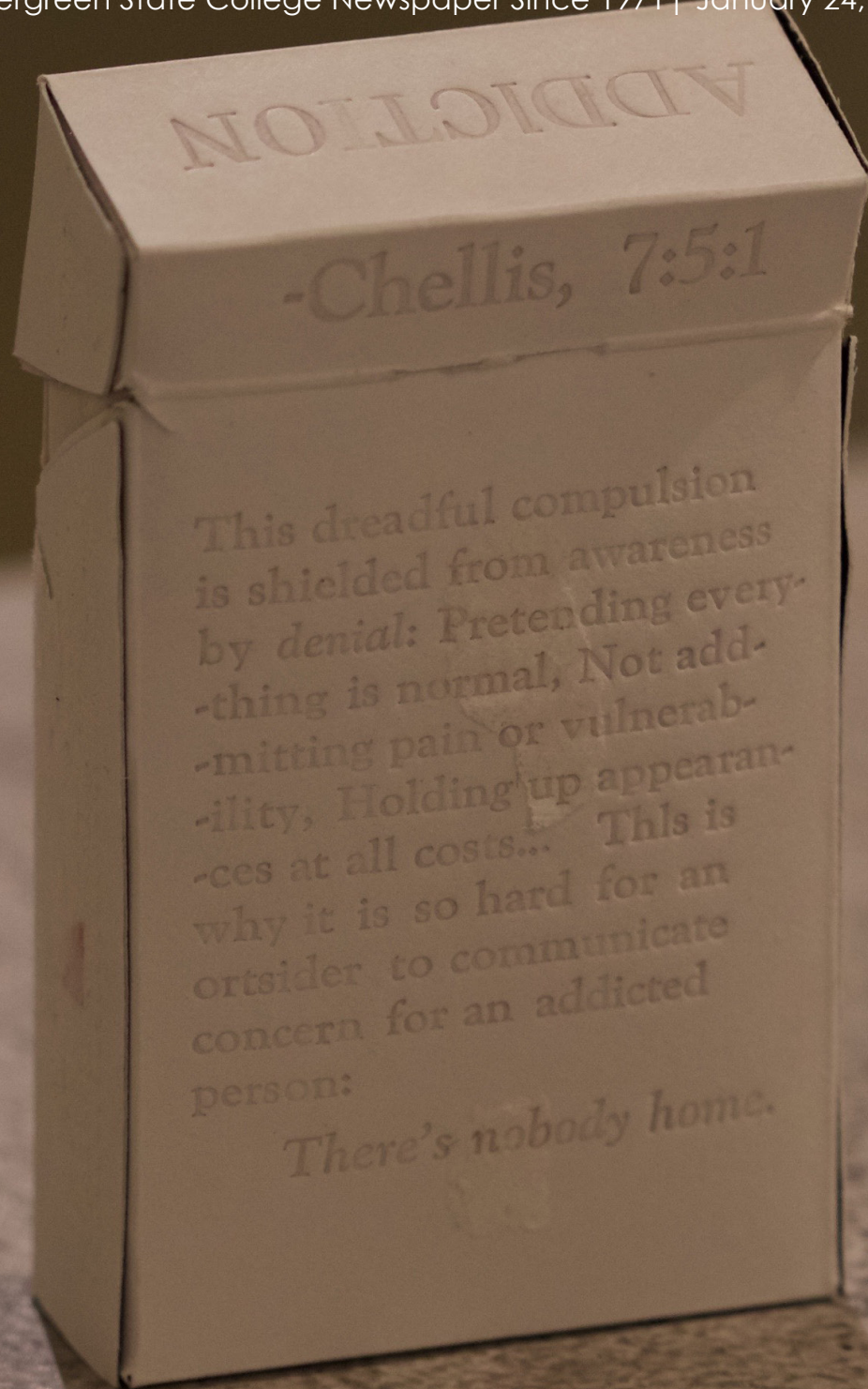


# the cooper point journal

The Evergreen State College Newspaper Since 1971 | January 24, 2018



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# The Cooper Point Journal

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FROM THE ARCHIVES The Melvins at Capitol Theatre, 1993. Photographer Unknown, courtesy of The Evergreen State College Archives.

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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](http://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](mailto: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.

The Tarpee sitting on the Capitol lawn, the first night of the action. J. KOZAKGILROY.



# INDIGENOUS WOMEN TAKE THE CAPITOL

LOCALS HOLD  
SPACE FOR TREATY  
RIGHTS AND  
ECO REFORM

BY MASON SOTO

In the early hours of January 11, Janene Hampton and her friends were sleeping on the Olympia Capitol campus when they were awoken by policemen in riot gear who demanded they leave, and most activists did so. Janene refused. As they arrested her, they asked her address, and she looked

their representatives to action on what they understand as disregard for treaty rights, indigenous life, and environmental destruction. They promised to stay the entire sixty days that the Washington State Legislature is open, and since being released from jail, Janene has worked to make good on that promise. In

ties everywhere. She sees her action and desire for dialogue as a long standing and important fight of indigenous resistance against government repression, and as she says, “It is a fight that needs to be had.”

The indigenous activists have goals that are diverse, yet unified. Respect for the treaty between the Coast Salish Tribes is foremost, in particular regard to the protection of the Salish Sea. They demand the Kinder Morgan Trans Mountain pipeline not be extended, which now delivers crude oil to refineries in northern Washington, and that action be taken against overfishing. There have already been meetings between the governor and tribe representatives in which nearly two hundred years worth of treaty rights and injustices are being discussed, and other meetings are to come.

As a Colville Okanagan Tribe member, Janene understands her fight as one of her ancestors’, and that her stand is not new to

history or to her own life. A couple years ago, she had her own practice as a massage therapist, but when the movement against the Dakota Access Pipeline at the Standing Rock reservation took hold, activism became a priority for her and she closed shop. “When I stopped watching as a witness, when I started acting, that is when my journey began,” she says of protest and collecting donations. She lost another job because of her stay at the Olympia capitol, and she explained that as responsibilities to the tribe came along, she had to ask herself where her healing was needed most, and the answer was obvious.

Before the arrest, what signified the demonstration were teepee-like structures with painted decorations on them where activists stayed warm, slept, and prayed together. These “tarpees” are an invention of local Saanich First Nations native and organizer Paul Cheyok’ten

Wagner, who thought up the idea during his stay at Standing Rock. Since then, tarpees have become important to facing the elements during community actions. Paul Cheyok’ten Wagner is the founder of Protectors of the Salish Sea, and he worked with Janene and others to get this demonstration started.

Janene and other indigenous women, along with supporters, stayed on campus for days, speaking with visitors, city workers, and media outlets until they were interrupted by the police raid. The cops took the tarpees when they cleared the space, but Janene wants folks to know that she is still there. During our interview, folks were at work to get a meeting going between activist and legislators directly that evening, and the mood was hopeful. Still, Janene assured folks that to open a dialogue was not to cede, and she said, “We are just trying to engage—we are not standing down.”

.....

“When I stopped watching as a witness, when I started acting, that is when my journey began,”

.....

down at the grass around the flag circle and said, “The lawn.”

Four days earlier, Janene and other indigenous activists had gathered outside the Capitol Building at the start of the new legislative season to call

an interview with The Cooper Point Journal conducted on the Capitol lawn, where she remains camped as of the publication of this issue, Janene explained the importance of this work for her and for indigenous communi-

## THE ANARCHIST IN CITY HALL

### An Interview With City Hall's Newest and Most Radical Member, Renata Rollins.

By Sebastian Lopez

Washington has recently gone through a transition of Democratic control that was probably incentivized by the questionable election by Americans of one of the most virulent administrations in modern U.S. history. With the embracing of a more left-leaning political party statewide, the City of Olympia was able to celebrate a positive victory with the election of the virtually anti-establishment, The Evergreen State College (TESC) graduate, co-founder of the local group Just Housing, and self-described anarchist, Renata Rollins to the Olympia City Council. As a candidate, Renata ran with the slogan, "Where Can We Go?" Her campaign leaned into social and economic justice issues including those revolving around homelessness in the city like harm reduction, prevention, as well as focusing on efforts for continued community building that she sees could create a safer, more caring Olympia community. Truly interconnected with the Olympia community and having graduated from TESC over 10 years ago, Renata has a unique voice that could bring change to the institutions of this city. Renata was sworn in on January 9, and I was given the opportunity to talk with her about her vision for the future of Olympia before she finally sat in her councilor's chair.

*Before getting into anything, could you tell me a little about your campaign? What was running for city council like?*

Campaigning was, for the most part a lot of fun! I started in May and then went through November, so a 6 month campaign. It was lots of doorbelling, lots of hearing from people about what matters to them in Olympia, several forums to prepare for, and then fundraising. I came to the decision to run because of some of my more recent work around the challenge of homelessness and recognizing that it's a big picture problem.

I know a lot of people that are homeless from both my professional work and social service, but also my community organizing which was off the clock. [I] came to really see that we're all inter-related on that issue of homelessness and just housing affordability. Rent's going up, we all know that, and I feel like the council should have someone with a lot of background with those challenges. I'm also a renter myself [and] there hasn't been a renter on the council before so having a direct connection to those issue and direct experience is good [as well as] just bringing a lot of the relationships I've built over the years in the city... The campaign was good but it's also good that it's over.

*In what ways was your campaign affected by your relationships with the community at a grassroots level and how do you think these relationships could help you as a sitting council member?*

It was a lot of volunteers. We had a campaign manager as well, which was a paid position. People were volunteering and every weekend and a lot of the evenings doing the doorbellings with me and on of their own. A lot of the progressive campaigns had a lot of the same volunteers. We weren't running as a slate exactly but certainly share a lot of values and so we had some coordinated alliance building. I always thought during the campaign was that having movement, which means having the people focus in a certain direction, is kind of what's been missing on a lot of issues. There's a lot of studies, a lot of good ideas, a lot of different solutions that not everyone agrees on; there's a lot being done but there's also an oomf that's missing. That's what I hoped to channel into. I also think it's an opportunity for folks who have been involved in various social justice movements in Olympia, including me, to have a direct line into city hall to find out what we need to know. *Continued on page 10.*



## NEW LABOR LAWS IN WASHINGTON

By Morrissey Morrissey

As we welcome the new year, we also welcome two new labor laws here in Washington. As of January 1 new parts of initiative 1433, which was voted into law in 2016, went into affect, altering current minimum wage and sick-leave regulations.

The initiative, which called for a gradual raising of the minimum wage from \$9.47 to \$13.50 by 2020, is responsible for this year's minimum wage hike from \$11.00 per hour to \$11.50. These raises will continue in \$0.50-\$1.00 intervals annually. It will continue to rise, reaching \$12.00 in 2019 and finally \$13.50 in 2020.

After 2020, the initiative calls for the Department of Labor and Industries to recalculate the necessary minimum wage annually, adjusting for inflation using the Consumer Index for Urban Wage Earners and Clerical Workers (CPI-W). The CPI-W takes into account the cost of food, shelter, medical care, and other necessities. Let's hope for big money!

Along with changes in minimum wage, this initiative also brings into effect mandatory paid sick-leave for much of Washington's workforce. This sick leave will be accrued at a rate of 1 hour earned for each 40 hours worked to full-time and part time workers alike. The leave can be used for care toward yourself or

your family members, when your workplace (or your child's school or place of care) is shut down due to health reasons, or for absences covered under the state's Domestic Violence Leave act. An employer can expand the ways you can use this paid sick leave, too, if they want, but they must cover at least these circumstances.

As of a final rule on November 7 of 2017 pertaining to Initiative 1433, all employees covered by the Washington Minimum Wage laws are also covered by the Paid Sick Leave laws. This includes agricultural jobs, seasonal positions, and part time and full time workers alike.

That being said, the new minimum wage and paid sick leave regulations do leave out some workers. Exempt employees are not affected—these exempt employees are those who are salaried and make over \$23,660 each year.

This final rule also allows employers to require their employees to put in prior notice of their use of paid sick leave, although the maximum amount of time this prior notice needs to be is 10 days in advance. If an employer is to require prior notice, the employer must inform their employees of this policy in writing.

An employer can also require proof of necessity for sick leave, but only if more than

three days of sick leave are used at once. That means if you only use one or two days, you do not need proof of why you have used it. Not even a doctors note!

Along with the new changes, this voter petitioned initiative also has a few elements that have already gone into effect. As it was put into law in fall of 2016, this initiative is compiled of four parts: the two mentioned prior in this article which affect minimum wage and paid sick leave which started or changed at the beginning of the year, as well two that have been in effect for some time now. These two parts have to do with ensuring tips go to their rightful earners and a section protecting workers from retaliation from employers.

The initiative also dictates that all tips and service charges, such as gratuities or delivery charges, must be paid to the employees. These tips and service charges also must not be used to offset the state minimum wage.

The final section of the initiative bars employers from retaliating against workers for using their paid time off or for upholding their rights as employees to be paid a minimum wage, meaning that sick leave use cannot result in punishment of any kind, good news for us all.

Villalpando at a recent event organized by the NWDC Resistance. COURTESY OF THE NWDC RESISTANCE.



## LOCAL ACTIVIST TARGETED FOR DEPORTATION

By Georgie Hicks

Maru Mora Villalpando, a locally based and nationally recognized political and immigration rights activist best known for her support of high profile hunger strikes at the Northwest Detention center (NWDC), received a notice to appear in immigration court from the United States Immigration and Customs Enforcement (ICE), signaling that they have begun proceedings to deport her from the country. Villalpando, who has lived in the United States since 1996, received the letter, dated December 14, shortly before Christmas, at her home address.

Villalpando, who has been working for immigrant rights for almost 20 years, noted that several things seemed off about the notice to appear. She suspects that ICE obtained her address through the Washington state department of registrations which was recently revealed by the Seattle Times to be releasing information about undocumented people, who in Washington state have the ability to obtain drivers licenses. The letter did not contain an actual date of which she is supposed to “check in” both of these aspects Villalpando asserted where “unusual” and, as of Jan. 17 there is still no official information on a hearing date. Villalpando has not

been informed of specifics as to why she is now facing deportation, and a letter from her lawyer to immigration requesting a copy of a form that ICE submits to the court, stating specifics about deportation proceedings was denied. In an interview with Crosscut, Villalpando said “I believe that ICE sent me this letter and started deportation proceedings against me because they are not so much against my immigration status, but against my political work”. Since then, her lawyer has filed a Freedom of Information Act request for this form.

Villalpando came out as undocumented in 2014, prompted by her belief in the importance of undocumented people speaking for themselves saying, “I was sick and tired of people thinking I was a U.S. citizen and treating me different. They would treat me as the advocate. And I was like, ‘No, I’m not speaking on behalf of anybody. I’m speaking on my behalf. This is my life.’”

Villalpando believes that the letter indicating intent to deport her is direct retaliation for her years of outspoken activism around immigration and the rights of those detained. She also asserts that her deportation is a part of what she considers ICE

acting in retaliation against outspoken immigration activists. In her own words, “We believe that ICE was created with a specific intention. It’s not only to deport people. It’s to destroy people. They are destroying our families. And now they’re becoming into a full circle to be part of the police regime. We think ICE is nothing but a political oppression apparatus. They’re Trump’s police now.”

Villalpando is co-director of North West Detention center Resistance (NWDCR) “a grassroots undocumented led movement that works to end the detention of immigrants and stop all deportations.” NWDC is a “private immigration prison” located in Tacoma, Washington the site of numerous hunger strikes and under scrutiny for the poor treatment of the people detained such as the dollar a day. “I believe that ICE sent me this letter and started deportation proceedings against me because they are not so much against my immigration status, but against my political work,” Villalpando said in her first interview since receiving notice from ICE. “This is political oppression. That’s what they’re doing. ICE is finalizing the transition from law enforcement into a political-oppression apparatus.”

Speedy sure is excited about getting paid. SHAUNA BITTLE.



## CHANGES ON CAMPUS New Opportunities for Students to Get Involved, Get Paid.

By Sebastian Lopez

In an effort to advance student involvement after the events of last spring, the Geoduck Student Union (GSU) is introducing the Student Committee Engagement and Compensation Pilot Program (SCECPP), where students can both be directly engaged in Union decision-making and get paid above the minimum wage for their work. “The main thing we’re focusing on is repairing the relationship between the GSU and the student body. Historically, the GSU hasn’t really been there for all students and that’s been a problem that the current body is consciously aware of,” says Alex Markley, current GSU treasurer.

The SCECPP plans on creating six new committees which students can apply and get hired for including the Police Services Community Review Board, the Space and Land Use Group, the ADA Compliance Advisory Committee, Drug and Alcohol Abuse Prevention Committee, the Standing Committee on the Curriculum, and the First Year Experience Workgroup. Each student gets paid 50 cents above the minimum wage and can get paid for up to 20 hours of work a quarter. “What we’re hoping to do is really rebuild [the] relationship between the student government and the student body and break down the line between those two things because they’re not separate... That big barrier is not getting paid.” Students can apply by submitting a short letter of interest detailing why they

find themselves suitable for the role and responsibilities of becoming a student representative within whichever workgroup or committee they choose, as well as what background or interests they have that are relevant to the work.

The introduction of the SCECPP comes during a time of sweeping changes for the Geoduck Student Union that focus on direct student involvement in policy creation at school. These changes come as natural student reaction to the seemingly unresponsive school administration following the events of last spring and calls for institutional reform. Alex went on to say, “the way I see it is, college isn’t just a way to educate yourself in an academic way. A college environment is a microcosm of society. It has the same kind of political structures, the same kind of bureaucratic structures, the same kind of populations that interact with each other in different ways... I think it’s a really awesome opportunity for people to get involved in this neat little enclosed society and learn how to change society in a small, safer environment. And then, when they’re done with school they can leave and go to their own communities or go to a new community and learn how to do that there.”

*Students interested in getting involved in reforming the Evergreen institution are encouraged to apply by emailing [gsurep@gmail.com](mailto:gsurep@gmail.com).*



# JESSE DOTSON

## artist interview by sally linn

Jesse is a recent Evergreen graduate, currently working on his MES also at Evergreen. His work could loosely be called multimedia art that focuses on the themes of sustainability, recovery, and various lines of socio-anonymous communication. What follows is primarily a transcription of Jesse's rumination on his path as an artist and the political concerns he operates in;

"I think I'm most interested in ideas. Sometimes that translates into making objects. There are two parts of my art making. The mental part of coming up with theoretical models of ideas, and the actual making of those objects. Most of my work in an academic context is about ideas. I'll make a 'map of

meaning' which will sometimes mean making an object. But once I'm done with the object making, I'm much happier with the map of meaning itself... But then I make a lot of stuff out of compulsion and that feels self-medicinal. I like doing a lot of repetitive tasks, zoning out, making things in a meditative way. My two main projects at Evergreen looked like taking a single book and spending an entire year in ILCs with that one book. I think I just said 14 different things to answer that question [about my genre medium]. Socio-medicinal memes, that's my medium of choice—ideas that can heal culture.

I was a skateboarder first. That was the first dream. But then I started going to school [in California] for visual arts. Then the Occupy Movement happened.

I dropped out of school to be a part of that. I ended up at the first organizing meeting for Occupy Los Angeles and ended up on the print media committee. We lived there for two months on the lawn of city hall in LA and ran The People's Print Lab which was a DIY screen printing shop. We would take images (anyone there could submit them to us,) burn them into screens, and would be upcycling clothing, making bandanas on things and giving them away on site. This experience freaked me out in a lot of ways. I realized a lot about the state of the world and I got a lot more details about the Trouble, the level of dysfunction and abuse of what's going on. I found the experience really disturbing. Over the course of the camp, we as an organization created the same

structures and fucked-up social dynamics that we were fighting against. There were secret meetings and plotting. It gave me a lot empathy towards Congress because if the 400 of us can't come to a coherent consensus and discussion about this, how are the 100 of them that come from so many different places supposed to achieve that?

We [the camp] created private property, isolated the media, and created our own security force that was ostensibly to protect us from the police but also ended up intimidating a faction of the camp. I really met some crazy people there too. Until then, I really thought that the problems with the world were just because the Left wasn't in power and also that I was about as far to the left as one could be.

Before Occupy, I didn't really care about the theory behind making art. It was all just about making something, just doing it. After, I wanted to

have much more intentionality about what I was making and why. Ultimately what people do with my work is out of my control but I needed to know what I was trying to do.

When I came to Evergreen, I realized that we really need artists communicating something [that can't be communicated on its own,] like climate change. It's really clear that our lack of action on climate change isn't a result of not enough scientific data or not enough potential solutions. There's a fundamental miscommunication that's happening where people aren't getting it. The vehicles of cultural translation have failed. I think those are the arts.

I'm really interested in making art around the ideas of environmental studies, sustainability, and how we live and how we heal—what recovery feels like. One of the things I've come across [since starting the MES program] is the idea of decomposition. I think we tend

not to see the decomposers—bacteria and fungi, things that breakdown organic matter into bioavailable nutrients for the soil. We don't see how crucial of a role it plays in the functioning of ecosystems. Without them there wouldn't be hardly enough energy for us and for plants to grow. Humans are very particular about taking everything that might rot and hiding it away. Instead of composting, we put it in landfills, shut it away, which on a fundamental level is withdrawing nutrients that could go back to becoming a bioavailable form.

Decomposing is only useful if we killed the thing ourselves. On a fundamental level, the decomposers are like God in that they make the afterlife possible. Because of what happened at Occupy with the print media becoming a kind of internal status symbol, at this point [in my career] I pretty much only print stuff for me and give stuff to friends. The aesthetic of the

revolution will become the aesthetic of the state. I don't know the answer for how do you not make art and aesthetics exclusive. It's really hard when ideas become tied to aesthetics and cultural groups. I think that we use the aesthetics to identify separateness. There's an implicit non-agreement in the way that we look. I hold a series of identities that vary depending on the context I'm engaging in. Most of my work has always been unsigned. I've always found anonymity as an artist to be flattering. I used to make street art stickers and I realized, why would I put things on a place where people don't want them there? I'm contributing to the visual pollution and forcing that visual interaction on whoever might be walking down the street there that day. Why do that when you could tag bodies? Anyway, my message for the adults is to play. I am aware and I do not approve and I am not resigned."

*“Socio-medicinal memes, that’s my medium of choice — ideas that can heal culture.”*



Visitor admires Polaroids at The Surface exhibit. SHAUNA BITTLE.

## UP & COMING

WED. JAN 24

**Evergreen State College**  
3:30 p.m., SEM II B1105  
Harm Reduction Week  
with the Black Cottonwood  
Collective; "Harm Reduction  
in Cyberspace and Beyond"

**Cryptatropa**  
9 p.m., \$7, 21+.  
Cold Showers, Second Still,  
Clayface

THU. JAN 25

**Evergreen State College**  
4:30 p.m., SEM II D1107  
Harm Reduction Week  
with the Black Cottonwood  
Collective; "Preventing  
Overdoses with EGYHOP"

**Le Voyuer**  
6 p.m., \$5, All Ages.  
Star Club, Wave Action,  
Hardly Boys, Emma Lee  
Toyoda

FRI. JAN 26

**Le Voyuer**  
6:30 p.m., \$5, All Ages.  
Jessica Dennison + Jones,  
100 Watt Horse, Crowley,  
Linda (ATCS)

**Evergreen State College**  
7 p.m., CRC 117  
Harm Reduction Week  
with the Black Cottonwood  
Collective; "Self Defense  
Class"

SUN. JAN 28

**Le Voyuer**  
7 p.m., \$5, All Ages.  
CYBERPLASM Tape  
Release Party feat. (Women  
of the) Divine Orgasm,  
Physique, .Net, and Bonney  
Lake

SAT. FEB 3

**Cryptatropa**  
9 p.m., \$6, 21+.  
UK Gold, Ritual Veil, Harsh

**Capitol Theatre**  
6:30 p.m., \$10  
Janus Essentials: Throne of  
Blood (1957) on 35mm

**Le Voyuer**  
7 p.m., \$7, All Ages.  
Sewage (NYC), Not A  
Part Of It, Deceptives,  
Meatbeaters



# THE SURFACE: ON AND BENEATH

## NEW EXHIBIT GRACES GALLERY WALLS

By April Davidson

Currently showing at the Evergreen Gallery is an exhibition of the school's collection of well-known photographers from the 20th century. Some of the names from the show might be familiar but others are more obscure. Profiled here are the artists in the show you may not be aware of and who we think are worth getting to know. Full Disclosure: out of the nineteen artists who have work in the show, only five of them are women and all of them are white. The show opened January 15th and will be up until March 16th, located on the second floor of the Library building.

### DIANE ARBUS

Her photography career began as part of a husband/wife duo shooting for fashion magazines such as Harpers Bazaar and Vogue. But she is known now for her work photographing outcasts and freaks, for making images about the grotesque and surreal. Escaping from the world of commercial photogra-

phy, which she found demeaning, she roamed the streets of New York with a 35mm Nikon becoming enthralled with following strangers down rabbit holes. Arbus' subjects open themselves to her, an agreement made between them and the artist. Evident in her work is her courage and admiration for experiences that money can't touch.

### JO ANN CALLIS

Callis is known for her surrealism and use of themes such as femininity and domesticity. So often the topic of home life, viewed as inherently feminine, is spoken about derogatorily. Callis asserts the intellectual value of private spaces through her work, in which there is present a tense dichotomy of comfort and discomfort. While many photographers in the show are adventuring beyond the studio, Callis fabricates her images by creating settings and directing her models. Current Faculty at California Institute for the Arts, she has received

grants from the National Endowment for the Arts as well as a Guggenheim Fellowship.

### PAUL CAPONIGRO

Known for his images of nature that evoke a sense of mysticism, Caponigro has a reputation as America's premier landscape photographers. Originally going to school for music, he made the switch to photography but believes his musical training contributed to his approach to image making. He is quoted as saying, "At the root of creativity is an impulse to understand, to make sense of random and often unrelated details. For me, photography provides an intersection of time, space, light, and emotional stance. One needs to be still enough, observant enough, and aware enough to recognize the life of the materials, to be able to 'hear through the eyes'."

# WASTED ADVICE

We get drunk so you don't have to— submit your questions anonymously to [wastedadvice.sarahab.com](http://wastedadvice.sarahab.com)

*what are your top 5 celebrity crushes?* okay so i don't know if i have five whole celebrity crushes but uuhhh can we talk about zac efron for a second? zac efron is so hot. i saw that movie with him and hugh grant (hugh jackman? hugh lawry?) about circuses and it was actually the worst movie i had ever seen in my entire life but uhhhhh?!!! zac efron is so dreamy and cute and cool and hot???! AND? theres this scene where hugh whatever and him are singing to each other (gay) and like getting rly close to each other (gay) and hugh is buying zac a lot of drinks (gay) and trying to convince him to spend his life as his partner(GAY)?!!! and it is all incredibly homoerotic (am i allowed to say homoerotic?) and i was HOPING it could be a cool movie about Gays In The Circus but unfortunately it was about the worst man ever doing the worst things ever with horrible 4 chord quasi showtunes and a forced het romance which i really could have done without (but at least it had zendaya... that was cool). moulin rouge was better, but also not nearly as gay as i needed it to be. when will the gays get a stupid horrible circus musical?

*if every job in the entire world paid the same what job would you do?* ok dam sometimes i think about like what if robots were a thing but instead of replacing my job, they just did my job and i still got paid? i don't really fully know how that would work but wouldnt that be sort of cool? if i had to choose a job i would choose no job at all... or maybe book binding. i have been practicing binding books lately and thats been pretty cool. its sort of fun and neat to make something with your hands, like it's sort of like actual magic like making something appear, you know? i often times wish that i didn't have to work or go to school and i could just live on a plot of land and eat potatoes all day but then i remember that i don't know how to make ice cream and if i did that i wouldnt be able to eat ice cream and that would suck a lot :(



# COMIX ON ANDY WARHOL™

by April Davidson

Expression Liuxing Jay



Stephan Curry Is A Basketball Player Morrissey Morrissey



Currently on display the Evergreen Gallery is a selection of photographs by celebrated American artists of the 20th century from the school's collection. There are a total of nineteen artists in the show, titled "The Surface: On and Beneath". Placed at the forefront of the show are images by the original hipster capitalist, Andy Warhol. Warhol is easily one of the most famous Western artists of the 20th century, but what does that mean about his work and why should I care? Being well known doesn't necessarily mean that you contributed something useful or enriching to society. Andy Warhol is a brand and admiring him is about the same as thinking McDonalds does really interesting work, or being inspired by Google. Warhol is a household name not on the basis of skill or radical thinking, but because he managed a successful business based off his cult of personality. The art world is driven by money just like every other industry. Artists are required, just like all of us, to participate in capitalism in order to survive. There are some artists who are not reluctant participators in a system of oppression but actually enthusiastic about exploitation. Warhol's work is like a love letter to capitalism, his studio was called The Factory for fuck's sake. Warhol rarely did any of his own labor, he had his followers in assembly lines silk screening his celebrity portraits and filming his screen tests. Before Warhol, the use of screen printing was primarily an industrial tool, and the use of the medium speaks to his desire to eliminate any reference to the handmade from his art. Don't fool yourself into thinking his choice in materials was meant as a critique, the dude was un-ironically exploiting labor to his advantage. One of his main stars, Edie Sedgwick, worked on several of his films for a year and was never paid. She requested that Warhol not use footage of her but the films she appeared in are still in circulation, just one example of how he generated prof-

its off people he blatantly and unapologetically used. People in the art world like to say Warhol's art paved the way for many "revolutionary" contemporary artists of today, such as Jeff Koons and Damien Hirst. Koons exalts in consumerism; his work "Balloon Flower (Red)" lives in the plaza of one of the new World Trade Center buildings in New York. You can now buy a small replica of a Koons sculpture off Amazon for \$32.99, daddy Warhol would be so proud. Hirst's most recent exhibition was privately funded by French billionaire François Pinault (major-

.....  
 "Andy Warhol is a brand— admiring him is about the same as thinking McDonalds does really interesting work, or being inspired by Google."  
 .....

ity shareholder of Kering which owns Gucci, Yves Saint Laurent and Puma to name just a few) and recently a single work of his sold at auction for \$200 million. It's interesting that the school currently has on exhibit works by Warhol that he actually made but still present is the same affection for capitalism in proximity to power that his other works contain. All the photos are of people who are rich, famous or powerful and often all of the above. So for me, a broke Evergreen student whose entire being has been transformed into a helpless, silent scream into the void by living under the boot of the global banking system, why should I care about the bourgeois entrepreneur known as Andy Warhol? Oh wait, I don't.

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# Letters and Opinion

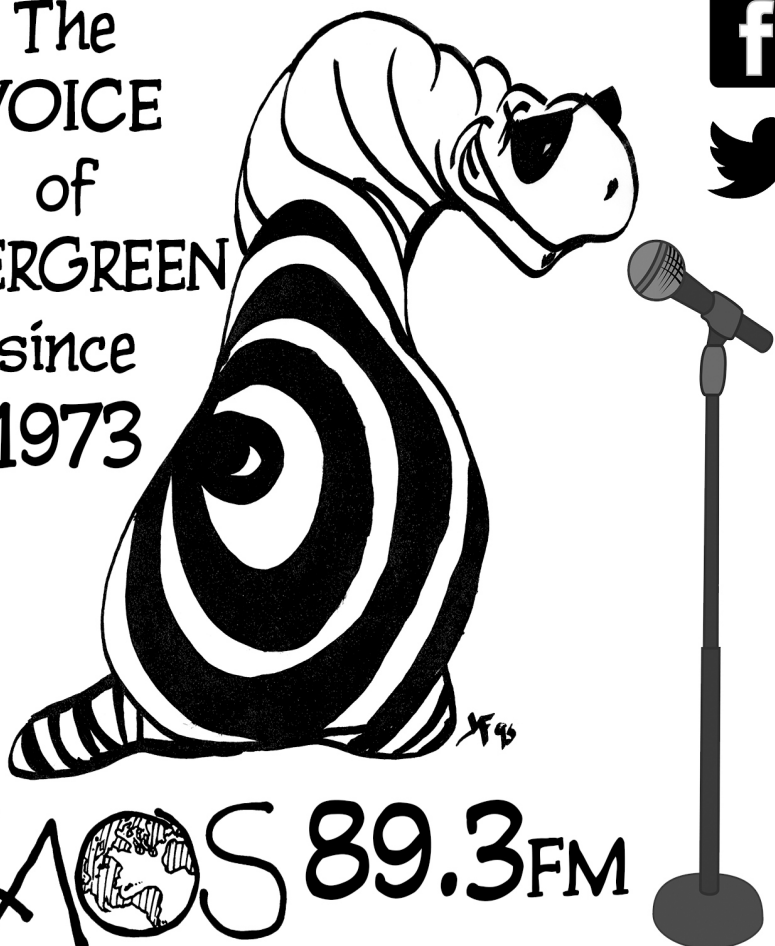
## January is National Slavery & Human Trafficking Awareness & Prevention Month

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*Continued from page 4.* We don't have to rely on someone else telling us, "Sorry, that's not possible." We can really find that out ourselves. There's a potential for the council and the city to build more trust within the social justice segments in Olympia.

*How do you plan on tackling homelessness here in Olympia now that you have a platform with which to tackle the problem as directly as ever?* I think there's ideas for long term and short term as well as prevention. So long term, I'm excited for the Home Fund which is going to go out to voters in February. It's a .1% sales tax which will create at least a couple hundred units of affordable subsidised housing. That's something that council member Bateman [has been working on for two years]. That's long term. That's housing that's gonna be built over years, assuming voters pass it.

In the immediate, I go to harm reduction principles of what can we do that may not be perfect but better than we have right now. I think of what our community has to consider is safe and legal camping. I think it makes sense to do it on public land because frankly, we have a constitutional right to safe sleep. So, how do we make that safe? A common value I think everyone holds today is we want safety, then the big question is what does that mean, what does it look like? Safety for who?

Right now, I think we give a lot of folks a feeling of comfort at the expense of other people's real safety. I think when people say they don't want to come Downtown because they don't want to see homeless people. As someone in my role of social service, knowing what happens to people that are homeless that are pushed away. The violence that happens because they aren't seen. We've got hundred of folks that, because of this economy, a tent is affordable housing. That's it. How do we make that legal? How do we make it a place where people can live with dignity, though it's living simply. And prevention, I believe we need a package of tenant's rights, especially with the way rent is going [in Olympia].

*What kind of initiatives geared towards downworking people do you see Olympia need-*

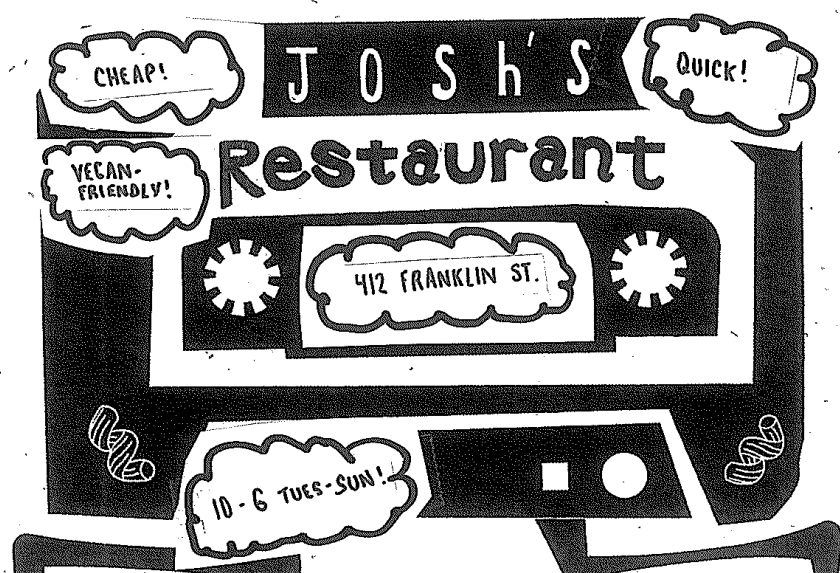
*ing, including the issue of tenant's rights ?*

One really simple one would just be requiring, if somebody signs a lease, that they get a copy of what their rights are in this city and in this state. That's just something that came from a member of this community who told me that in every workplace you're supposed to have your worker's rights posted but why is there no easy distribution of tenant rights. It's so simple. I know in Bellingham for example there's a law where landlords can't raise the rent if their properties are not meeting code. Something like that is worth exploring. Certainly I think getting away from discrimination based on passed felony, passed incarceration, that's important.

*How about labor? Do you think there's a possibility for the raising of the minimum wage here in Olympia?*

I think there's a lot of energy for [a higher minimum wage] on the council. What I've been doing is I've reached out to a lot of friends who run small businesses downtown and I know it's hard. What I've been hearing so far that it could be a little tough at first but doable. And that's just speaking to a small business, the little person downtown. I think most minimum wage workers are working for larger companies. I think there's a lot of energy behind decreasing the gap between the cost of living that's rising so rapidly here and wages. To me that actually comes back to the wage and affordability issue because I think the main thing keeping people from patronizing and coming places downtown is that people don't have the excess income. To contrast how I see a lot of economic development is focused on what do businesses need, and that's certainly a piece of the puzzle, but also what do potential customers need. To me, I think we need less of our money going to housing. So that's where I think the wage increase comes to play and having a little more money. I think that could go to places like [Burial Grounds].

*On your website, you focus a lot on the Downtown community and improving it. What do*



*you think is the current state of Downtown and how do you see yourself improving it?*

I think there's a lot of people that don't come Downtown because they drive by and they're turned off or they have one bad experience and they're turned off. I have to accept that as legitimate and I think part of what my role can be is to encourage people to come back anyway. I've had my own experience where I wasn't always comfortable coming downtown and a few years ago I decided I don't want my world to be that small. Part of it is having made the decision and I had a supportive community to make that happen. That's the way I'd like to help businesses Downtown. I haven't spoken with anybody who would be able to make a decision on it but what if there was, say, the first Friday of every month where participating businesses would give union workers 10% off? Something like that to kind of give people a reason to come back. It's just one idea, it's up to the community at the end of the day.

*What do you see as the ideal Olympia, what do you want your work to do for us as a community?*

The phrase that I use for my vision is 'the beloved community' which was popularized by Martin Luther King [Jr]. To me, it's where people are seen, people are valued. That that's the fundamental thing. That we don't take action at the expense of one group to benefit another. That we recognize or interconnectedness, that people have a lot less fear. I think a lot of that means we're a community that is supporting the healing work that a lot of us, I would say, that all of us have to do because of the traumas of not only individual or violence and abuse that many people have experienced in this system, but the trauma of living under oppression, the trauma of living under empire, under capitalism. There's a lot of healing work that we have to do.

When I use the word radical, I think that healing work is the key to getting at the root of many problems. It's a community where we're taken care of, where we recognize our interdependence. We can't, as just one community, change state law, change federal law, change the inequality in the national and global level, but we can take of ourselves. We can do the best in spite of it. We can fortify ourselves to weather it, to be prepared. It's not even that utopic of a vision. What does it mean today to be the best Olympia we can be even given how much inequality there is? We look at what are the most unsafe situations are out there for vulnerable community members and how do we make those situations safer? Let's look at living in a tent, that's pretty damn vulnerable, how do we make that as safe as possible? It's so healing to look at fears and anxieties and work through them and acknowledge them.



by April Davidson

## ARIES 3/21 - 4/19

Your most important task right now is to play, joke and risk it all. From this position you will be able to express your authentic self, there is a network of friends that are ready and waiting to recognize your creative gifts. You did not get to this point without enduring betrayal and heartbreak but you are at a moment where the gamble will pay off. Show love to your friends and accept love from them in return.

## TAURUS 4/20 - 5/20

How many of the responsibilities that you are burdened with are necessary? You have a lot of external obligations to the point of overextending yourself and forgetting about your own needs. I recommend letting go and spending some time in introspection, reconnecting to your private self and home life, so that when you return to the outside world you can take on a role in society that is more meaningful to you.

## GEMINI 5/21 - 6/20

Fairly confident that you know everything you need to know about how to communicate? A master of perception and delivery, it's hard to imagine that there's more that you could learn on this subject but be prepared to be surprised. Your community needs you in ways that will initially seem mundane but will unfold into fascinating experiences that could teach you new ways of adapting.

## CANCER 6/21 - 7/22

Nothing is permanent in the world and the inherent insecurity of this goads you into deeper questions about what it means to feel safe. Issues around resource sharing, power and intimacy have exhausted you but the most important matter to resolve is what do you need to feel comfortable. Addressing your needs in no way eclipses the needs of others. In fact, prioritizing your well-being will be the ultimate win-win solution.

## LEO 7/23 - 8/22

There is enough room for you; your flame is so dazzling that you may have felt you had to shield your light for the comfort of others but it's time to let loose your golden rays. Avoid petty outbursts by having the courage to state your feelings directly. The glory in the strong conviction of your selfhood will set your relationships into balance. Those who truly love you will bask in the radiance of your bravery of spirit.

## VIRGO 8/23 - 9/22

Adapting to new circumstances, even if you've known the change would be coming for a long time, can be difficult. The demands of your work call you so strongly that you easily forget that it is enough to simply be. There's no point in pushing yourself towards a goal that doesn't excite you. The restoration of your body and soul require your surrender.

## LIBRA 9/23 - 10/22

You are gifted with a talent of surrounding yourself with amazing people and you need to be telling them how much they mean to you at least 3x more than you do now. If a friend comes to you with their problems, make room in your life to support them by any means necessary. Share the love in your heart, don't fool yourself into thinking that they already know.

## SCORPIO 10/23 - 11/21

An intense period of isolation will end soon as you gain recognition on a public level, but only if you allow it to happen. Answer the call, you will be asked to perform and how you respond will determine your reputation. Link up with people you respect, people who share your values and understand where you're coming from. Be purposeful about where you are going, and make sure it matches with your innermost truth.

## SAGITTARIUS 11/22 - 12/21

The logic you've been using is not getting you where you want to be. There are some feelings that get labeled as inherently bad but that's simply not true. Allowing yourself experience your feelings fully, without judgement, is a consciousness expanding journey you won't regret taking. Follow any urges towards faith, belief, and spirituality to enhance your continued learning.

## CAPRICORN 12/22 - 1/19

On matters of power and intimacy, you will soon find out more about your boundaries and where you stand. You may have some outstanding debt or loans that you need to settle, financially or otherwise. There is something from the past that you haven't fully processed, whether its nostalgia or trauma, that you change your attitude towards. As a healing activity you might try spontaneous acts of kindness, expecting nothing in return.

## AQUARIUS 1/20 - 2/18

Consider the partner you have, or the partners you have had in the past, and if you have ever truly known them and understood their needs. You will be especially powerful in your ability to pay attention to your significant other without the shadows of your own projections. Examine what your willingness to compromise and revel in your ability to be bound to another, in one-on-one relationships of all kinds.

## PISCES 2/19 - 3/20

You've got more than a few noxious feelings bubbling up. Avoid blaming your discontent on anything external, you alone are in control of your mental and physical health. If you were to decide to make changes to your personal habits or your workplace, this would be a powerful time to take action. By addressing the needs of your body you will improve your ability to navigate your emotional landscape.

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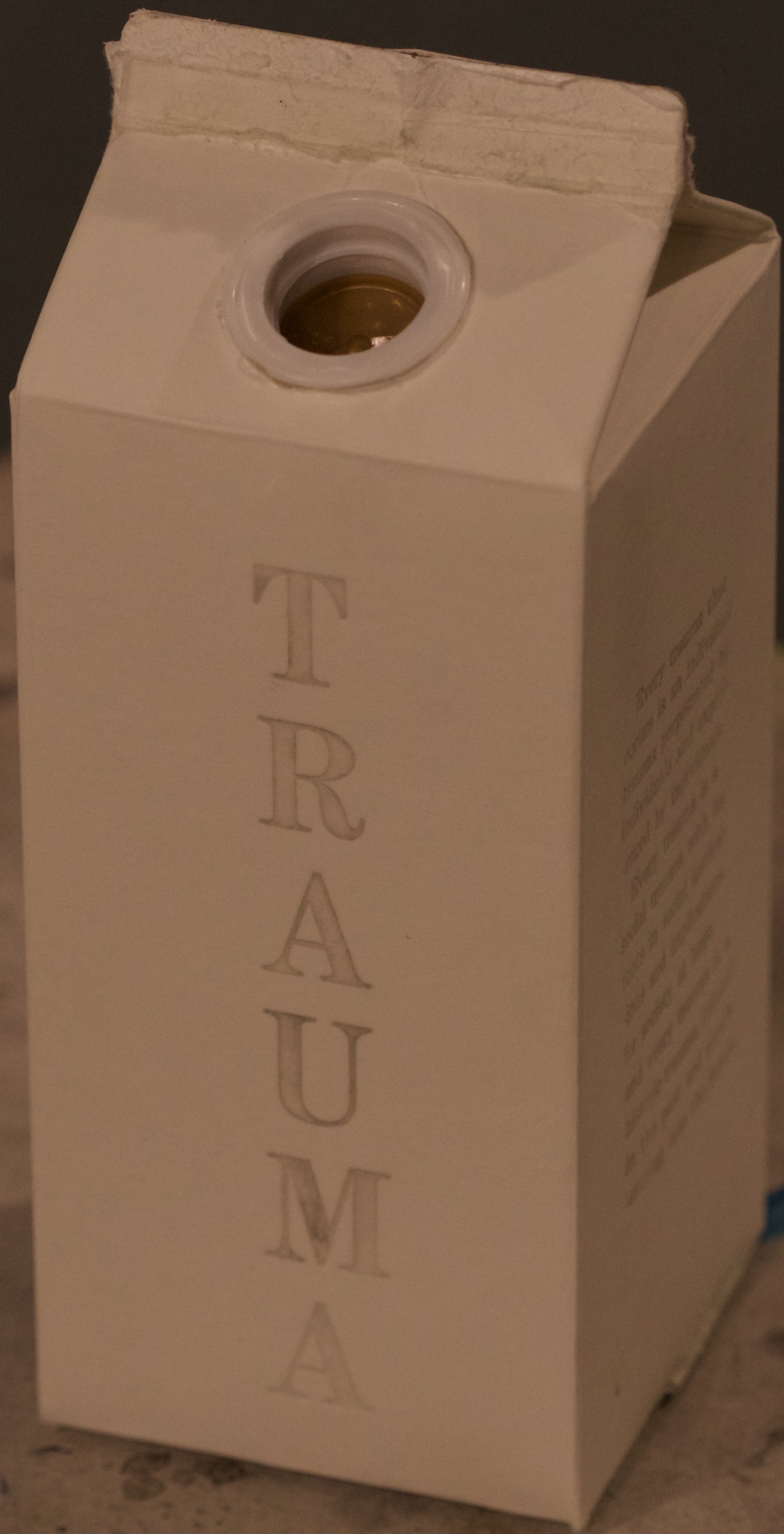
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a sign of strength.  
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a challenge. It is  
not a punishment, but  
a lesson. It is not  
a failure, but a  
beginning.