

the COOPERPOINT

The Evergreen State College Student Newspaper | December 6, 2017 JOURNAL



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THE PORT A BEACH AGAIN"

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The Cooper Point Journal

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FROM THE ARCHIVES Snow day, 1972. Photographer unknown, courtesy of the Evergreen Digital 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 4 to 5 p.m every Wednesday.

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.



“MAKE THE PORT A BEACH AGAIN”

LOCALS TAKE BACK THE TRACKS, STALL TRANSPORT OF PROPPANTS FOR 12 DAYS

By Mason Soto

On November 17, 2017 a celebration was held to commemorate the one year anniversary of the blockade of Olympia train tracks that stopped the shipment of fracking materials to Wyoming and North Dakota, in solidarity with Water Protectors against the Dakota Access Pipeline. That afternoon, exactly one year since the eviction of the blockade, the celebration became more than a dedication—resurgence was in the air, and a second blockade was formed by various activists.

The barricade held strong for a record twelve days, doubling the duration of last year’s six-day-long action. Early in the morning of November 29 the blockade was raided by a combination of local and federal police departments, with no arrests made. Following the raid, the site was dismantled to allow several trains carrying cargo through. At its start, the blockade on train tracks at Seventh Avenue and Jefferson Street was created to stop the shipment of ceramic proppants from the port, proppants

that are central to the hydraulic fracturing process used to extract oil from underground. Over its course, last month’s action came to serve many more purposes beyond barricade, and through community initiative the site grew to function as a commune of collective living and political expression.

The site was a sprawl of tents and tarps that expanded daily to meet growing needs, couches and tables galore, box spring mattresses and wood pallets along the floors, barrel fires to warm the soggy encampment, and a piano

laying across once section of the tracks themselves. Aided by community support, the blockade developed into an encampment with living spaces and a working kitchen full of donated perishables, a stovetop, and warm food that community members brought by each day. A medic zone was set up with on-site medics present at all times, and in the last couple days before the police raid, groups were working on creating a functioning school space. The beds as well as the kitchen came to serve not only the needs of the

blockade, but also the needs of houseless folks who were involved in the action. Many houseless folks were continually filling jobs and tasks around the workings of the blockade, while some simply needed a place to get out of the rain, spaces that the city still lacks.

In a group interview with the Cooper Point Journal (CPJ), participants explained how the Olympia Rail Blockade was organized and why it was important for a plethora of activist groups around the city. They emphasized the plurality of voices from the action and they made it clear they spoke from their own unique perspective. Once the anniversary-turned-action began, activists stopped a train potentially shipping proppants at Jefferson and State before moving up the tracks to create a working barricade. Dozens of grassroots activists showed up to form loose committees managing the diverse demands

and desires that folks brought into the action. Things were far from centralized, with most of the committees working on their own goals and demands for the space in a way that made mobilization happen incredibly quickly, limiting debates and infighting for the sake of the cause. In correspondence for this article, a Board of Directors member at Parents Organizing for Welfare and Economic Rights (POWER), whose nearby headquarters offered space and restrooms for the demonstrators, explained how many issues wrapped around the “economically violent” fracking: “It poisons land, food, water animals, and humans—especially those most in poverty. The pipelines are usually routed through the poorest places, with far too many of those being indigenous spaces.” The groups knew what they agreed on: that fracking sands should be blocked from the port—beyond that, the ac-



tion could become whatever it needed to. The POWER member we spoke to witnessed an immediate impact, “I saw a car pull up and ask them what was going on. They had no idea the Port was moving fracking sands through Olympia—or what fracking is! A brief and really positive conversation ensued... the blockade is alerting our community that this harm is happening.”

Despite a lack of clear-cut leadership, the blockade participants spent a ton of work maintaining camaraderie and holding one another accountable. In group meetings held each night, the various working groups and anyone in the encampment came together to plan and address ongoing issues. Events were proposed, supplies were assessed, and there were measures taken to confront any racism, misogyny, and other issues of emotional and physical safety that people experienced in the space. At one point, signs were posted around prohibiting xenopho-

bic language and advertising the site as a “safe space”.

There were still some problems that came from the lack of centralization, especially with regards to communication. Various lists of demands were circulated by different factions rather than a united statement, and some felt that this allowed media and the city to misrepresent the whole of the group. For instance, demands published in a pamphlet titled *The Olympia Communar: Dispatches from the Olympia Rail Blockade* were spread around by online news outlets and even read outloud in a City Council meeting in an effort to delegitimize the action, while the list itself was understood ingroup to be satirical with innocuous and common slogans like “make the port a beach again” alongside eccentric demands like “blow up the sun” and the final call that City Manager Steve Hall “fight a bear”. The pamphlets and other literature were being produced and spread by specific groups

rather than the whole, and some participants also shared concern that the lack of unified communication made it harder to publicly align the group with the Indigenous Caucus that had worked with the activists through both blockades. Even without a statement, the caucus demonstrated their support when indigenous folks came by the camp for ceremonial blessings four or five times throughout the two weeks, and they worked to publish coverage and support for the action in *Native Daily Network*, an online outlet for Native news, media and culture. With or without a common press release, many organizers see the blockade against fracking proponents inherently tied to the larger fight against the extraction of resources and land of the Nisqually and Squaxin tribes.

Folks involved expressed to the CPJ that they believe it no accident that the City Council meeting planned for November 29 to discuss Indigenous

concerns was almost cancelled, as had happened with a similar meeting after last year’s raid. These issues were brought up at the meeting to little response.

The police raid that took place this year ended with minimal confrontation and zero arrests so far, despite an egregious amount of militarized presence. Lieutenant Sam Costello, Olympia Police Department’s Public Information Officer, initially told the CPJ that the city’s police “did not participate in the operation to clear the tracks” with Union Railroad Police, but in a later email admitted that the operation was a “partnership” between the two.

There was a street tank out and about, complete with turret, and at least a hundred cops gathered, including a Special Weapons and Tactic (SWAT) team in full riot gear and camo, holding what appeared to be AK-15s and teargas guns. The swarm of Olympia Police, Washington State Patrol, the Thurston County

Sheriff Department, and Railroad Police formed about a two block perimeter at five in the morning, while activists report that police cars, unmarked and otherwise, cruised through Downtown streets in anticipation of a counteraction that would not come, or what Costello called a “threat of violence and destruction of property in the city”. By the time the SWAT team was sent in to search the site, after three megaphone calls to disperse, the camp was already cleared of people. Throughout the rest of the morning, railroad officials assessed the area and city workers were sent in with construction machinery including a crane and a bulldozer to completely destroy the infrastructure of the site. Some activists gathered about a block away, protesting the police as they tore down the communal encampment and patrolled the area, and although there was a report that one indigenous protester there was shoved with a police battalion.





By Georgie Hicks

On November 21 at 4 a.m., Evergreen police officer Tony Perez unlocked and entered the Flaming Eggplant, and removed fliers from the inside of the window and by the register and a cup placed on a security camera to purposely obstruct recording of the interior of the restaurant. In his police report regarding his removal of the fliers Perez identified the fliers as being “anti-white” and a tag on the security camera cover as being “anti-police”, justifying the removal of these objects as “racial and not in keeping with the Social Contract at The Evergreen State College.”

The fliers, which were also posted elsewhere on campus, stated, “YOUR WHITE DREAMS ARE VIOLENCE, YOUR APPROPRIATION IS VIOLENCE”. The security camera cover was tagged with 1312, which Perez identified as standing for ACAB (All Cops Are Bastards).

The Social Contract, which differs from The Student Code of Conduct, is a non-binding document meant to inspire the way in which students and faculty relate to each other. Perez is likely referencing the part of the document that says, “There may be no discrimination at Evergreen with respect to race, sex, age, handicap, sexual orientation, religious

or political belief, or national origin in considering individual’s admission, employment, or promotion.” Though should be noted that the document also states, “Evergreen’s members live under a special set of rights and responsibilities, foremost among which is that of enjoying the freedom to explore ideas and to discuss their explorations in both speech and print. Both institutional and individual censorship are at variance with this basic freedom.” “An essential condition for learning is the freedom and right on the part of an individual or group to express minority, unpopular, or controversial points of view.”

Ed Sorger, Chief of Police responded to request

for comment by deferring to Wendy Endress.

Wendy Endress, Vice President of Student Affairs, responded to request for comment by informing stating “The fliers inside the flaming eggplant should not have been removed. Ed Sorger, Chief of Police, is reviewing the posting policy with police services staff to address these circumstances and prevent further removal of fliers that do not violate college policy.”

Although the schools posting policy does allow for removal of fliers in public posting areas but the Flaming Eggplant is not a public space and is designated a “nonpublic forum subject to the identified purpose for which those loca-

tions are established.” It also specifies that in order for a flier to be removed it first must be found in violation of the policy which happens by reporting the flier to “... the appropriate college office or agency for action in accord with established college policies.”

This incident follows several accounts made by student eye witnesses to the CPJ that they have seen campus officers removing fliers in the past in a way that appeared selective, including fliers featuring Tryvon Martin following the protests last spring and posters that said “Trans Women are Women”.

The CPJ reached out to Samantha Harris, Vice President of Policy Research at the Foundation for Individual Rights in Education (FIRE), an organization whose mission is to “defend and sustain individual rights at America’s colleges and universities”, and sent her the posting policy the Social Contract and the Student Code of Conduct as well as the details of the incident. Harris responded by saying, “If the fliers in question had simply been removed because they were posted in an impermissible location, that may

not have been a free speech violation on its face— I say ‘on its face’ because even with a facially reasonable policy like the posting policy, there can be free speech concerns if it is applied unevenly/pretextually to discriminate against certain types of speech.” Clarifying further Harris stated, “from the facts you’ve laid out here, we don’t even need to get into a further discussion of pretext, because it sounds as if the officer removed the fliers not because of where they were posted, but because of their message. And if that is the case, you are correct that this is extremely troubling from a free-speech standpoint, because the language of the flier is totally constitutionally protected. So that would be impermissible viewpoint-based discrimination, which violates the First Amendment.”

Harris also offered legal help for students should the school choose to take action against the Eggplant Cafe, although information obtained informed the CPJ the bias response team informed The Eggplant that no charges will be brought against them.





BELLA MUIR

Artist Interview by Sally Linn

Bella is a photographer who works primarily with black and white 120 medium format film. She began taking photographs only in 2015 at Centralia College but has already earned herself a position as one of this year's Photoland interns. As an intern, she has been given the opportunity to focus her time on refining her work and to participate in shows, like the one coming up this January that will feature some impressive work from herself and the other interns past and present.



Bella and I paid too much for coffee at OCR when we met for this interview. Bella always orders an americano. I never considered that such a bougie cafe would make an americano, so I stuck with my usual artisan roasted brew from their futuristic automated pour over machine.

Most of her work consists of portraits of strangers that she meets on the street and because of this she considers herself a street photographer. Preferring the tonal qualities of natural light, she usually chooses to be working outside with a variety of subjects as opposed to doing meticulous lighting setups in the studio. She occasionally composes still lifes as well. As a relatively new photographer, she is still in the process of defining her genre and identity as an artist which is shown by her variable subject matter.

Her camera is a massive Pentax 6x7, one that has the appearance of a 35mm camera if it were an agro body builder. She utilizes the phenomena that many photographers experience of the camera serving as a wall between the photographer and the rest of the world. She appreciates this divide and uses it to her artistic and personal advantage. Firstly, she doesn't have much of a liking for talking to

people, a potential snag for a street photographer, so she uses the camera to help her interact with people in a way that wouldn't be possible otherwise. To her, the camera feels like a catalyst for communicating rather than a blockage from any kind of real perceiving of the world. She would rather say things through a photograph than say them outloud.

Another potential snag for a street photographer is that not everyone takes kindly to being photographed. While nearly always asking permission prior to shooting, her main priority is just not to step on people's toes and to get a sense of the situation with its possible tensions or opportunities. While she often has positive experiences with her subjects, some of her more unfortunate encounters while working with people include being yelled at by livid subjects, being stared down without a word uttered, and even being stalked by an "aspiring model" who was intent on learning her name and where she lives. This experience made her question whether or not she should be even talking to strangers at all. But because it is such a central tenet of her work, she continues to engage others for the sake of capturing an instant of their lives on any given day.

Bella's best work comes from when she isn't stuck in her head about the specific direction her art is trying to, or supposed to, take. For her, good work comes from feeling a natural flow and interaction between her, the camera, and the subject—although she sometimes feels worried about how long it takes to compose a photograph and get all of the technical details right before opening the shutter. What inspires this naturalistic approach she takes to her work is an attitude of just letting come what wants to come out of the photo. This is when she can feel the happiest and most proud of her work.

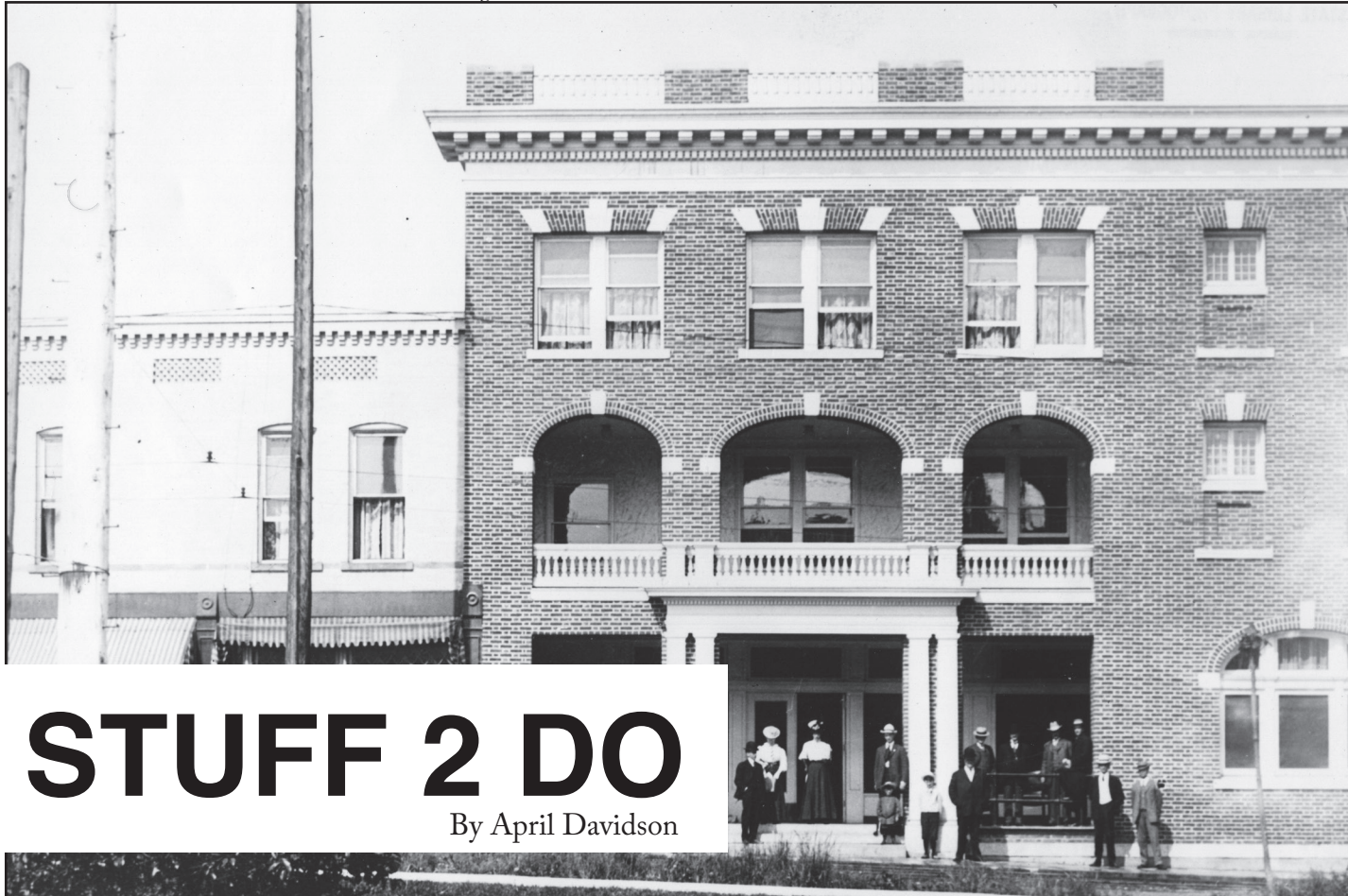
Right now, she's trying to get back to basics by thinking about lighting and contrast. Chiaroscuro and moody lighting is something that she has taken a liking to lately. Ultimately, she wants to work towards producing work like that of Pierre et Gilles, an art duo from the mid 70s that found their eclectic style by applying the concepts of painting to photography. Their work is incredibly ornate and detail oriented, often with religious symbolism and homoerotic themes and was often produced with little to no budget. The level of detail in their work is something that appeals to Bella and she hopes that she will

eventually be so intune with her work that even the arrangement of a single flower petal, for example, will be a point of consideration.

Photography satisfies a need for her that nothing else she's experienced can. Even though a single photo can take hours to make perfect in the darkroom, she calls it a good kind of drain on her emotional and physical bodies. It is extremely encouraging and rewarding once the final version has been printed. It is the hands-on process that appeals to her as scoffs at her experiences with Photoshop and the color darkroom where changes happen almost instantaneously. Working in the black and white darkroom involves being in control of every aspect of the photo. What makes a good photograph is so much more than the moment that picture is captured. It involves using a keen eye to make subtle adjustments to the lightness and darkness of the image and the places in the image where those modifications are applied. "I know I'm done with a photograph when I'm emotionally worn out," she says. When she's thought and thought about the picture and developed a certain emotional connection to it is when she can call it done and be proud of the work she's put into it.

Letters & Opinion

Head down to the historic Governor Hotel and ring in Chanukah like it is 1910. PHOTOGRAPHER UNKNOWN, VIA THE WA STATE ARCHIVES.



STUFF 2 DO

By April Davidson

SUNDAY 12/10

COHERENCE, PINES, REXMANNINGDAY

New Moon Cafe. 8 p.m. \$5 NOTAFLOF. All Ages.

Coherence is a band from Oakland, CA that seems to be churning out some good old fashioned punk tunes if you ask me. There's screaming involved but the tone is sad while being hopeful at the same time. Seems to have some strong pop-punk influences.

TUESDAY 12/12

DEEP TUESDAY

Society. 8 p.m. No Cover. 21+.

You know that club that opened next door to Cafe Vita (or the ghost of Vita, RIP)? Well they have a free dance night there on Tuesdays. We have never been there but we think that it would be interesting to go. By interesting we mean we're wondering about how many flavors of vape smoke we could smell in one night.

CHANUKAH IN SYLVESTER PARK

Sylvester Park. 5 p.m. Free. All Ages.

Have you ever want to hang out around a 9 foot menorah, eat latkes, and observe "local dignitaries" in a public park?? Look no further because this is the event for you. Put on annually by the Chabad Jewish Center in Olympia, this free Chanukah lighting will be followed by a reception at The Governor Hotel.

FRIDAY 12/15

MOLLY DRAG, PICKLE BOY, BLOOD ORPHANS

Josh's Restaurant. 8 p.m. \$7 NOTAFLOF. All Ages.

I hate music. I do not believe in an objective truth but I do believe that all music is, objectiely, bad- and any hippie that cares to tell me otherwise can fuck off. But I do like snacks and I have a soft spot in my heart for Montreal. Josh's Resteraunt serves snacks and one of the bands on this roster is from Montreal, so I may come to this show anyways. The other is from Seattle, which I do not care for, but no one from Seattle cares for Seattle anymore, which makes me feel sure that we will get along. The last band is from Olympia, so we all have that in common.

SUNDAY 12/17

SUNDAY GOTH CASUAL

Cryptatropa. 8 p.m. \$6 NOTAFLOF. 21+.

Ritual Veil, Clayface, and Aqua Aura are doing some kind of goth dance synth thing. If you're sad but you wanna dance, it seems like a pretty good time. We here at The Cooper Point Journal are big time fans of Keeping Olympia Goth, and thus huge fans of this event.

UP & COMING

WED. DEC 6

Le Voyuer

7 p.m., \$5, All Ages.
Vommity 161

FRI. DEC 8

Cryptatropa

9 p.m., \$7, 21+.
Bombardier, Ceramomial Abyss, DJ
Anna Phylaxis

McCoy's

9 p.m., \$7, 21+.
Boone Howard, Oh Rose, Le Grotto

SAT. DEC 9

Le Voyuer

10 p.m., Free, 21+.
Sagittarius Dance Party

SUN. DEC 10

New Moon Cafe

8 p.m., \$5, All Ages.
Coherence, Pines, RexManningDay

TUES. DEC 12

Sylvester Park

5 p.m., Free, All Ages.
Chanukah in Sylvester Park and
Annual Menorah Lighting

Society

8 p.m., Free, 21+.
Chanukah Party hosted by Chabad
Jewish Center

FRI. DEC 15

Josh's Restaurant

8 p.m., \$7, All Ages.
Molly Drag (MON), Pickle Boy (SEA),
Blood Prphans

SUN. DEC 10

Cryptatropa

8 p.m., \$6, 21+.
Ritual Veil, Clayface, Aqua Aura

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LETTER FROM THE EDITOR

RE: HARRASSMENT

On December 1, an article about The Cooper Point Journal column POC Talk was published on The College Fix, a right wing college news site that brands itself as “your daily dose of right minded news from across the country.” The article was later cross posted on Fox Nation, the opinion website for Fox News, and as of the writing of this statement we are lucky enough to sit on the front pages of both sites. Although the article itself was relatively banal, the responses we have received have not been, with emails spanning a broad spectrum of racially loaded commentary ranging from accolades about free speech to dreams of “beheading every one of you”.

As individual writers we feel desensitized to the violence they are describing, having been exposed to threatening emails, comments, and messages both online in our personal lives and as a newspaper for the past six months. But it is also clear to us that the threats of violence we are experiencing should not be normalized, and we feel that it is our responsibility to be clear in saying that these kinds of threats are unacceptable.

Internet harassment has emerged as a clear threat to the personal safety of students, staff, and faculty here at Evergreen, and because we are an organization and not an individual, we feel called to address the particulars of the harassment we are experiencing as a way of acknowledging that the experiences of others are not singular.

Digital harassment takes a variety of forms, but it holds in common an emphasis on intimidation. Although interpersonal bullying could be examined as simply a sadistic bent, digital

forms of harassment almost always lack the kind of gratification traditionally related to sadism, gleaned from watching an enemy suffer. Instead, this kind of harassment works to silence targets because, coming from autonomous individuals, it feels larger than life and inescapable. This intimidation is meant to make us afraid to write, speak, or act for fear of retribution.

Taken from their own words, it seems that what our particular antagonists want is for us to disappear, stay quiet, to ‘grow up’, and go away, explicitly demanding that our “college should just disband” or aggressively hinting that we should stop writing the newspaper because it is, “a treasure trove of black idiocy, degeneracy, racism and all around ghetto antics.” They will be mad regardless of what we publish, or regardless of what does or does not happen at this school, because it is not our actions or words that make them angry, but our very existence that makes them angry— something they make clear by ending their emails wishing that we will stop writing or die. The letters and emails, all of which feature verbal abuse of a racial nature, center around the anxiety produced by a column that is explicitly not written for them, that thus challenges the idea that the world as a whole is produced for them.

.....

*Feel free to respond to my letter with your own!
Email us at cooperpointjournal@gmail.com
No matter what you say you can rest assured that we have heard worse.*



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Letters and Opinion



**WANT TO HAVE YOUR COMIX
PUBLISHED IN THE CPJ?**

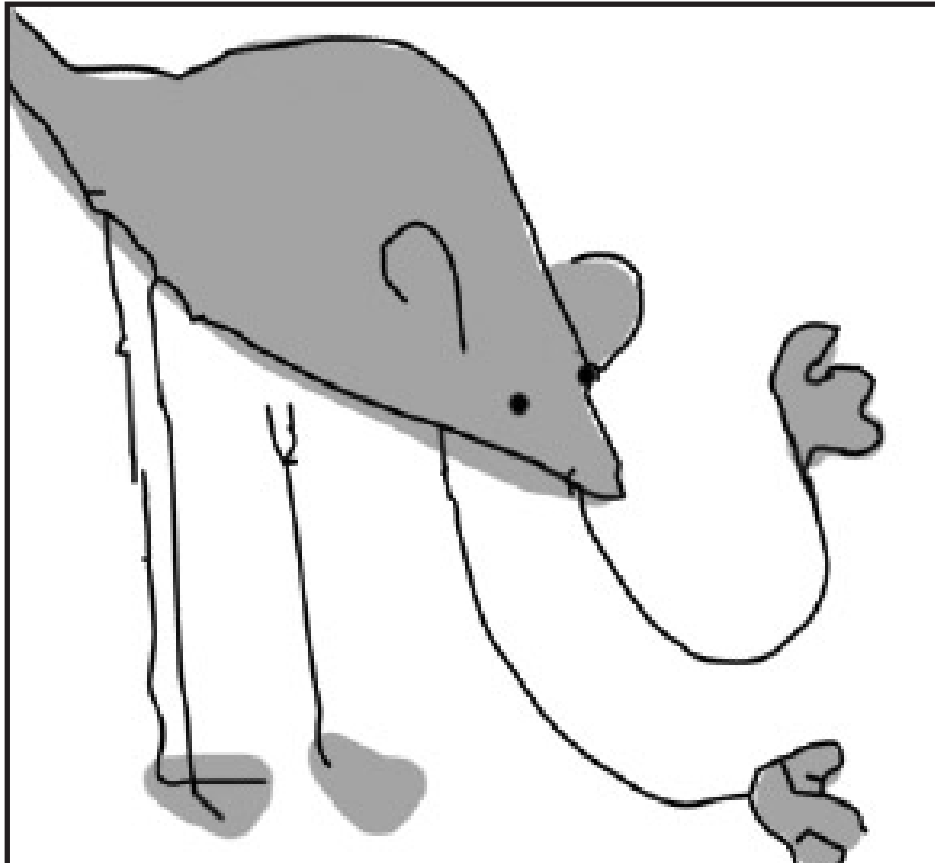
CPJcomix@gmail.com at at least 300 dpi or drop off a hard copy to the CPJ office,
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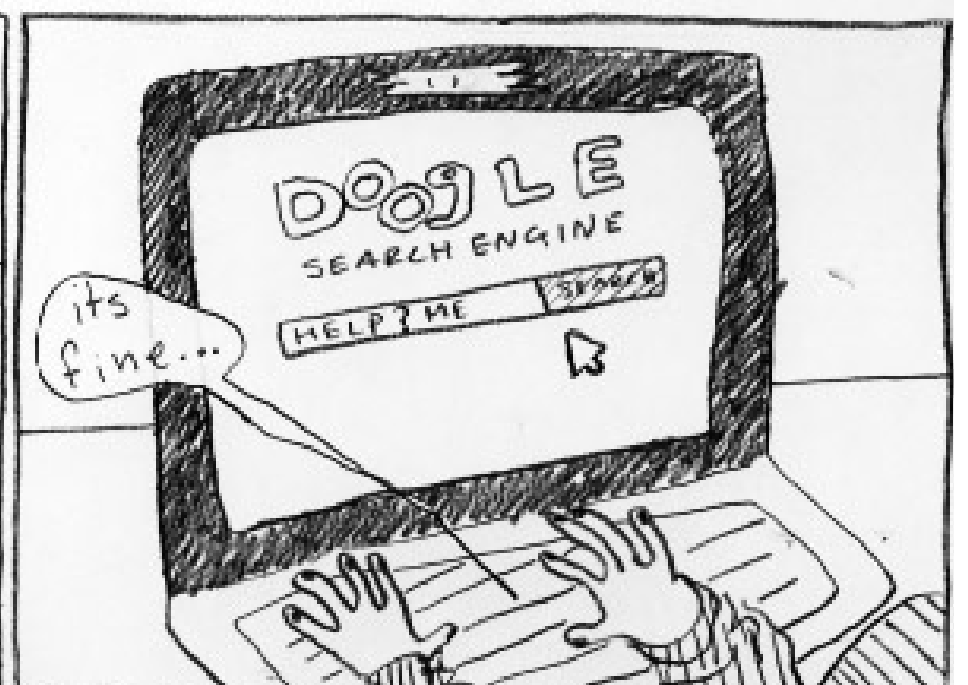
A Rat Kee Swan



Cold Kee Swan



Stephan Curry Play Basketball Morrissey Morrissey





by April Davidson

ARIES 3/21 - 4/19

You have a choice, you can go back to your old malarkey or you can focus your energy on manifesting your aesthetic goals and cultural traditions. The pull to sabotage yourself is coming in hot but the best way to mitigate this to minimize how hot you're pulling up on other people. Your fire is good, direct it towards expanding your experiences rather than setting foot on previously scorched ground.

TAURUS 4/20 - 5/20

The stars are giving you the green light on all your carefully laid plans having to do with partnerships, whether they are for business or pleasure. These commitments and investments will bring new and rewarding experiences. Out of all the signs, you can be trusted the most not to lose yourself to the relationship and overlook your own needs. Go for what you want!

GEMINI 5/21 - 6/20

Your ability to be tactful and diplomatic will inform how well you navigate the coming weeks. Is that a newfound well of physical energy or is it just adrenaline from the panic of wondering who you can really trust? If you find yourself betrayed or suspicious of your associates, consider how companionable you have been to them. Your relationships are your mirror, and if you don't like what you see it's a good time make some adjustments.

CANCER 6/21 - 7/22

Being creative can mean a lot of things; it can look like making art, but it can be described as making anything in the world that didn't exist before. You are likely to be experimenting with your personal voice. In order to do this effectively you must address the health of your body and mind. Success will initiate when you enter a relaxed and confident state. Return to the routines that have supported this, or develop and commit to new ones.

LEO 7/23 - 8/22

Permission to have fun has been granted. Engaging in playful creativity, romantic amusements and lively celebrations is right where you should be as long as you manage your need for approval or expectations for positive feedback. Don't expect these exploits to follow a linear track, in fact your plans might get a little messy because of your escapades. But the radiance, passion and new perspectives you experience will make any inconveniences worth it.

VIRGO 8/23 - 9/22

How much of your will to assert your mind has disrupted your ability to feel safe and secure in your familial or home settings? What do your instincts tell you about your needs in order to feel sheltered and protected? You have the power now to expand yourself intellectually, in the direction towards a more tolerant attitude. Use risk assessment before choosing on who you can lean, particularly those you'd like to depend on for the long haul.

LIBRA 9/23 - 10/22

The next few weeks will be a time to review all of your general communications, the day-to-day interactions, and to take care of any details you may have missed in your haste to take care of the big, important stuff. There's also a chance for you to feel comfortable in a social situation or to deepen your mental rapport with others. The key to unlock this feeling is to stay attentive and to listen.

SCORPIO 10/23 - 11/21

You are intensely aware right now about how what you have affects your ability to pursue what you want. Sensual perception are heightened and this can be pleasurable or painful depending on the solidity of the ground under your feet. Now is a good time to for a fresh start in how you arrange your life, in order to secure a sense of your personal value and worthiness.

SAGITTARIUS 11/22 - 12/21

You will need to be brave, and you will need to enjoy new experiences. It's likely you've had the sense of being ineffective but this is only temporary. You are to focus on how you present yourself, not in a superficial way but in a way that brings you peace. Trusting your impulses is usually no problem for you, but what action is there to take when you've lost your sense of direction?

CAPRICORN 12/22 - 1/19

Socially, things are about to change a lot. New sources of energy will be flowing through you life which is exciting, but it also means letting go of other things in order to make room. The combination will create an odd experience of soul-searching and expansive mingling at the same time. Staying peaceful means being considerate of others needs.

AQUARIUS 1/20 - 2/18

The challenge for you in the coming weeks is to maintain the social and professional connections you've recently made, strengthen them, as well as reaching out to make new ones. You are likely to be even more aware of your context than usual, it will be helpful for others stuck within an individualistic mindset to hear about your position to better understand theirs.

PISCES 2/19 - 3/20

Working on your discipline or planning ability is not usually at the top of your mind, but you're likely to be more open to new experiences than usual. This is also manifested in your current impulse towards traveling, for work or higher education. I'm not going to tell you to follow a strict routine but I will encourage you to be curious on how to stay with your goals.

