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the cooper point journal

The Cooper Point Journal

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FROM THE ARCHIVES Summer Mud Run participant 6/1/1987. Courtesy of the Evergreen photo archives.

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 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.

George Bridges Announces Upcoming Retirement

By Brittanyana Pierro



On Feb. 25, President George Bridges formally announced that he will be retiring from his position at Evergreen. His term will officially end after the 2020-21 school year, when his current contract expires. Bridges stated in a letter written by himself and the Board of Trustees that his intention after retiring is to return to teaching. In the same letter, it is stated that "... from the Board's perspective, George has led Evergreen in making important advances in our academic programs and support for students, including significant fundraising for scholarships."

The Executive Committee of the Board of Trustees has already begun discussions regarding the search for a new president, and is planning a presentational meeting with the entirety of the Board of Trustees on Mar. 13. In the aforementioned letter, the Board of Trustees states that they are searching for a "... dynamic, innovative, and collaborative leader who can guide Evergreen through its next exciting chapter."

At the State of the College Address, on Monday Mar. 2, Bridges remarked on the upcoming search for a new Evergreen president saying, "The VP and I have encouraged the Board to make the

process as transparent and consultative as possible, seeking the views of many of the campus groups and soliciting comments with individuals electronically throughout the search process."

Bridges began his career at Evergreen in October of 2015, preceding Thomas Purce, who had been president from 2000 to 2015. Before coming to Evergreen, Bridges had a seemingly successful 10 year career at Whitman College in Walla Walla, a popular dean among students, often praised for his Now is the Time campaign which raised over \$147 million for the college, according to a previous article in the Cooper Point Journal.

Unfortunately, Bridges' popularity among Evergreen students was not as high. Throughout the duration of his six year career at Evergreen, Bridges has faced harsh criticism from students regarding issues of diversity, student safety, his support of the on-campus police, and ongoing cuts to the arts programs. During the spring 2017 protests, students presented Bridges with a list of demands citing each of these issues, according to the CPJ. More recently in 2019, Bridges was criticized in a series of protests by the Evergreen branch

of Industrial Workers of the World (IWW or Wobblies) for his six-figure salary amongst these budget cuts and his support in arming the on-campus police with AR-15 rifles.

In his opening speech at the State of the College Address, Bridges continued his showing of support for the campus police and police dispatchers stating that "Evergreen has one of the lowest crime rates of any college in the state of Washington." He went on to acknowledge his support for many of the other on-campus departments, and praised some of the recent accomplishments the school has made in order to combat the continued decrease in enrollment Evergreen has been facing over the last decade.

As shown in the pictured diagram by the Office of Advancement, since the 2011-12 school year, Evergreen has seen a decline in enrollment of about 40 percent. The undergraduate enrollment rate in the 2011-12 school years was around 4,536 students, whereas currently there are only an estimated 2,680 undergraduate students, with a continued projection of decline.

Since Bridges' arrival in the 2015-2016 school year, admission at Evergreen has dropped by about 1,300 students, making up well over half of the 1,856 students we have lost in the past nine years. The declination of enrollment in the student body is often attributed to a nationwide downward trend in college enrollment, as well as the student protests in spring of 2017, involving the, now discontinued, annual Day of Absence (DOA) event.

Though DOA was discontinued during his Bridges' presidency, under his supervision there have been several other implemented initiatives, focusing

on equity and inclusion. In 2017, Bridges approved the hiring of Evergreen's first ever Vice President/Vice Provost of Equity & Inclusion, Chassity Holliman-Douglas. Although Douglas has now left the college, her work here included the implementation of Evergreen's very first Equity Symposium

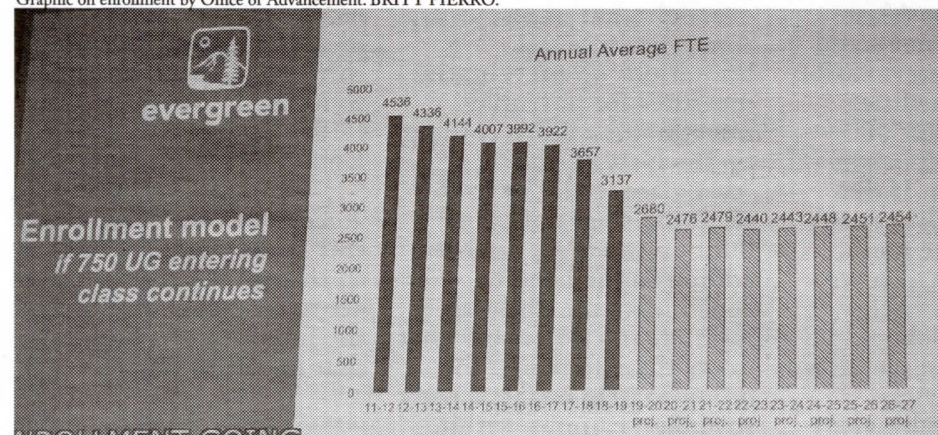
"This is one of the most exciting moments in my career, because I've seen an institution embrace difficult challenges and move and lead, and change itself in ways that will benefit our students."

event and Juneteenth celebration.

Some of the other initiatives Bridges has overseen in his time as president include new fundraising initiatives, the first-year centered Greener Foundations program, and the creation of Evergreen's Paths of Study. "The Paths provide clarity, predictability, and certainty in our curriculum," Bridges said, "It's a huge change for Evergreen, it's a change for the better, I believe, and yet it remains faithful to the commitment to coordinated study, to interdisciplinary learning and to teaching the way only faculty do at Evergreen."

"This is one of the most exciting moments in my career, because I've seen an institution embrace difficult challenges and move and lead, and change itself in ways that will benefit our students," Bridges said.

Graphic on enrollment by Office of Advancement. BRITT PIERRO.



Longhouse Closed for Repair

by Daniel Mootz

The Evergreen Longhouse, tucked away on the edge of campus, is not allowing anyone in due to recent safety concerns. According to Christine Hoffman, Evergreen's public relations outreach manager, a "heating and hot water utility failure" is to blame. The underground line in question connects the Longhouse to the SEM I building, which was not affected, Hoffman said.

The mechanical failure occurred on Feb. 11, 2020, and the Longhouse has been closed ever since. The unique history and iconic importance of the Longhouse asks us to rethink the infrastructure and ecology of campus upkeep, in order to ensure the possibility of growth, and comfort, for future generations of students.

Mary Ellen Hillaire, of the Lummi tribe from northwest Washington, became Evergreen's first woman and Native American faculty member in 1971, according to Archives West. She created the Native American Studies Program in 1972, as stated in the Rivers of Knowledge brochure which can be found on Evergreen's website, and also began advocating for an on-campus space dedicated to cultural literacy and the empowerment of First Peoples. Her organizing efforts eventually led Evergreen to become the first public college in the country to offer an Indigenous center and cultural hub. Hillaire's vision of the Longhouse was "... not a place to

learn about indians, but a place for indians to learn," according to Archives West. Sadly, Hillaire passed some 13 years before the building was constructed, although her contribution to Native life and representation on Evergreen's Olympia campus is immeasurable, and remains relevant today.

In 1995, the House of Welcome officially opened, along with an ethnobotanical garden outside. Since then, a number of related structures have been built nearby to accompany the Longhouse, such as the Carving Studio and the Fiber Arts Studio, completed recently and currently serving as the de facto base of operations for Longhouse staff. As of now, classes and events have been moved to other parts of the Indigenous Arts Campus, and there is no real timeline for repair. "It depends on the contractors being able to do the work safely," Hoffman said.

The intercultural flow of activities generated by Evergreen's Longhouse is a reminder of the power of the academy to acknowledge the original stewards of this land, and to support the advancement of their cause. Drum circles, dancers, weavers and crafters, musicians, writers, speakers and directors have all gathered here to enjoy and honor the space, proclaiming a proud lineage of skill sharing, culture, and tradition. The gift of artistic labor is the most emotionally reviving experience there is and the commitment of Native/

"... we cannot stand by and let the deterioration of Evergreen's facilities impede the pursuit of knowledge so important to its foundation."

Indigenous creators in the area to preserve that is an enduring strength to the community.

Ultimately, Evergreen needs to embrace a vision of sustainability and restoration, not just bare minimums that end up hurting students, staff, and college prestige. In the long run, artists in residency and students in the Native Pathways Program should not have

"... Evergreen's Longhouse is a reminder of the power of the academy to acknowledge the original stewards of this land ..."

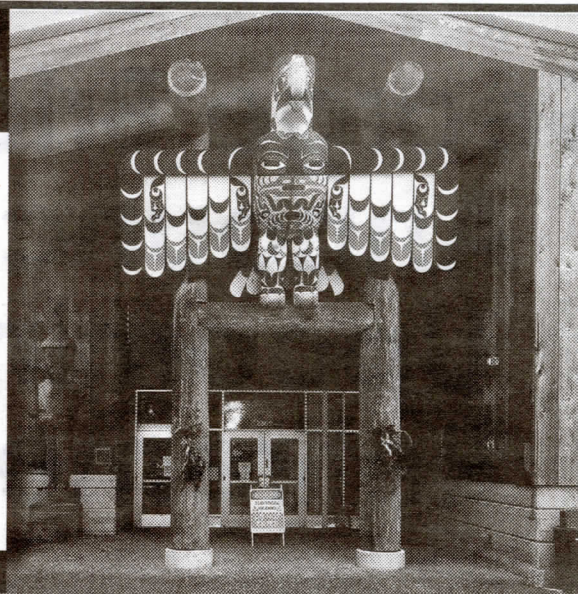
to relocate because they depend on SEM I's water heater. The Longhouse is a priority—it is crucial that it remain open and accommodating throughout the year. Despite the unsettling reality of coded racism, and the vicious opposition experienced by some early advocates of the Indigenous Arts Campus, we cannot stand by and let the deterioration of Evergreen's facilities impede the pursuit of knowledge so important to its foundation. If that means a new utility source, separate from the main campus, yet able to serve the Longhouse's energy needs, then that should be on the table for discussion. The Indigenous Arts Campus is a development

in progress, so there is a lot of room for fresh ideas regarding its future.

The Longhouse was designed by Seattle-based architect Johnpaul Jones, and was overseen by Evergreen alumnus Colleen Jollie, according to The News Tribune. In an article written by Lisa Pemberton for the 20th anniversary celebration of the Longhouse, Mary Ellen Hillaire is remembered as having "... left clear instructions for Evergreen's longhouse: It needed to be a modern, permanent structure, not a dirt-floored shed-type building." This was achieved by Jones' landscaping, as well as Jollie's expertise, however, the internal systems of the building were apparently linked to a pre-existing generator, and were not given their own, independent source of utility. The problem is not necessarily that the water heater went offline, which can happen anywhere (especially in the dorms), but that there is no water heater for the Longhouse, or the Indigenous Arts Campus (IAC), to manage for itself. This is not a problem of design, or oversight, but of resources, time, and imposed limitations on preventative measures for potential structural issues. According to The News Tribune, a "cast glass studio" is in the planning stages of being built on the IAC, further adding to the need to consolidate the disparate infrastructural network that exists there now, and in doing so help enable a truly sovereign campus-within-

a-campus.

In a short documentary film called "House of Welcome," published last April and available on the Youtube channel 'longhousevideos,' Hillaire can be seen describing the purpose of a Native American education and arts center as one that defines "... the practical responsibility of hospitality." In this way, the Longhouse is a true success story, with the exception of this year's structural trouble. Social trouble, on the other hand, has followed the Longhouse since the very beginning. Institutional racism on the part of the Board of Directors, and implicit "... fear, distress, and misunderstanding ..." about what a Longhouse on campus might give rise to was directly intended to discourage the planning committee, and sink the project, according to Rainer Hasenstab, retired faculty emeritus. In response to this backlash, Evergreen students took matters into their own hands by holding fundraisers and donating a portion of their graduation fees to construction efforts. Over time, more and more came to support the idea of a Longhouse, and through its creation came to recognize its power. In Hillaire's own words, the Longhouse is intended to "... maintain the steady voice of Indian culture in this land." And it is in that spirit that the college must act to reopen and reinforce the integrity of a building that means so much.



The Evergreen State College's Longhouse. SHAVNA CLAYTON

HOW TO ADVOCATE FOR YOURSELF: CAMPUS RESOURCES & STUDENTS RIGHTS

*TRIGGER WARNING: THIS ARTICLE MENTIONS SEXUAL ASSAULT, RAPE, AND HARM

By Mariah
Guilfoil-Dovel

HOW TO REPORT?

You can report online by searching "CARE Report" on the Evergreen.edu search bar and clicking on the "Reporting Concerns" page. It will give you a short list of different options; select and fill out the form of your choice. You will get an email back from the office you chose to report to, and that will start the conversation. Incidents can also be reported in person by speaking to the school's confidential advocate, Em Jones, in the Office of Sexual Violence Prevention and Response (SEM 1 4119), or by going to Counseling Services (SEM building 2100), and the Title IX officer on the third floor of the library building, near the President's office. Once you have either filed a report online or shown up in person you can make a plan of action with the college officials.

WHERE TO GO?

The Title IX Officer:

Evergreen's Title IX officer, Connie Gardner, has a legal responsibility mandated by the federal government to protect you from discrimination on the basis of sex. Title IX gets its name from the Title IX of the Education Amendments of 1972. Title IX states that: "No person in the United States

shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance."

Going through the Title IX office means you can be helped in a way no other place on campus can assist you. "When students come to me it won't start a formal process," Gardner said. "99 percent of the time I will work with the individual to determine what the best next steps are for them, because it is individualized each time ... my office coordinates the processes to work with all students equitably."

Gardner also provided several possible outcomes of making a report to the Title IX office saying, "Academic adjustments, no contact orders, it depends on the situation but we can offer measures to make sure that students feel safe in their experience. We are committed to equitable access to academics."

The Confidential Advocate:

Evergreen's confidential advocate is Em Jones with the Office of Sexual Violence Prevention and Response. The benefits of talking to a confidential advocate, versus a non-confidential person, is that they are the only employees on campus who do not have to automatically report any possible Title

IX violations that a student shares with them. As stated by the Department of Justice's Office of Justice Programs (DOJ), one in four women experience sexual assault while in college. There are more than 19 million students enrolled in higher education in the United States of America, however, women make up the highest percentage of students on upper-division campuses at 54.9 percent. Evergreen's rate of female-identifying students is slightly higher at 59.5 percent. The official website of the DOJ states, "... younger students, as well as lesbian, gay, bisexual, and transgender students, experience the highest rates of sexual violence on campuses nationwide."

Male-identifying students on college campuses are also affected by this problem. "Male col-

lege-aged students (18-24) are 78% more likely than non-students of the same age to be a victim of rape or sexual assault," the website said.

If you've experienced harassment, stalking, or violence as a student it can be difficult to know what to report and how to report it. This article will focus on Evergreen-specific resources including our confidential advocate, counseling services, and the title IX officer. Though students can not always control the outcome of reports, we have more options than most because we are at a federally funded college. I recently had a fellow student tell me about a personal traumatizing experience she had, and when I asked "Did you report it?" she responded with "I didn't know I could."

IX violations that a student shares with them.

"The difference is, with Em Jones as a confidential advocate, they work with the specific student to determine how to best move forward with them to provide safety planning and things of that nature and Em Jones doesn't need to report anything to the Title IX office," Gardner said.

Evergreen has a system where most employees are called "Responsible Employees" meaning they are obligated to report any time they receive information on a title IX violation. Gardner stated there are three services on campus where students can go to speak with people without that information ever being shared without their direct consent: "Student Wellness Services, the staff in Health and Counseling, and Em Jones." Those people will work with the students to process as they would like to, meaning, only if a student decides they would like to report then they will proceed.

Counseling Services: Students can make appointments over the phone, in person, and via email. The office also has walk-in hours. A "walk-in" means you do not have an appointment, and they are able to see you. As stated on the Counseling Services' website, "Students

coming in for 'walk-in' hours can expect to be seen briefly to establish a path for the most appropriate care and/or arrange a short-term plan in the event of a crisis." You can email Studentwellness-services@evergreen.edu, call (360) 867-6200, or walk over to SEM 1 2100. The office hours are Monday, Tuesday, and Thursday from 10 a.m. to 5 p.m., Wednesday from 1-7 p.m., and Friday from 9 a.m. - 1 p.m. If you are a student, facing any kind of issue, having a safe space is always a good option.

WHY MAKE A REPORT?

What you've experienced matters and your education matters. Advocating for yourself does not always mean filing any kind of official report. It means you do what is right for you. It could be meeting with a confidential advocate, meeting with the Counseling Services, or starting a conversation with the Title IX officer. Being a college student does not mean you are supposed to be treated badly—students have rights. You have the right to a safe education, and advocating for yourself is a tool to make that happen.

White Emptiness

White People Experience a Distinct Sense of Emptiness Due to the Choices of Our Ancestors

by Luca Fiora Dalton

"If you have come here to help me, you are wasting your time. But if you have come because your liberation is bound up with mine, then let us work together."

—This quote is often credited to the Aboriginal activist and visual artist Lilla Watson. It is more accurately attributed to a collective process by Aboriginal activist groups in 1970s Queensland.

Whiteness is discussing our blessings at Thanksgiving without mentioning that our comfort is wholly and unequivocally stolen. Whiteness is my mother's flavorless meatloaf. Whiteness is the comfort of a warm room, not making eye contact, and TV static lulling you to sleep.

WHEN, recently, I placed myself in an inpatient mental health hospital, the pain there permeated the air like cold. The symptoms of white emptiness were everywhere. For example, in the white-dominated patient pool, the effect that white culture had on all of us was acute: We were united by a lack of identity, accountability, loving relationships, or knowledge of how to endure pain. Every day, a new person would come—a social, emotional, and cultural refugee. And every day our collective disorientation drove further toward a cultural reckoning.

The wound of cultural emptiness was reflected by the symptomatic mental health suffering in that institution. There, we needed to make a new choice, a choice which would build a fulfilling culture, in opposition to the lack of culture that is white emptiness. We needed to

be pulled together, ask ourselves challenging questions, find respect for others, reach back to find old culture and simultaneously create critical culture together. In that hospital, we needed the bravery of a cultural revolution. But, unfortunately, it didn't happen.

*All we had in that hospital was a rattling sigh,
the sound of white culture
banging up against its own limits*

My parents were never able to give me songs, stories, foods, or morals from their cultural heritage. We fully participated in white American culture where we celebrated entertainment, Christmas, patriarchy, consumerism, and sports. Sometimes we were happy, but the lack of accountability, tradition, or cultural substance began to gnaw at me and slowly open up a hole. A painful wound of isolation and surface interactions festered, grew, and began to stink. My family of immigrants erased its immigrant-ness within a few generations. It's a relatively quick process, this emptiness. It makes like the echo of hollowness inside.

I HAVE ALWAYS had an inescapably intimate experience with the emptiness and violence that is white culture. I do not know the fulfilling cultures my European ancestors once had. I define *culture* as how a group of people meet their own needs. I define *fulfilling culture* as a type of culture where individual and community needs are met without violating others' rights. Fulfilling culture accomplishes this task by giving common and individual identity, raising children with love, valuing accountability, and investing in the powers of story, dress, food, ritual, and art. A lack of fulfilling culture is cultural emptiness, and in this setting, white emptiness. White emptiness is a pervasive experience (which strengthens as one gets further from their

family's date of immigration) and values noise over dialogue, entertainment over lessons, novelty over ritual, and self-righteousness over accountability. This experience is a direct descendant of my immigrant ancestors' choice to let go of their cultural heritage.

I write as a white person to encourage white people to critically struggle with their emptiness and to take steps to move against white supremacy. I seek to write against racism without taking space from people of color or believing that I could ever teach people of color anything about racism. I am humble to the exceeding complexity of this topic. One small example of this complexity is that recent white U.S. American immigrants still experience parts of their cultural heritage. Another example is that people who are white-passing experience white privilege but not necessarily white culture. Across this diversity whiteness implicates all white identified people—in different ways—in the emptiness of American white culture. I am not implying that all mental health suffering can be explained by my theory of race. That would be hubristic and far too simple for a truly complex world. I do, however, believe there is a golden opportunity in recognizing the connection between mental health suffering and the emptiness of white culture.

In Mathew Jacobson's work *Whiteness of a Different Color* they summarize the origins of U.S. whiteness in the 18th and 19th centuries in two separate theories: 1.) social control and 2.) citizenship. The social control theory of whiteness describes how capitalists exploit the working class through creating a divided hierarchy. This divide between white people and all other racial groups generally functions to weaken collective labor rights movements. However, there were many successful labor rights movements which were able to gain massive victories throughout the

19th and 20th centuries—either by ignoring this division or by organizing without the white laborer. In addition, the racial hierarchy paints over the exploitation white working-class people experience by giving them someone to feel better-off than (what W.E.B. DuBois calls the "psychological wage"). According to Jacobson on page 17, the racialization of the U.S. American labor class subdued explosive solidarity and allowed for continued racist exploitation by the ruling class.

The citizenship theory of whiteness pinpoints the characteristics and actions which only Anglo-American white men were able to fulfill. The radicalism of U.S.

"... my ancestors chose to adopt a white identity that negated their cultural heritage in exchange for power."

American democracy (truly republicanism) necessitated a man of certain characteristics—intelligence, piety, and purity—deemed exclusive qualities of the ruling class of Anglo-American males. People of color, people with disabilities, women, and immigrants were all dismissed as inherently more likely to be impulsive or unintelligent and thus lacking in these qualities. In addition, the United States of America was built off the elimination of Indigenous people's right to their land and Black people's right to the profit of their labor. To be a citizen meant one must be able to quell uprisings of enslaved and colonized people, and thus believe in your own superiority. These twin forces, of stereotype and exclusion melded Anglo-American whiteness

with citizenship—Jacobson discusses these topics on page 22-31.

The theories of capital and citizenship are but two small and important steps towards understanding how white people's ancestors made the choice to take on the label of whiteness and devalue their heritage-based identities. To be sure, knowing that whiteness harms white people by taking away fulfilling culture and reducing the political power and humanity of the lower classes should never be used to erase or minimize the tangible privilege of whiteness and the moral necessity for accountable action from white people.

This invention of whiteness mostly occurred before my ancestors arrived, though they participated in it nonetheless. The specific catalysts for my ancestors' immigration were the Irish Famine (1740s), German overpopulation and failed

“... the effect that white culture had on all of us was acute: We were united by a lack of identity, accountability, loving relationships, or knowledge of how to endure pain.”

to accept whiteness and white supremacy.

Contemporary white U.S. American culture is broken and wounded in two ways. First, it instills a distinct sense of emptiness in the white oppressor. This sense of white cultural emptiness is a direct descendant of historical white immigrants choosing white culture and white supremacy instead of holding onto their cultural heritage. Second, it enacts and invisibilizes the violence of white supremacy. I will discuss this second theme in the next publication of “White Emptiness.”

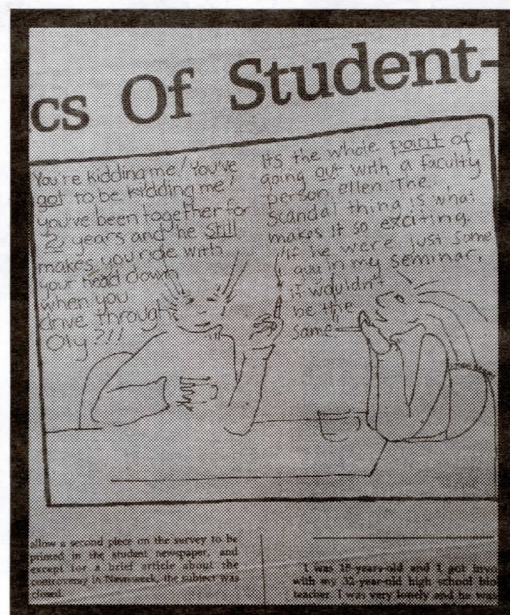
This is the first one-third of a literature submission titled “White Emptiness.” Look out for the continuation of this series in the next edition of the Cooper Point Journal where Luca will discuss the root of white emptiness within white supremacy.

Luca Fiora Dalton is a current Evergreen undergraduate student who has studied political ecology, mass-incarceration, education, and writing during her time at Evergreen. Visit Luca's short story and political theory blog at www.lucafioradaltan.com. Feel free to reach Luca at dalluc28@evergreen.edu to submit your questions and comments.

revolution (1840s), and Danish and Swedish economic sloughs (1920s). Once my ancestors arrived in America they battled within themselves and with society as a whole in a losing attempt to hold onto their fulfilling cultural heritage. This was partly motivated by the new American discrimination they faced once immigrating—a unique mixture of class, xenophobia, and racial oppression. Celts, for example, were a race of their own for much of the 18th century. In short, my ancestors chose to adopt a white identity that negated their cultural heritage in exchange for power.

This loss of cultural heritage weakened white people's moral immune system so that we could host the disease of white supremacy. To be able to participate in whiteness, my ancestors had to first jettison the moral teachings of their cultures. Fulfilling culture reminds the individual that if anyone is oppressed around you, you are likely to be oppressed now or in the near future. That cultural knowledge needed to be erased in order for these U.S. American immigrants

Comic by Lynda Barry, featured within the Cooper Point Journal during the 1970s.



Photograph taken by Marta Tahja-Syrett.



1. RACHELLE GARNIEZ - GONE TO GLORY (FOLK)
2. KHUANGBIN & LEON BRIDGES - TEXAS SUN (ROCK)
3. THE HADEN TRIPLETS - THE FAMILY SONGBOOK (FCB)
4. ROBERT CRAY BAND - THATS WHAT I HEARD (BLUES)
5. WILL SAMSON - PARALANGUAGE (ELECTRONIC)
6. MILKY CHANCE - MIND THE MOON (ELECTRONIC)
7. DAN DEACON - MYSTIC FAMILIAR (ELECTRONIC)
8. CUESTA LOEB - GRASS IT GROWS (ROCK)
9. JUPE JUPE - NIGHTFALL (ELECTRONIC)
10. CAROLINE ROSE - SUPERSTAR (POP)
11. DEFRANCE - SECOND WIND (COUNTRY)
12. BEST COAST - ALWAYS TOMORROW (ROCK)
13. LEGAL VERTIGO - TRAGIC FUTURE FILM STAR (ELECTRONIC)
14. SOTOMAYOR - ORIGENES (LATIN)
15. HERMITUDE - POLLYANARCHY (HIP-HOP)
16. BATTLES - JUICE B CRYPTS (EXPERIMENTAL)
17. BERHANA - HAN (R&B/SOUL)
18. HAYLEY WILLIAMS - PETALS FOR ARMOR I (ROCK)
19. FLYJACK - SOUL CATCHER (FUNK)
20. REMA - BAD COMMANDO (HIP-HOP)
21. WHITNEY SHAY - STAND UP! (BLUES)
22. RANDY MCALLISTER - TRIGGERS BE TRIPPIN (BLUES)
23. JEFF CHAZ - NO PAINT (BLUES)
24. BAMBA WASSOULOU GROOVE - DANKELE (ROCK)
25. ANTIBALAS - FU CHRONICLES (WORLD)
26. FRANK AND ALLIE LEE - TREAT A STRANGER RIGHT (FOLK)
27. WHITEWATER RAMBLE - PSEUDONYMOUS (BLUE-GRASS)
28. KRISTJAN EASTMAN - SIGURLIN (ROCK)
29. TREVOR GIANCOLA - SONNET 18 (JAZZ)
30. CHANDA RULE + SWEET ELLA BAND - HOLD ON (JAZZ)

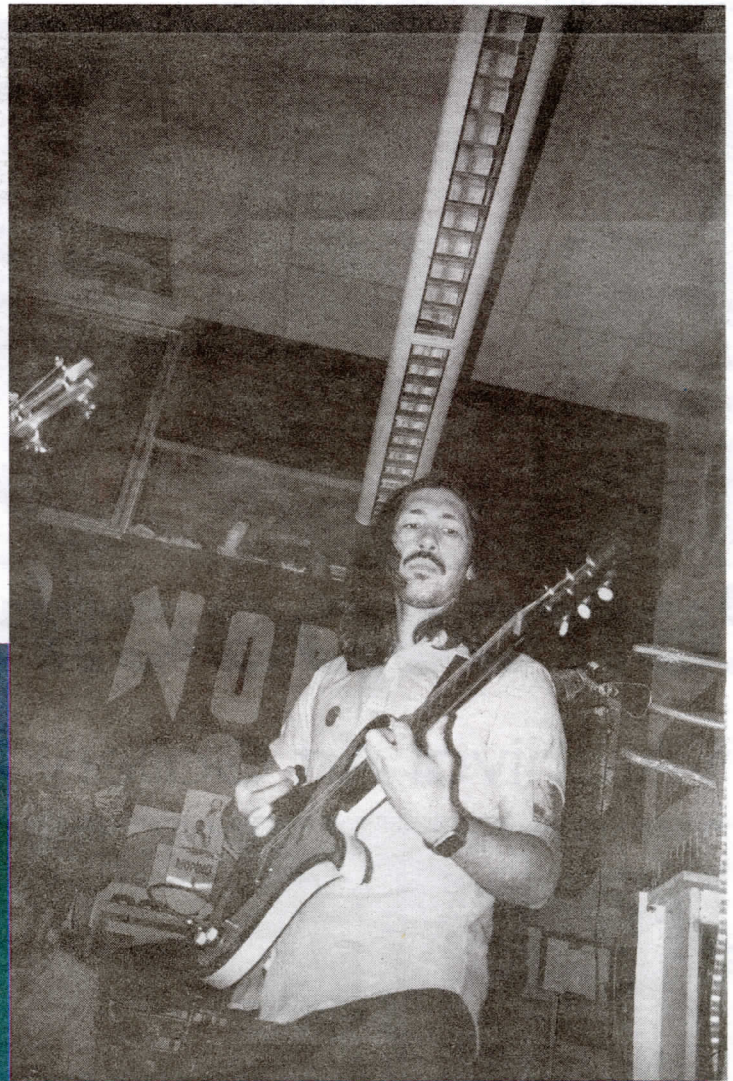
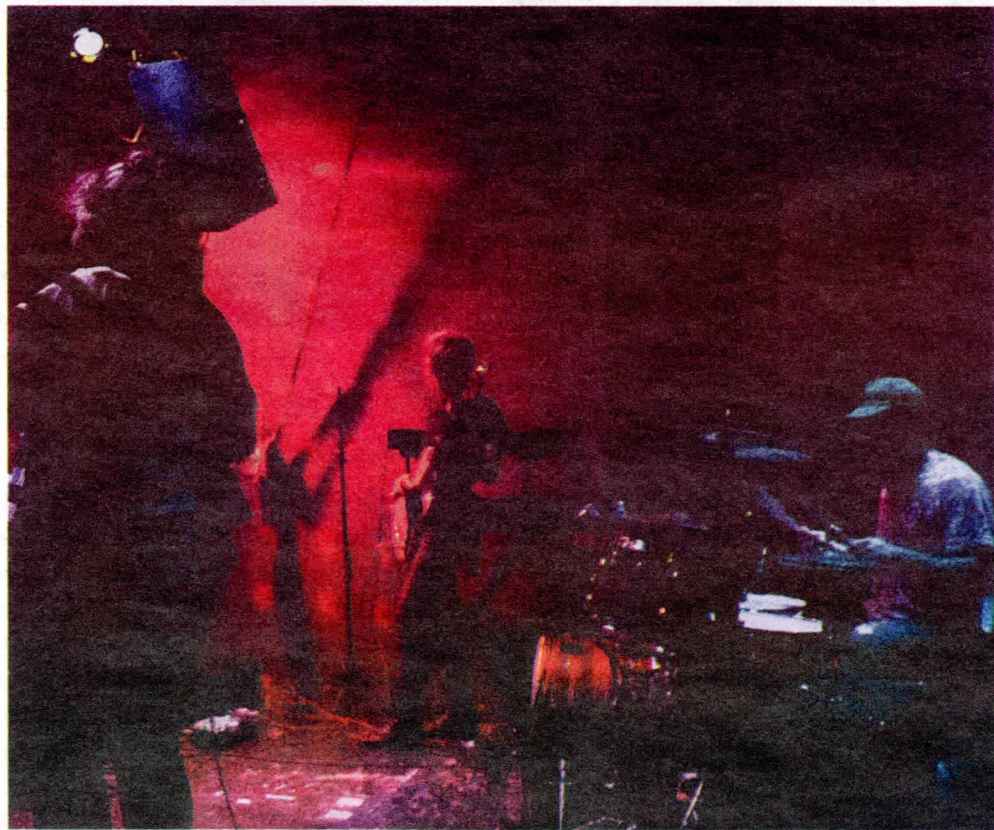


Artist Interview by Jacob Anderson-Kester on page 11



PEACH FUZZ PRESENTS

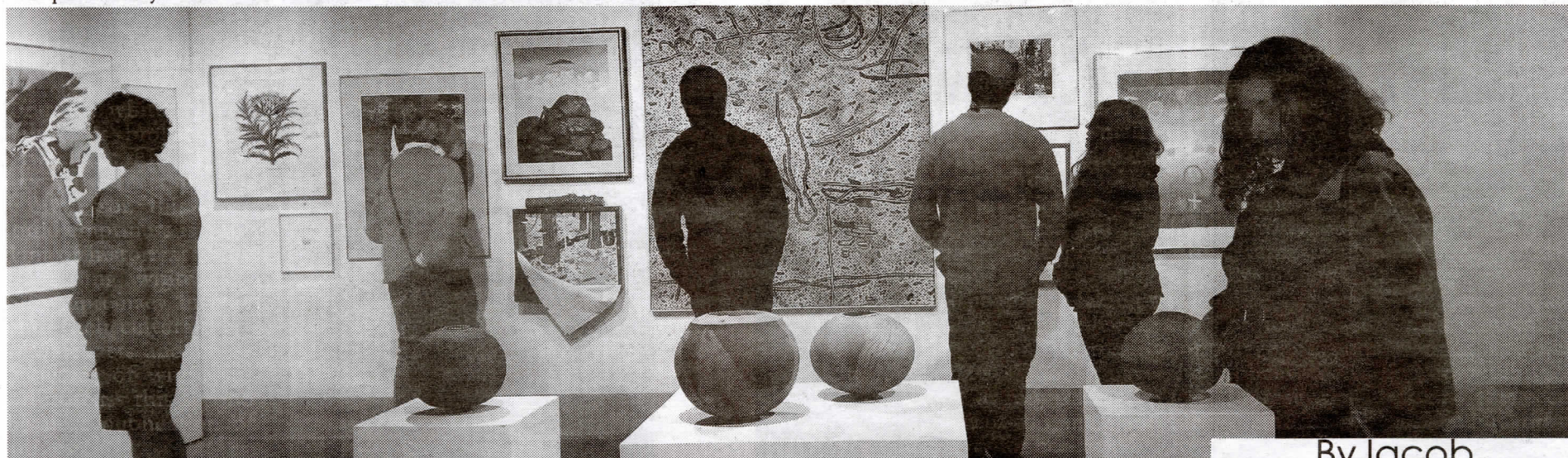
BRIAN DEPARTEE



@PEACHFUZZPRESENTS

Arts

Retrospective Gallery. SHAYNA CLAYTON & BRITT PIERRO.



By Jacob Anderson-Kester

Retrospective:

An Archival Art Gallery



Currently on display in Evergreen's Gallery is an exhibit showcasing hidden pieces from Evergreen's past, fittingly titled *Retrospective*. The exhibit's works were curated from Evergreen's art collection, with a particular focus to the 1970s Pacific Northwest art scene and the earliest days of the college.

"A lot of [the art has] been in storage for a very long time, so we wanted to bring them out and showcase them and talk about how weird and wonder-

ful some of the collection is, because some of it is very old," says Michelle Pope, Evergreen's visual arts operations manager. "There's the print collection, which is the very first collection of works [from] 1971 ... In 1976, we got another large sum of money, and we went out and bought the teaching collection."

Evergreen has long collected and purchased pieces of art for displays such as these. The purpose of these col-

lections, as well as the Gallery in the library building, is to act as "teaching tools for students," according to Pope. Fittingly, the show is arranged to allow large areas for groups of people to discuss the art.

Perhaps the most interesting commentary this show holds when placed upon the current climate of the college is the way in which it plays with conversations ongoing about Evergreen's past and future. Evergreen has been facing ongoing budget cuts since 2016—with particular hits to Evergreen's arts, including the theater program, Photoland, and beyond. Through this exhibit, one may begin to look back to the days in which Evergreen more proactively fostered a culture of art and its creation. If the Evergreen admin's *Big Bets*, *Blue Skies* conferences are any indication, there seems to be a longing on all sides for a future in which we can "... reclaim Evergreen's place as a national model for higher education."

A thought-provoking theme added to this revealing of Evergreen's lost past comes from the student voice added to the collection. "Something that was really striking to me is that the teaching collection and the print collection were two groups that were specifically acquired to showcase Pacific Northwest artists, and there was no Indigenous work," says Johnny McCaffrey, a student involved with the organization of *Retrospective*.

Althea O'dell, another student involved with *Retrospective*, adds, "This is an evolving discussion, and when any institution owns art,

the reality is that the back collection isn't perfect." Both Althea and Johnny expressed the feeling that Evergreen's art catalog has holes in representation. The gallery includes several pieces of text with the purpose of creating conversations around the themes of representation and appropriation.

Retrospective, then, is more than just weird art from the '70s, and more than something to fill the Gallery space. Its purpose, according to its curators and commentators, is to foster discussion in pertinent, timely issues, relevant to the immediate future of the college as well as to larger discussions in society.

Retrospective is open to the public until Apr. 9 in the Evergreen Gallery, room 2204 in the library building. The Gallery is open Tuesdays, Wednesdays, Thursdays and Saturdays, 12–4 p.m., closed Mar. 19 through Mar. 30 for spring break.



Photos by Brian DePartee

Brian DePartee

Interview by
Jacob Anderson-Kester

Brian DePartee is a photographer whose primary artistic focus (at the moment) is the documentation of music throughout the Pacific Northwest. His project, *Peach Fuzz Presents*, functions as a photographic archive of shows in Olympia, Seattle, and beyond. Currently rounding about the end of his time at Evergreen, we had an opportunity to talk and recall his experiences thus far and get a glimpse into the future.

Can you tell me what led you to create 'Peach Fuzz Presents'?

"When I first got into photography, I was really inspired by the Northwest Sound Exchange. It was this group of people who were basically trying to capture the Seattle scene and the people in the scene, and they really tried to capture the DIY culture and what it permeated. For [*Peach Fuzz Presents*], I chose a focus of Olympia and Seattle and went to the shows that I wanted to, for the artists that I really wanted to capture."

A distinct quality of some of your show photos is the utilization of longer exposures. Can you tell me what you feel like longer exposure does for the image?

"When I'm trying to shoot images of people and artists and musicians, I really am trying to capture the energy and the feelings at a show. I think that is one thing that stands out— because you can go to, say, an open mic night, and that environment is going to feel so different than the basement of some person's house, shooting photos with lights and fog machines. And you really just get a different sense of community in each space. So for me, longer exposures kind of give a ripple effect of what time is like, and you really see the change in motion and the raw feeling and energy of a show. So I really like to capture long-exposure photos of bands that are more lively or loud or like to create a ruckus."

When you want to take a photo, how does that different feeling and the difference of light in each scene change how you calculate the outcome?

"It's really interesting, because whenever you go to a new show, or a new venue, all of the situations and variables are slightly different. No show is the same. And that's why I think capturing bands and doing band photography is so beautiful and so different because each show is unique."

Especially the lighting situations, for better or worse.

"Yeah, definitely, because you could, again, be in a basement where you know there's only one overhead light or you could be in another basement that has a bunch of neon lights and flares and motion. So when I go there, I really just try to focus on the bands and their positioning, and also their relationship with the audience, and if I can capture some relationship between the audience members and the bands; seeing how active both can get and how both of their creative energies kind of tie into the community experience of seeing a performance."

What would you like to capture about Olympia?

"I really want to capture the culture of the regular person and the regular artist. One thing that really drew me to local shows and local artists is that I don't really think they're represented properly in social media or are necessarily as influential as they can be, and I think just documenting many of them and really giving them an image creates more popularity and more networking for them."

"And I'd really love to see more photos of shows as a musician myself. Just being able to see other photos of musicians really gives me inspiration, and so [I like] being able to capture that and



pay it forward."

A lot of the moments that I have experienced going to shows in Olympia have been kind of lost in time; stories that people tell, but not as captured as they could be.

"You know, that's a great point. Because in the DIY culture and the house show scene in Olympia, there's a lot of houses that host shows, but then there's also a lot of houses that change paths and stop hosting. And so it really does date the shows; the times of when you had shows at the *Red House* or the *ABC House*, and just seeing all those different shows and faces."

"They're all brought together and brought forth by the community, which is [something] so empowering about the DIY culture, that if you have a group of people who are willing to push forward your idea, then you can make it happen."

You can find Brian's photography Instagram * @briandeparteephotography and *Peach Fuzz Presents* @peachfuzzpresents or on Tumblr at peachfuzzpresents.tumblr.com



Shit Life Syndrome and Capitalist Decay

by Alice McIntyre

I spent a week in a mental hospital. Most people should do the same.

I say this without condescension and with only the slightest tinge of hyperbole. My time in inpatient mental care gave me valuable tools for emotional processing that everyone, even neurotypicals, can benefit from. I began to more deeply understand how those with demonized mental conditions such as schizophrenia are human beings deserving of care and respect, just like everyone else. You, dear reader, have more in common with someone who suffers from audiovisual hallucinations than you ever will with a millionaire or politician.

Suicide is the second leading cause of death for people aged 10 to 34, according to the National Alliance on Mental Illness (NAMI). NAMI also reports that one in five U.S. adults experience mental conditions, first and foremost anxiety disorders. This begs two questions: Why are we in this situation, and what do we do about it?

We can begin to understand what's going on by observing everyday life. More specifically, by looking at the phenomenon of what British mental health professionals have dubbed "Shit Life Syndrome," or SLS.

Writing for the Financial Times in 2017, employment correspondent Sarah O'Connor took a close look at the town of Blackpool, on the northwest coast of England. Bucking the 21st-century trend of urban exodus, Blackpool's low housing prices have attracted new precarious and working-class residents, driven out of major cities by austerity and rising rents. The "drop-out town" has some of the highest antidepressant prescription rates in the UK,

and has suffered a decline in life expectancy (already the country's lowest). The other nine of the UK's most-prescribed areas are also municipalities facing economic and social decline. Inadequate funding for mental health services has resulted in doctors typically only having 10 minutes with each patient—far too little time to give them the support they need. With mental illnesses being harder to quantify on paper than physical disabilities for the purpose of gaining financial assistance, yet another source of anxiety is placed on the backs of suffering people.

What O'Connor describes in Blackpool is also true here in the U.S. Economically depressed areas have faced an epidemic of "deaths of despair" — working-class people in these communities are dying from substance abuse and suicide at ever-increasing rates. As reported by Melissa Healy for the LA Times in Nov. 2019, life expectancy in the United States has been declining over the past three years, attributed first and foremost to deaths of despair. This follows a more prolonged trend of increased drug and alcohol-related deaths since the late 1990s. The phenomenon isn't isolated to West Virginia coal towns or the atrophied Rust Belt. Taxi drivers in New York City, our immediate mental image of the capitalist metropolis, have faced a widely-reported rash of suicides. Workers in the so-called "gig economy," previously praised as a way to "be your own boss," aren't faring much better: According to a Jul. 2018 article from Vice, app-based delivery and rideshare drivers are suffering from widespread anxiety and depression. The social and economic structure of society seems to be near-universally eating away at the very people who serve as its engine.

The connection between the environment in which we live and our mental health is made clear

by the bleak situations many find themselves in. Further, both inpatient care and longer-term therapy are inaccessible for those who need them the most. Writing for NPR in 2017, Samantha Raphelson conveyed how the prolonged decline in the availability of state psychiatric beds results in many who suffer from mental conditions ending up homeless or imprisoned. Neither of those outcomes involve adequate and necessary mental healthcare.

On top of this, institutional psychiatry has deep-rooted inadequacies. In part by necessity

"You, dear reader, have more in common with someone who suffers from audiovisual hallucinations than you ever will with a millionaire or politician."

and in part by design, psychiatry and psychotherapy generally emphasize symptom management over a close examination of why those symptoms emerge. A recognition of the conditions that result in "Shit Life Syndrome" or exacerbate existing mental health problems, let alone an indication that those conditions are changeable, is almost entirely absent. Despair and disillusionment are cast as biological diseases or personal struggles, rather than a natural response to a soul-crushing existence. In the words of British critical theorist Mark Fisher in his book *Capitalist Realism*, "This

pathologization already forecloses any possibility of politicization. By privatizing these problems—treating them as if they were caused only by chemical imbalances in the individual's neurology and/or by their family background—any question of social systemic causation is ruled out."

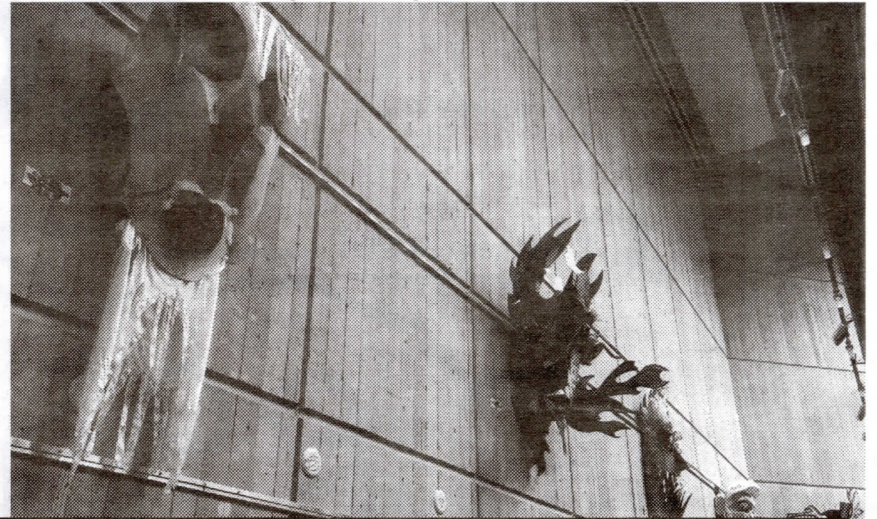
Not only is there a failure to understand "Shit Life Syndrome" and social aggravations of mental distress in a formal context and develop new methods of care, but such failure is embedded in psychiatry's DNA. In a 2018 article for Jacobin Magazine, Columbia doctoral candidate Zola Carr details how pioneers of American psychiatry such as Adolf Meyer conceived of the discipline as an active political project to counter labor militancy and socialist agitation. Meyer's quest to "... help people find their place in nature and the social fabric" and to counteract "... destructive propaganda a la class consciousness and class emphasis ..." was well-funded by such archetypal capitalist "robber barons" as John D. Rockefeller, and it was due in no small part to this financial support from the ruling class that psychiatry became an accepted scientific discipline.

This is not to say the use of medication and therapy to alleviate mental distress should be dismissed. On the contrary, we must envision a radically different conception of mental health. Not only must we pursue the adjustment of individuals to everyday life, but the fundamental transformation of society in accordance with the needs of individuals. One can only imagine the profoundly positive impact on people's mental health if the neurotic chaos of capitalism was replaced by rational economic planning for the good of all. If each and every person no longer had to worry about losing their home and could access the healthcare they desperately need.

"Northern State Hospital" by Flickr user Cindy Shebley is licensed under CC BY 2.0 / desaturated and resized from original



Evergreen's Theater Community Facing Limitations after Budget Cuts



"It felt like the school abandoned us for no reason"

by Miette Deschenes

In spring of 2018, the Experimental Theater, Costume Shop, and Scene Shop were shut down, and several faculty and staff lost their jobs, due to a budget cut in the performing arts department. Now, with only one full-time theater faculty remaining, students mostly have to rely on themselves and each other to study theater and performing arts. It's been nearly two years since those budget cuts were implemented, and many students still don't know why they happened or how much damage they caused to the theater community.

"It felt like the school abandoned us for no reason," said Emily Greenhalgh, a senior who came to Evergreen in 2016 to study theater, in an interview with the Cooper Point Journal. "They claim to be a liberal arts college, but I am every year seeing the arts disappearing, and it hurts to see."

Greenhalgh is one of the coordinators of Riot to Follow, one of two student theater groups on campus. As one of the coordinators, she handles promotion and advertisement, recruiting student volunteers, and keeping projects organized. She is also directing Riot to Follow's production of *A... My Name is Alice* this spring.

According to Ian Suchon, coordinator for the other student group Perennial Players, there was no announcement about the budget cuts. Students were hearing rumors that the entire Communications Building would be shut down, or that they wouldn't be able to continue pursuing their major. While the budget cuts were not as extreme as rumored, they still had a terrible impact on the theater community.

"We are down to essentially the bare bones of the theater community here," Greenhalgh told the Cooper

Point Journal. "We're forced to [perform] in a small classroom that was previously used for rehearsals and teaching ... We used to rely on the costumes in shop but then it got shut down. So now we have a space in the basement of the College Activities Building [CAB] with bedsheets over three racks of clothes we could get from the Costume Shop and filing cabinets full of props and wigs."

These are just some of the effects the budget cut has had on the theater community. According to David McAvity, vice provost for Academic Budget and Planning, in 2018 Evergreen was faced with a 10 percent budget cut—about \$5 million—due to the continually dropping enrollment. McAvity told the Cooper Point Journal that the administration decided what to cut based on levels of student interest and average expenses per student. This made the theater department an easy target since it's one of the most expensive programs to operate.

"One of the reasons [performing arts] are expensive is because they require staff to support them and their studios and labs to maintain," McAvity said. "And so when we looked at expense per student ... the performing arts is way, way more expensive than anybody else. And that's reflected in the fact that there are fewer and fewer students in the area."

McAvity explained that the college gauges student interest in a few different ways. The first, for current students, is to look at the enrollment levels in current programs. They also look at what students say they are interested in on their college applications. They are additionally consulting focus groups of high school and transfer students to determine what program areas to focus on in the

future. According to this research, general interest in studying theater and performing arts seems to be declining.

According to McAvity, roughly 67 percent of the school's budget is faculty salaries, which is why they made the decision to lay off several faculty and staff from the theater department. There is currently one remaining full-time theater faculty, Walter Grodznik. There are several other faculty who sometimes teach theater or performing arts, but after Grodznik retires, options will be a lot more limited.

"[Theater is] something that students can still take as part of a broader liberal arts education," Academic Dean Larry Geri told the Cooper Point Journal, "but it won't

"There has been a lot of times in history when theater has been cut or censored, or the authority is trying to push it down as hard as possible. That is always when we do our best work ..."

be as robust as it was in the past when we had more faculty offering programs pretty much every year and the capacity to do advanced work. It's going to be a lot more limited than it was in the past."

According to Greenhalgh, before the budget cuts, the theater program was flourishing. She took a variety of acting classes and performed in productions with live bands, nice costumes, and full set pieces. Additionally, students had a lot of creative freedom and a supportive relationship with faculty and staff.

"It was one of the best musical theater experiences I've ever had," she said, "because we had so much support. We had the Scene Shop, we had the Costume Shop, we had the total support of everyone here in the [Communications Building]."

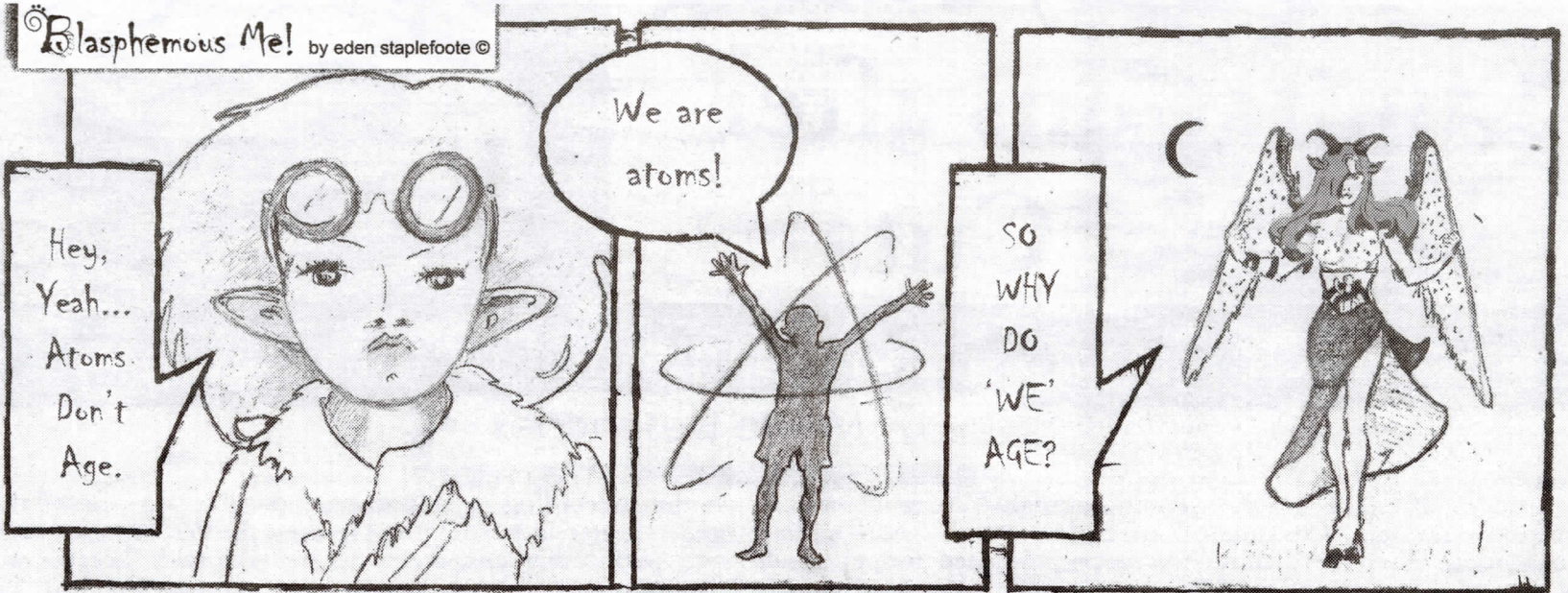
The budget cuts were implemented in Greenhalgh's sophomore year. Since then, she says that the theater community has changed drastically. Many students left and transferred to other schools. "It was a really hard experience watching all of my friends leave," she said. "[I decided] to stay because I thought that maybe if a couple of us stayed and stuck it out that they would notice us more and over the next few years, we would get something. And that didn't happen, unfortunately."

"It kind of sucks to do theater at Evergreen now, just because it's a lot harder," Suchon told the CPJ. "Problems arise because of the lack of support for [our] programs."

What remains of the theater community is small. There are two student groups, Riot to Follow and Perennial Players. They rely on word-of-mouth and community engagement to stay active. One way to support them is to get involved by volunteering to help build props and sets or assist backstage. Otherwise, the best way to help is to spread the word and get people to attend performances.

"There has been a lot of times in history," said Greenhalgh, "when theater has been cut or censored, or the authority is trying to push it down as hard as possible. That is always when we do our best work, because we are fighting to keep it alive ... And this is usually when people start paying attention the most."

COMIX



Comix courtesy of Graphic Novel Union.



Spoiler Warning



Starwars never existed, and never will again

by Alice McIntyre

When one thinks of *Star Wars*, the mind perhaps wanders to the realm of lightsabers and pioneering special effects, to action figures and Lego sets, or to epic battles acted out on a playground hillside, cut short by a ringing bell.

Mine flashes back to my childhood bedroom. It's roughly 2006, and I have a VCR hooked up to the small tube TV which served as my portal to worlds beyond the imagination. It was a truly enchanting experience—theme song blaring, intro text scrolling, magnetic tape blurring the cropped image and forming the atmosphere of youthful fantasy.

I recently had the opportunity to see *Star Wars* (1977) in its near-original cut, the way I did growing up. Han shot first, no CGI; the same *Star Wars* my father watched. In the animatronics, puppeteering, and visuals of days gone by I saw a *Star Wars* which was unmistakably human in a way the masterful gloss of recent additions to the franchise cannot possibly convey. This version is one with the atmosphere that birthed it—the post-psychedelic seediness of the 1970s preserved in the static grit of tangible film, a *Star Wars* donning bell-bottoms and riding high off the victory of the Viet Cong. A mythic tale conveyed through performances which themselves have become a popular legend in their own way, perhaps the most naked

expression of the archetypal hero's journey we slept through in the 10th grade. We see ourselves in Luke Skywalker (Mark Hamill), the eternal rebel-from-nowhere. We see our other selves or perhaps our close friends in the roguish Han Solo (Harrison Ford) or the take-no-shit Princess Leia Organa (Carrie Fisher). John Williams' score coaxes from us a primordial call to attention, a universal yearning for the struggle against the Big Bad.

In attaining its iconic, universal status as an expression of popular culture, *Star Wars: The Mythology of Freedom* has been subject to the laws of capital accumulation. It has become *Star Wars: the Merchandise, the Enterprise, the Wookie Slippers, the Star Wars* which could fertilize *Spaceballs*. Maybe it was always that way. Perhaps the magic is lost when we aren't the child losing our mind in the theater when we see the Millennium Falcon, excusing ourselves from the dinner table early to whack the living hell out of our siblings with expensive pieces of plastic that made us feel larger than life. In that moment we may become the jaded nostalgist, projecting their yearning not only for a youth which has passed by but for a future that never was. Nobody became Luke Skywalker. We didn't die like Uncle Ben, either. We stepped out to buy those power converters and never came back, not because

we didn't want to, but because it was impossible. Every successive attempt to return to that place, huddled in a Snoopy blanket in front of the TV and having your mind blown, will be more and more disappointing. We take up that struggle against the Big Bad by deeming the new the Big Bad—a drive emerges to destroy what reminds us of our inability to be a kid again, what reminds us that our primary struggle is not against a singular Emperor Palpatine but the crushing weight of the metaphorical Empire, of the realities of our existence. Fuck the prequels though, am I right?

Verdict: Broken VCR/10. We can never stop rewinding, rewinding, rewinding...

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