the new sites will play out has not been announced.

7. We demand for the coordinator of the Trans & Queer Center to be permanently hired full time. Currently, they are temporarily hired and their contract ends in June.

This was the one demand that the administration realized the fastest. Amira Caluya was made the permanent coordinator last spring, and still holds that position.

8. We demand the creation of a permanent position that will support undocumented students. This position will have a budget that will create scholarships, housing, and protections.

Evergreen's website has a homepage for Support for Undocumented Students, where information on admission and links to resources can be found. Some staff information is listed but no permanent positions or offices are named.

9. We demand that the video created for Day of Absence and Day of Presence that was stolen by white supremacists and edited to expose and ridicule the students and staff be taken down by the administration this Friday.

A source related to the video let the Journal know that the school and the legislature determined that the edited videos were protected under fair use laws, so no action was pursued.

10. We demand Bret Weinstein be suspended immediately without pay but all students receive full credit.

Bret Weinstein filed a lawsuit against the school for allegedly mishandling things last spring resulting in the endangerment of him and his wife. In the end, the couple gained \$500,000 after resigning through a settlement.



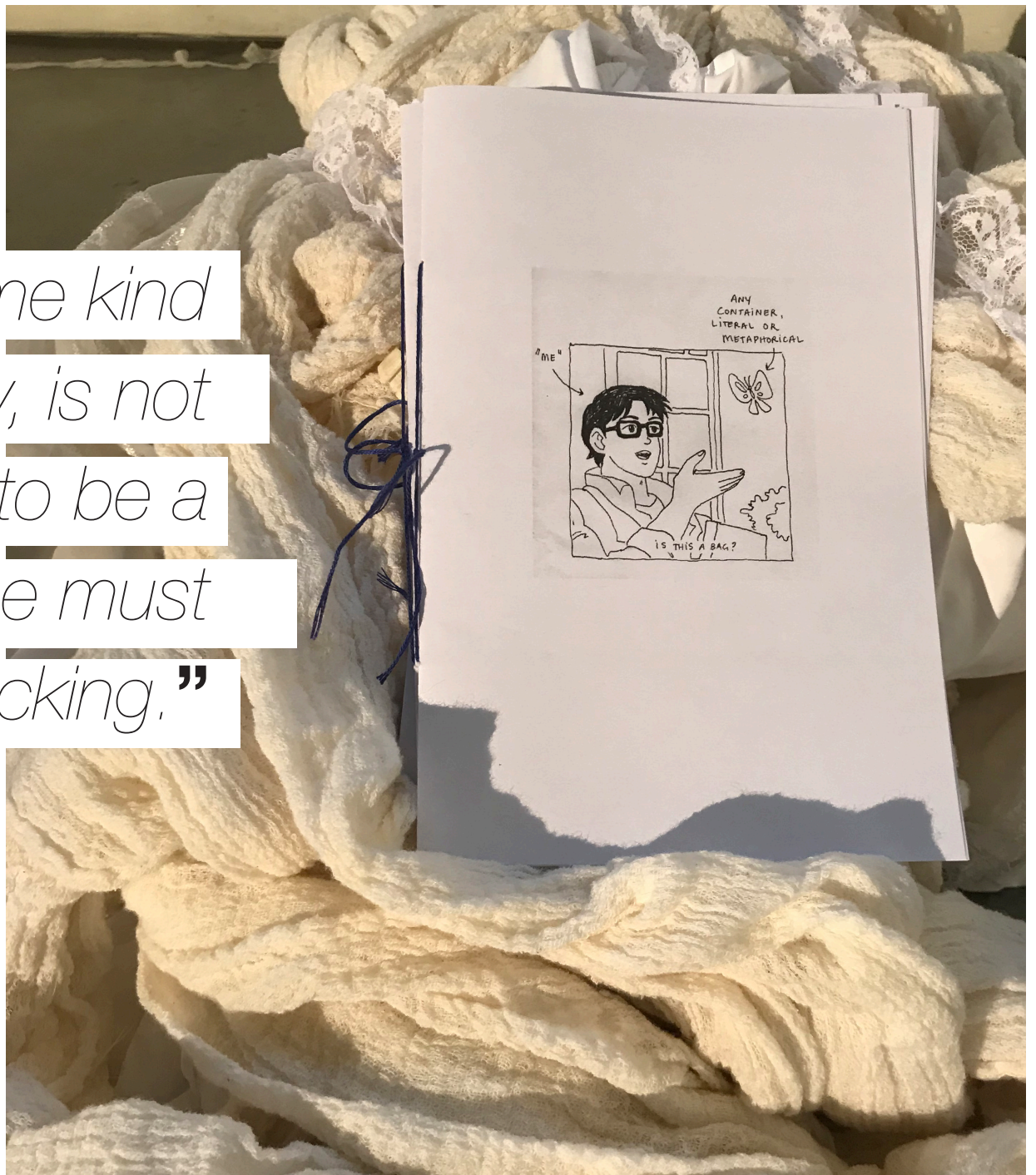
APRIL

*work and artist
statement by*

DAVIDSON

*April Davidson is a graduating senior at The
Evergreen State College.*

“The self, or some kind of stable identity, is not possible. In order to be a fully realized self one must stop eating or fucking.”



The earth is our home, violence or peace we have to stay.

The earth is inherently violent and chaotic, it's reasonable to seek some structure to make it more bearable.

On Earth we have to die, that is the cycle and we have to respect that. We must rot and decay. Entropy is necessary to keep life and joy.

You could say I have an earth based spirituality but all that means is that I trust the patterns of the sun, moon and all the visible planets.

The patterns of the sun and moon provide a structure that we cannot deny

We cannot deny our need for protection and nourishment for ourselves.

The self, or some kind of stable identity, is not possible.

In order to be a fully realized self one must stop eating or fucking.

Food is evidence that violence is inevitable.

Food is evidence that we are connected to each other.

In order to find your true identity one must stop consuming and to never touch another living being ever again.

Who we are is not decided by oneself alone but on the settings and contexts we find ourselves in, which will change over time. Some parts of us will die and

some will be born and all of it will be surprising to everyone including ourselves.

May the powers that be always fall and may those without power know that their resistance to false power and immortality will be evident in every small refusal. One time we all knew when to commit and when to run away, it wasn't confusing. We know that commitments could evaporate without calling them failures, we didn't even know about failure. We had fantasies that someone could save us but we didn't expect it. Where are we now? What myths are potent enough to bind together this eternal "we"?

Lacan says that because of language the Real is unknowable. It might be the condition that animals exist in, wanting to brush up against feathers and fur. To have you and your predator taste your blood and theirs at once, the pleasure and fear all wrapped up in the same experience. If both parts speak to us at once which do you prioritize, the body or mind? If I understood Hegel, and there's a strong chance that I didn't, he asserts that all true art comes from the mind. *dubito, ergo cogito, ergo sum*. Maybe the mind doubts but the body is sure.

Is the inability or unwillingness to form a consistent and cohesive self a crime?

I'm being cradled in the web, the fabric that constitutes the bag.

(Image: a person is labeled "me" and they are standing in a reusable grocery bag labeled "my generational trauma")

At any of my bleakest points, my least proud moments I find myself still living and breathing, I know that I am being held.

I cannot hold myself all the time.

If you were a circle and all the facets of your life were point of light or texture around the perimeter of the circle, all the sediment is down on the bottom. Down below the earth, in the water table. New dreams and possibilities are waiting, the roots have spread wildly and they are holding you up no matter how cold or toxic they are. Turn the wheel. Move the earth under your feet.

What's something you can depend on? The sun will rise, the moon will get fat then thin then disappear and then appear again. There will be clouds and rain, leaves will fall and flowers will bloom over and over again. Our house, the bag we are held in, is filled with a cyclical monotony that is inescapable.

UP & COMING

THU. JUNE 14

The Coors Light Lounge
8 - 11 p.m.
GOF Record Release Show

The Evergreen State College
4 - 8 p.m. til June 15, SEM II E4115
Multiple Dimensions Art Exhibition

**Evergreen Valley
Lavender Farm**
10 a.m. - 4 p.m.
2018 Season Opening Day

FRI. JUNE 15

Le Voyeur
10 p.m., Free
GEMINI Dance Party

522 Capitol Way
7 - 10 p.m., Free
Omni Photo Show

SAT. JUNE 16

Cascadia Brewing Co.
8 p.m., \$5-10, NOTAFLOF
Nomadic Recombination Show

Paragon Productions
10 p.m.
The Last Reboot: Ovoid, Loom In
Essence, Emuh

THU. JUNE 22

Ben Moore's
8 p.m., \$12 General Admission
Andre & Bryson Comedy Benefit

FRI. JUNE 23

Le Voyeur
10 p.m., Donations, 21+
Fruitopia presents NIGHTSHADE
Benefit For NWDC Resistance

Speakeasy
8 p.m., \$10 pre-sale \$12 at door
Make America Gay Again
Drag Show

SAT. JUNE 30

Le Voyeur
6 - 9 p.m., All Ages
Barren Altar, Methczar Show

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NANCY

by lucien spect

I am Nancy, and it is rare that the amount of sleep I get is right. Recently, I've asked people who know my sleep patterns and they say I have trouble; this is after I tell them I haven't been able to sleep much. I also remember, at times, being proud of my sleep hygiene. I remember (in a cave like house with an English bulldog) that when I lived with my mother, I felt as though the amount of sleep I got each night, for a time, was not too much, nor too little.

I can still feel . . . or perhaps it is only now that I feel again that sleep is possible. Sleep is something that I've wanted to control, as I've wanted to control time, and this makes me feel evil, because I'd like sleep to be, and I think it could be, a sanctuary from time, uncontrollable—but then I remember, my need to control comes from, not evil, but having been controlled with sleep, not in sleep itself but in the place of sleep, of having to sleep alone in a room with my thoughts. And later that was translated to and projected upon me as worrying. I became a worrier, which was also a prison. A word that stuck through trembles. The Band-Aid was more like a blanket all of us who have trouble sleeping wore. What is underneath might not be adult, although like a child it is expected to be. Really there is a nugget of an idea, maybe only a phrase beneath, mostly blank space, which will trod along as a body with habits and behaviors ready to encounter, sticky for recognition, recognizant.

It is only light that shines through the keyhole, it glitters sharp like a flashlight through the metal. Its size says nothing of its hospitality, which is open, free, wanting to be described.

This desire is my own. To walk up the stairs which spiral and are tiled. Here, sun is abundant. We welcome the darkness in the house. There is a miniature metal bench on the cabinet, and two skeletons sit there, smiling—but do skeletons always look as though they're smiling?—each wearing a hat, dressed formally, matching floral patterns on one pair of shoes, one dress, one inside of a suit jacket. They see the candles in front of them on the table, collected from around the house the night before, after the power came back on, which they didn't notice. Light comes in from skylights and the plants eat it, the brightness looks like color on objects, a wall, concrete tile, a glass table, round, with a light layer of dust. With many decorations this house.

One man dances on the rooftop patio. We see that he is dancing after we get curious about what sounds to be a treadmill. It looks like he oscillates between a routine and improvisation. His leg moves parallel to the ground, perpendicular to the rest of the body. What of the fine furniture on the patio, sculptures immobilized by his movements. The rush of small black birds, noise only audible with their multitude, sounds we say like music. The sense of joy, he can only accept it in the free movement. Two shadowy riders hover above the patio, fucking on their broomstick. Their clothes, many-layered, stay on, they hump each other fiercely, sometimes the broom rotates and they hang on, one on the inside of the other, and the broom.

Mist is only in the memory, as here it is not misty. Not a single curtain could hide the broad day. There was a desire

to eat melon, which we didn't have. By the side of the house I saw him out the window carrying a large duffel bag. I was left to rot, so uncanny. After 6 days the frayed outlines of his figure hurled me out of bed, and I collapsed on the rug which had gotten very crumbly over the week. I sensed and the products of this played with each other, my becoming relied on their play. Can you smell the rot? Please don't come in here, I begged him, we'll have to let time tear its way before I want you again.

What would I do on the rug? Outside was a fun place to play, I knew, but I grieved this. Darkness, are you here yet? I can't see, so you must be. And then, somehow or other, I thought—oh fuck—and felt—oh fuck—. It baked a cake throughout my entire mouth. I do return phone calls, etc. Outside, I know there is another body sleeping now, but it's not mine. Sleep is always something that I've wanted to control. It's terrible that I can't, and some people have no bed. I have a bed, and a hunch that if I go to sleep, I will truly be alone. But I always find somebody. The rustling oaks and maples make kisses, I am Nancy, the product of the rustling oaks and maples, who are not my true parents. Their eyes did shine so brightly that my eyes stayed open. Into a black hole we go and we see that it is not black. Above us I feel spiders and rid myself of the tingling fear they cause. I fear nothing in the black hole which is not black but brown, and I say to myself, I am no worrier, I don't worry much, over and over again, until I fall asleep. The pupils go on stage to sing of their freedom.

Students enjoy the computer lab at its inception. PHOTOGRAPHER UNKNOWN VIA THE EVERGREEN ARCHIVES.



CONSUMING VIRTUAL BODIES

social media and the un-waged work of reproducing the world

By Jasmine Kozak-Gilroy

Under capital, both the literal reproduction of our lives and the reproduction of our identities are constituted through the consumption, and thus embodiment, of objects produced through capitalism. In turn, the global world that is built and maintained by capitalism is reconstituted and re embodied through our consumption. Lazzarato declares, “Consumption under capital is more than just an adherence to supply and demand, but instead functions as an adherence and manifestation of to the world’s built and maintained by the forces of capital.” In the act of consumption capital becomes physically manifest and reproduced, “realized in the body”. This realization and manifestation, “take place when the ways of

living, eating, having a body, dressing, inhabiting a place get incarnated in the body...” This constitution of the world can be taken as a form of work as defined by Hannah Arendt, work as, “the activity which corresponds to the unnaturalness of human existence, which is not embedded in, and whose mortality is not compensated by, the species ever-recurring life cycle. Work provides an artificial world of things, distinctly different from all natural surroundings.” Work, then, is the creation of the man made world in which we reside.

Consumption, the absorption and/or destruction of a product, good, or service, is the physical act of adherence to a world, a world that is in turn manifested by said adherence. The

qualitative nature of the world as such can be taken in and explored through its creative expressions, which most often take the form of advertising, a creative form suited to new conceptions of creativity— most suitable to the worlds of capital. Advertising takes an aesthetic form as well as the form of an event, or instance in time in which the body is taken in by the aesthetics of advertisements and the desires of the worlds of capital are taken into and incorporated by the body. Publicity or advertising are meant to inspire desires as to build worlds from the inside of bodies outwards, complicating the disciplinary relationship between the world and bodies in which bodies build explicit structures that

then confine bodies. Instead of bodies being reformed by disciplinary

Discussions of immaterial, or affective, labor, often conflate two distinct forms— one, more like labor, that is explicitly work or a ‘job’, that happens in or outside of a factory or office building and is based on methodological repetitions, and two, the work of worlding. This displaced, un located mode of labor, is in its waged form increasingly attended to culturally and academically was described first by Maurizio Lazzarato as putting that same vital breath to work breathing life into other unanimated vessels, defining immaterial labor as, “the labor that produces the informational and cultural content of the commodity.” Explaining, “The particularity of the commodity produced through immaterial labor consists in the fact that it is not destroyed in the act of consumption, but rather it enlarges, transforms, and creates the “ideological” and cultural environment of the consumer.” And while Lazzarato follows in the Marxist tradition of calling it “labor”, I am interested in exploring it as a form of work, the creation and maintenance of the artificial world.

This work is first and foremost a production of value; “transformations [that] produce (or would like to produce) first and foremost a change in sensibility, a change in our way to value and perceive.” This ‘value’ is not a colloquial monetary value but a value and assertion of worth and desire. How much we want, a non- translatable non-object, becomes falsely concretized as currency— labor time spent, space provided, hard cash given. Consumption under capital is more than just an adherence to supply and demand, but instead functions as an adherence and manifestation to and of the world’s built and maintained by the forces of capital. This belonging is built and managed by a kind of work which takes the metaphysical body, the aforementioned ‘soul’, as the basis for its production.

A virtual work then, “takes the mind, language, and creativity for the

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Literature and Critique

building the worlds of capital, breathing life into other unanimated vessels; networks, goods, services. This is the work of conceptual worlding—“the informational and cultural content of the commodity” and is largely unrelated to the commodity itself, but instead to the way we interpret the commodity and the world around the commodity. The animation of commodities is an animation of worlds;

The company producing a product or service produces a world. In its logic, the service or the product, just as the consumer or the worker, must correspond to this world; and the world in its turn has to be inscribed in the souls and bodies of consumers and workers. This inscription takes place through techniques that are no longer exclusively disciplinary. Within contemporary capitalism the company does not exist outside the producers who express it. Its world, its objectivity, its reality merges the relationships enterprises, workers, and consumers have with each other.

The social quality of the internet is so overt that it often overwhelms any other discussions of the content or context of the internet—discourse around the internet is consumed with an abstract, clickbait construction of “alienation”, “closeness”, and “distance” that mostly conform to binary critiques that either imply that the internet is making us lonely, that the internet is making us more connected, or that the internet could connect us, if we only learned how to use it properly. These critiques, although based on what could be taken as far off relatives of materialist conceptions of ‘alienation’ and ‘estrangement’, forget the economic context of the internet, imaging the internet as a ‘place’ where advertisement occurs, instead of as inherently an object for or location of valorization.

Social networks take interpersonal networks to a place of capitalist productivity, making money off of interaction and engagement. Social media is a mechanism for capitalist valorization, and it is a method that fundamentally dissolves the boundaries between work and play, allowing subjects to work, to produce value under the guise of play, allowing subjects to work, to produce value while existing in what has become a major plane of existence. Content consumed on the internet—be it major blockbuster-style hits funded and disseminated by Netflix or vague-booking produced from your casual acquaintance on Facebook—produces the same kind or quality of value regardless of the source,

making engagement with social media a profitable source of engagement.

While this is most obvious on YouTube, as the only major platform that rewards content creators directly for their work, this model stands across all social media platforms, visible most clearly on Facebook in the uproar following the elections, with digi-citizens using the platform itself to threaten boycott after realizing that their perfectly tailored timelines were just the reproduction of their own political views and fake news a million times over, alleging that the algorithmic bubble perfected by Facebook handed Donald Trump the election and allowed for the infiltration of paid Russian trolls. Despite some users who likely rolled of the ship—either on the left for Facebook’s role in the election results, or on the right following Facebook’s public apology and reaction—Facebook made money off of the scandal, just as YouTube makes money when you, or someone with the same binary identity categories or age range or geographical context or fascist sentiments as you watches a TED Talk espousing the perils of social media, the death of sociality, or how the toxic electronic waste created in the process of minting the very iPhone you are watching the video on is going to kill us all. The nature of the internet is content for the sake of value it does not matter what quality of content is produced. The content produced could be the Unabomber’s manifesto, espousing a return to a time before technology, for all the internet cares. It’s uploading and dissemination still espouses money and, more abstractly and more crucially, value.

In “Sexuality As Work”, Federici discusses the way in which productivity relates to the ways social relations are organized and identities are formed by productivity even outside the confines of waged work explaining that, “sexual contact with women is forbidden because in bourgeois morality anything that is unproductive is obscene, unnatural, perverted.” By framing productivity in terms of private life and establishing that sexual contact between women is taboo due to its lack of productive quality—as it does not reproduce the work force—Federici allows the discourse of the relationship between productivity and identity to exist outside of the sphere of the “working day”. Her use of sapphic contact as something “forbidden” may seem out of date in a world in which Pride month has become the greatest advertising event of the year, but in fact the uptake in acceptance

of queerness or “the LGBTQ community” illuminates important questions. If nothing that is unproductive is permitted, then for sexual contact between women—or really, any form of queer sex or identity—to be normalized, it must be producing something.

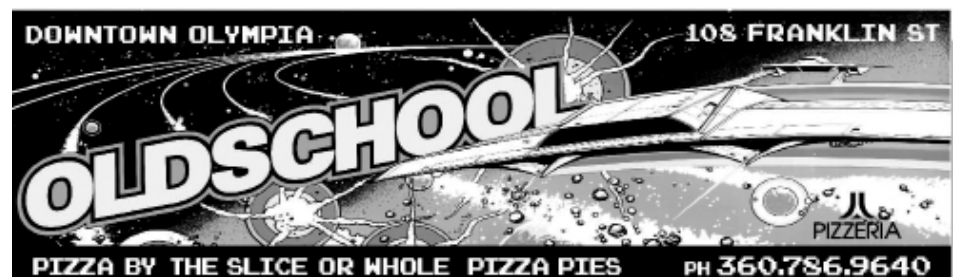
The most visible forms of post-structuralist, post-marxist, and post-colonial resistance rely on the concepts of narratives, of ‘telling and retelling our own stories’, of visibility, and at their most neoliberal, of inclusion. And although counter narratives can serve as powerful tools for diverting attention, truly contemporary conversations surrounding their application often ignores the reality that these narratives, to the unknowing and unintimate glom of capital, present themselves simply as content which provides both a literal monetary value and a social value.

This is hyper visible on Instagram, where the emergence of minor queer celebrities whose popularity is based on their willingness to expose their personal lives on the internet, espousing the grimy details of their depressive disorders and their love for their friends. In 2015, the term “radical softness as a weapon” flourished on Instagram, the often un-cited product of artist and poet Lora Mathis. The phrase was presented originally in a photo in which the quote is spelled out with plastic beads printed with letters and swaddled in a string of plastic pearls—a visually childlike, bubbly femininity contrasted by a variety of thick black weapons and plastic costume jewelry. “Radical softness” espouses the idea that openly sharing your feelings with the world holds liberatory potential, and that sharing your pain can be weaponized against hegemony. Mathis explains that, “radical softness is the idea that unapologetically sharing your emotions is a political move and a way to combat the societal idea that feelings are a sign of weakness.”

Discourses around “tenderness” have proliferated seemingly as a response to the intensity of conversations around entrepreneurship and self actualization that dominates the mainstream. These discourses emerge especially among queer and communities of color, both communities that are of-

ten excluded from or ‘do not fit’ into mainstream discourses surrounding success and productivity. These counter narratives make space for folks to live and produce value within capitalism, instead of abandoning the world all together. Both discourses around tenderness and around entrepreneurship create value by being discourses at all, much less by being discourses around which content production blossoms, creating both literal content and the content of identify niches around which moral unity can be maintained.

No matter how contrary to the status quo content produced may be, the internet absorbs it only in the abstract sense as value, taking even resistance as feed. In the most sinister sense, Facebook and venues like it do nothing but make money—Facebook in particular made money in 2011 when protest and then revolution erupted in Tunisia, they made money when users shared video footage of the 2014 strangling of Eric Garner by police, when Michael Brown was shot by a cop in Ferguson, and with coverage of the “unrest” that followed. They make money when users mourn those left dead after terrorist attacks in Paris, as well as when users resist eurocentrism by mourning the deaths of Palestinians at the hands of the Israeli state. Regardless of whether users abandon one social network for another—most recently, Snapchat for Instagram and historically, MySpace for Facebook—use of any social network engenders value, commitment to a virtual world. The internet, like all capitalist constructions left liberally to run amuck, swells with value and bursts, drooling out asinine little replicants to swell in its place. If work once was, “a sort of temporary death from which they could wake up only after the alarm bells rang, announcing the end of the working day.”, then the ubiquitousness of forms of unwaged value production integrated into our daily lives abolished a waking world away from work, only a total death of the worker as anything besides worker. In this way, work subsumes even creation that does not appear as work, taking in almost any content production as a reproduction of the world or worlds.



Continued from page 5.

What are you going to miss the most?

Probably Media Loan. Media Loan is like, not only awesome or whatever, but no other schools have anything like media loan either. Yeah, Media Loan is really really awesome and I wouldn't have been able to do a quarter of what I did this year without Media Loan and like also just media labs on campus, spaces, equipment, support.

What are you going to miss the least?

I'm very jaded at this point and moment in time, I think. What am I going to miss the least? I don't know, I think that critique at Evergreen is generally, as a rule very wishy washy. People don't really... it's very hard to pull aggressive pointed critique out of people that isn't just sort of like banal observation and like whatever. My professor was willing to give me a lot of that this quarter which was really good, but it's really hard to get people to be like very formally like, well you said you were gonna do this and you didn't do this, and hold you accountable.

What's the most Olympia thing that you've incorporated into your life?

Jeez, I obviously dress very differently than I did when I moved here from Seattle. Okay, the most Olympia thing. I'm trying to think about it. My roommate buys a lot of saurkraut and I eat that, all the time. And I tried to raise a scoby one time and it molded. Ya know, I've lived at a lot of houses that have indoor furniture on the outside. You can sort of amalgamate those answers.

Old School or Vic's?

Oh my god, Old School, duh. Take that question off here.

420 Carpenter or Green Lady?

420 Carpenter just because it's in a beautiful location.

Evergreen woods or evergreen beach?

Evergreen woods. Yeah, I like the treehouses, climbing.

On a scale of 1- 10 how filled with existential doom are you?

Right now, 7. But earlier this quarter it was like off the charts, I'm like good now.

What does the future hold?

I'm thinking about moving to Portland next month for music stuff. I don't know, I'm not a particularly ambitious person. I know I'd like to do more video work, but I don't know what that will look like right now. When I was like in high school I really thought I wanted to make documentaries. And I still think that would be something cool but it would have to be very meaningful and worth it. I don't know. But short term, I think I'm gonna move to Portland. I'm moving in with my friend's parents, and I'm gonna be in her sister's room and only pay like \$200 a month.

In a back-to-the-future scenario, what would you tell your freshman self?

I would tell my freshman self not to take any of the classes I took freshman year. I would have tried to take some of those stupid art programs probably. I think if I had gotten started thinking about like theory and art and things like that earlier that I would have, but I kind of tried to, ya know, do it at the last minute. Oh and I would tell myself to stop paying for haircuts sooner.

GREY

What experience did you have here that was unique to the Evergreen environment?

I've fallin love with being alive and nobody told me not to.

Ralph's or Bayview?

Neither they're both overpriced activities to human beings.

Old School or Vic's?

Definitely Old School, they hook it up. I love blaze-ze-ze, you've never lived until you've eaten eggplant pizza.

East or West side Co-Op?

Eastside I don't like feeling like I'm shopping in a closet, I love the Westside but I don't like the feeling of shopping in a closet or being in the closet in general.

Evergreen woods or beach?

Definitely I feel less weird being naked on the beach then being naked in the woods.

What are you the most proud of from your time here?

Learning how to show up for the work so the work can show up for the world.

What are you the least proud of from your time here?

Not having a real gay bar to throw my ass in a circle at.

What will you miss the most?

Well I'm not really leaving so...

Most Olympia thing you've incorporated into your life?

The L word? McCoy's? Fuck this is hard... I guess like knowing that everything is always falling apart but deciding that I'd rather everything be falling apart then pretend like everything is put together.

On a scale of 1-10 how full of existential dread are you?

Jake's vegan hotdog? Used to always be a ten but now a ten feels like a three.

What does the future hold?

The future is not vast enough to hold me.

If you could go back in time what would you tell your freshman self?

Fall in love with Anne de Marcken sooner, she'll change your life.

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