

# the cooper point journal

The Evergreen State College Newspaper Since 1971 | May 2, 2018



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# The Cooper Point Journal

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## FROM THE ARCHIVES

Evergreen State College students frolicking with beer and oranges on a state sanctioned foray into nature, 1977. Photographer unknown, courtesy of The Evergreen State College Archives.

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Our Weekly Meeting

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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.

# “MARCH FOR OUR RIGHTS”

2,500 PRO-GUN ACTIVISTS GATHER ON CAPITOL BUILDING LAWN TO COUNTER PUSH FOR GUN CONTROL

By Mason Soto, Georgie Hicks, and Jasmine Kozak- Gilroy



2,500 people gathered on the Capitol steps. ALL PHOTOS J.KOZAK GILROY.

On April 21, gun-rights activists gathered at the Washington State Capitol for an event they called “March for Our Rights”, rallying on the grounds and steps of the Legislative Building, the majority sporting pistols, rifles, and shotguns strapped to their backs and waists. The event follows “March for Our Lives”, a national campaign organized by students and activists who want to change gun policies in reaction to school shootings. The Olympia event appears to be a part of a larger network of March For Our Rights events being organized across the country with financial help from an organization of the

same name which identifies itself as, “students defending the 2nd amendment”. Among the crowd of around 2,500 people, some wore quasi-military gear and armor, wielding flags and signs for different libertarian and far-right groups. “Don’t Tread On Me” flags flew among the countless U.S. flags, and several flags from the extreme anti-government organization The Three Percenters, who militantly oppose gun laws and claim infringement of constitutional rights. The Three Percenters have gained infamy for serving as volunteer security details for far-right and “alt-right” events. Other signs bore slogans like “Ameri-

can By Birth... Gun Owner By Choice” and “Guns Save Lives”.

Eighteen individuals spoke to the roaring crowd, many of whom were veterans or running for either local, state, or federal office. The founder of Patriot Prayer, a far-right “free speech” advocacy group, and U.S. Senate candidate Joey Gibson opened his speech with a nod to the Proud Boys, an organization designated by the Southern Poverty Law Center as a hate group. A loose network of local organizations originally started by Vice Media founder Gavin McInnes, The Proud Boys espouse “Western Chauvinist” ideals and the Pacific North-

west chapter membership is widely known to feature heavy crossover with Patriot Prayer. Gibson shouted out into the audience, “How many Proud Boys in the crowd today?”, and was met with screams and applause from the crowd.

Continuing, he said, “We have an empire above us that wants to brainwash you, that wants to consistently steal from you, steal from your family, take from your community,” Gibson said. “They will brainwash our youth to go out to march to give up their own God-given rights. It is out of control.”

Jared Gavin Bonneau, a citizen running as a candidate for Congress in the Fifth

District of Washington, wore an AK-47 strapped across his body as he delivered a speech.

On leftists who are aiming for stricter gun laws, Bonneau said, “They’re out there protesting the government to strip their right away from them,” later calling them “mentally ill” and “crazies”. “We need to go on the offensive, we need to push back with everything we got,” he continued. “We don’t need more gun control, we need more freedom.”

Gibson concurred, saying, “It’s time for those who believe in freedom to be more aggressive... We don’t have to have less freedoms in this country, we need more freedoms.”

Armed protestors wandering towards the counter protestor area with several flags, one sporting a black hankerchief in his left pocket.



The crowd featured dozens of “Don’t Tread on Me” flags alongside U.S. ones.



Vaneesa Hopson pictured with her son. COURTESY OF HEATHER SNYDER.



## SHERIFF DECLARES NO WRONG DOING IN DEATH OF OLYMPIA WOMAN

### NO CHARGES TO COME AGAINST POLICE AND PARAMEDICS AFTER CHEMICAL RESTRAINT LED TO DEATH OF LOCAL MOTHER

By Mason Soto

On February 7, Vaneesa Hopson roamed outside her apartment building before dawn, barefoot, searching for help, frantic and out of her normal state. She pulled a fire alarm, and a neighbor called the police. Within hours, she was handcuffed and held down on her cement parking lot by officers from Olympia Police Department (OPD), then sedated by paramedics with a class of drugs called a “chemical restraint”. She would lose her life as her body reacted to the drugs authorities forced into her. Two months later, a report by the Thurston County Sheriff’s Office declared that no criminal wrongdoing could be found by either police or paramedics that were involved in the incident.

Vaneesa was a 35 year-old woman who worked as a nurse before she moved to Olympia in 2015. She lived at Evergreen Vista Apartments with her eight year-old son, and her family remembers her as a caretaker and as someone who was trying to get back on the right track. Her sister Crystalyn Asbach lives in Centralia, and she has cared for her nephew since the tragedy happened.

Paramedics cited an official handbook titled Thurston County Medic One Protocols to justify their decision. An official from Medic One told the Olympian that this incident did

not allow for a supervising physician to help make that decision.

The Sheriff Office’s report says that Olympia police Sgt. Bryan Houser told paramedics to sedate Vaneesa to “prevent unnecessary use of force” due to the “unusual strength” that the victim apparently exhibited. A video shared on Twitter by witnesses and neighbors show three officers huddled over and surrounding Vanessa who struggles as she is laid on the cement driveway and kept there, crying for help. The drug administered goes by the name Versed and is a form of midazolam, a benzodiazepine sedative.

Much of the research around the use of chemical restraints mainly discuss the advantages and disadvantages of each drug. A 2004 study published in the Journal of the Society for Academic Emergency Medicine states that among other chemical restraints, midazolam is preferred because of how quickly it sedates and passes, but most of the sedatives used in these situations carry similar risks in terms of things like interaction with other drugs. More recently, midazolam has come into the national spotlight because of its use during lethal injections for prisoners on death row last year, when prisons in Arkansas and Oklahoma rushed through and botched a series of executions.

Other information from a website by and for medical professionals called Life In The Fast Lane lists “medical instability” as one of the indications that midazolam should be avoided. Witnesses reported to police that they thought she was on drugs, and hospital tests from that night show some levels of synthetic marijuana, cocaine, methamphetamine, and ecstasy, of which interactions with the administered drug are under-researched. Issues of when and how to restrain, and who has the authority to restrain are at the heart of dialogue going on since Vaneesa’s death, as well as conversation about what social conditions allow for such a tragedy.

In Hopson’s wake, the community organized to bring to light problems with policing, and there were several public meetings revolving around police accountability and de-escalation tactics. Her sister Crystalyn participated in a panel on alternatives to chemical restraints at Traditions Fair Trade on March 5, along with other speakers affected by the institutions that make up policing and mental health care. Folks shared a YouCaring fundraiser on social media to help the family deal with memorial costs, though at the time of writing this article only a small portion of the goal had been raised.

## EXECUTIVE DIRECTOR OF PORT OF OLYMPIA OUSTED

FOLLOWING PORT DEMILITARIZATION CONTRAVERSITY, FOGGY CIRCUMSTANCES LAND DIRECTOR ON ADMINISTRATIVE LEAVE

By Mason Soto

On Monday, April 23 the Port of Olympia Commissioners placed Executive Director Ed Galligan on administrative leave after years of voices from the community demanding change and accountability over widespread controversy surrounding military shipments and fracking sands coming through the port, as well as public interrogations of Galligan’s particular work by citizens and colleagues.

In their meeting that Monday, after discussion among the three members of the Commission and Galligan in closed chambers, Port Commissioner and Evergreen Faculty Member E.J. Zita called for the motion to put Galligan on leave, and the vote was unanimous. As the Director steps down after thirteen years in the position, Airport Director Rudy Rudolph will act as Interim Director.

Port Commissioner Joe Downing said that it is “time for change” in regard to why the decision was made. Intentions for what direction this change will go were left unclear. The Commission has had tensions with Galligan over many things in the past few years including issues about his \$151,000 salary, the use of the port for shipping fracking proppants, and military cargo through the port.

The community has a long history of resistance to certain uses of the port, and direct actions have put pressure on the city to make change. Protests in 2007 led by a coalition of groups under the name Olympia Port Militarization Resistance stood out against military shipments, and the protest blockades and confrontation with police last-

ed 13 days. Earlier this year a blockade on train tracks downtown aimed to stop the shipment of fracking proppants.

In 2016, Zita was part of a dialogue that called out Galligan for falsely claiming that the Port was not engaging in military cargo shipments for Joint Base Lewis-McChord. Emails between the two Port employees published on Zita’s Facebook that fall show how after Zita asked about the possibility of military shipments and whether it would take a public records request for her to find out, Galligan said that to his knowledge there was no such deal. Later, on social media and at a public meeting Zita alleged that Galligan did in fact know about the plans with military business and that he obstructed his duties through withholding that knowledge from the public. Other commissioners dissented. Zita also opposed the pay raise he was given last year.

Last May, the Olympian published an article discussing how employees of the Port react to criticism at public meetings from the community, specifically with regard to fracking sands and Galligan, and quotes from the Commissioners exhibit a belief that targeting individual positions is disrespectful. In this view, the Commission itself should be criticized, but as Commissioner Bill McGregor said, “no staff member should be subject to any criticism.”

In the year since, it seems the Commission has decided that ousting Galligan is a practical measure the Port Authority needs.

## Brietbart Covers Day of Absence

By Georgie Hicks

On April 27, a flier containing details for a Day of Absence / Day of Presence event at TESC was picked up by far-right news organization Breitbart. A community-run version of the event is being held in response to the official cancellation of the event by the school. Breitbart's article opens with a quote by New York Times columnist Bari Weiss calling Day of Absence "a day of racial segregation," referencing controversy surrounding last year's event where, unlike other years, white students and staff were invited to voluntarily leave campus to engage in anti-racist workshops, instead of students of color leaving campus as in previous years.

The Breitbart article includes a screenshot of the flier, which appears to have been taken from Instagram, as it appears on Evergreen Alum Benjamin Boyce's Twitter. Boyce runs a YouTube channel featuring videos with titles such as "Is Academic Feminism Literally Cancer", and "Is Evergreen a Cult" as well as hosting a section titled "#ExposéEvergreen", a riff on a student activist hashtag started last year during the spring protests.

People involved in past Day of Absence events refute the idea of it being a "day of racial segregation" and assert that it is a long-held tradition focused on learning about race and anti-racist ideology. In a recent interview with The Cooper Point Journal about the schools decision to not hold an institutional Day of Absence / Day of Presence President Bridges said last year's event was, "taken hostage and held hostage by external groups misrepresenting it and then using, exploiting it, to advance their own causes" also saying that the choice to not hold DOA/DOP is not the fault of the event itself but that, "it is the fault of extremist groups using us, and I put the burden on them." The community-made flier shows a pyramid with the words Day of Absence on it, below which it says "decolonize/deinstitutionalize" and "A day for us, by us".



## LAST YEAR'S MAY DAY ARESTEEES CHARGED FOUR OF NINE ARRESTED FACED WITH MISDEMEANORS

By Morrissey Morrissey

After almost a year, prosecutors have charged four of the nine people arrested following the May Day protest in Downtown Olympia in May of 2017. The charges include misdemeanor rioting, pedestrian obstruction, failure to disperse, and disorderly conduct.

One year ago, protesters in Olympia gathered at Fourth and Capitol to continue the Pacific Northwest tradition of May Day demonstrations. What started as a stagnant gathering of about 100 people, most of whom wore facial coverings, developed into a night ending with the arrest of nine protesters.

Protesters held signs with slogans like "Delete the Port", "Burn Banks, Grow Gardens" and one demonstrator with food to share held a sign reading "snacks" with the "a" circled to form an anarchy symbol. A sound system was present and according to some sources, there was a general "festive mood". The group took to the streets and marched eastward through downtown chanting anti-racist

and anti-nationalist sentiments in unison. The march came to a stop at 4th and Jefferson.

Invigorated and emboldened by the then-recent November 2016 train blockade at which locals delayed North Dakota-bound oil fracking sand from leaving the Port of Olympia, the May Day protesters then began to build a blockade with pallets drawn from nearby alleyways onto the tracks at 4th and Jefferson.

Soon after, a group of around 50 riot-gear clad cops gathered and began to march, first west on 5th and then east on 4th toward the newly erected blockade. Nine cops were reported to be injured by flying rocks during this movement. Cops proceeded to fire concussion grenades and pepper balls into the crowd.

Protesters with reinforced banners held their ground for some time and the march continued north, through the transit center and back to its point of inception. In this time, the windows of two downtown banks and the downtown Star-

bucks were found to be shattered. Eventually, the crowd dispersed into many directions and a number of protesters were arrested by local cops and held as a group, face down on the cement.

One detainee sang loudly and lively the Italian anti-fascist hymn "Bella Ciao", a song that was created in the 1940's and sung by the Italian resistance movement in the Italian civil war and during the fascist German occupation of Italy in World War II. The song, which opens with the lines "This morning I awakened, Goodbye beautiful, This morning I awakened, And I found the invader", has since been held close as an anti-fascist hymn of rebellion and freedom.

With May Day only a week away, there is reason to believe that the timing of the charges is not coincidental. During the hearing in which the terms of release were set, the prosecutor made a point to request that the four protesters be served with an exclusion order from downtown Olympia, stating that it is "important because May Day is

coming up." This request for an exclusion order could very possibly be to deter further protests this year, which would continue the U.S. tradition of demonstrating on May 1, a day which has been nicknamed May Day or International Workers Day.

The day of demonstration started in the 19th century as a way to celebrate the efforts and serve as a reminder of the worker's right movement. May Day started as an annual reminder of the Haymarket Affair which took place in Chicago in 1886 as a demonstration in solidarity with workers striking for an eight-hour workday. After the death of eight workers in Chicago at the hands of Chicago Police, a demonstration which started peacefully ended with police confrontation and the arrest and execution of eight anarchists. Since then, anarchists and labor activists alike have been gathering annually to commemorate their deaths and rally for workers rights.

# ANDRITTA BERNSTEIN

artist interview  
by april davidson



*The first time I met Andritta was two years ago when we were in the same program at Evergreen. We had both transferred in as Juniors, both from Seattle, both wanting to do and study art. After our program together we went down our own creative paths, myself towards writing and Andritta towards ceramics. For months now I've been watching her Instagram stories with awe as they fill up with images of her clay cups, vessels and urns. Most pieces are created to be useful, to hold things (nourishment, remains) but is also carefully decorated in abstract marks and shapes. Evidence of her experimentation is everywhere. Her works cover a range of textures from smooth and curved, angled, glassy and coarse. Where her work stays visually consistent is in her color choices which are decidedly earthy. Murky and muted greens, pinks, browns and off-whites swirl and crackle across the thick, opaque surfaces. On a cloudy afternoon I met her in the ceramics studio on campus. She showed me where she works while we talked about referencing the body, why she's not interested in showing her work in galleries and why process is often more important (and more fun) than the final product.*



*So, I know you, you're my friend and I already know that your mom is an artist and also does clay work. Was clay always your primary material? My mom draws and when I was younger that was my introduction to art.* Well my mom did everything but my dad also did ceramics. When I was younger I was super into drawing, painting and photography. Eventually I started making jewelry and then I started playing with clay and making ceramic jewelry and that's when I really got into it.

*Last year you and I were in a theory heavy program that focused on selection of materials. Describe your draw towards clay, what kind of conceptual or intuitive attraction brought you to work with this material?* I really connected with the work of Anni Albers, she is very process oriented and tactile. I think clay speaks really perfectly to that. You have to prepare your materials and think ahead. It's not instantaneous and that's what draws me to it. The finished object isn't necessarily what I'm in love with but just, all the time I've spent making it. But there's another side to it, there's that long process but it's also really forgiving where something like metalworking isn't. [in metalworking] everything has to be cut perfectly and if you mess up you have to start all over again. Whereas clay you can kind just squish it a little more and then along the way all these amazing things can happen like, oh I didn't think about it that way and now I have this amazing texture or shape.

*That's cool. How do you see yourself as an artist working in this very physical form when so much of consciousness is wrapped up in the virtual world?* I kind of see it as a refuge in that way. I get really caught up in my media stuff but it's becoming increasingly more abstract. I really hope to just continue to work with such a tactile material because of how grounding it is. It's not that media can't be play-

ful but there's just something so playful about making things with your hands. Looking at the world through a social media perspective how constantly looking at that fills you with anxieties about yourself. You can't help but be comparing your work or physical being to others and I think this material gives you an opportunity to be separate from your phone and be present with yourself, your own mind.

*You're working with a material that's so physical that you can only focus on your own sensations. Most sculpture seems like a way of referencing the body.* You know, I'm actually struggling with that part of what I'm making. I don't really want to reference the body. Sometimes when my works are interpreted they'll say, "oh this reminds me of the female form". But that's not necessarily something I've been thinking about. One thing with my projects that I want to achieve is to not be referencing...I don't know I want to a way to not reference anything that is recognizable.

*Clay seems so much about physicality in the first place but I totally get it. I hear what you're saying about like, okay just because I'm a woman artist and I'm making these curved forms it's like, "fuck you" can people say something besides the fact that it's feminine? (both laugh) I get the same kind of comments about my work and it's frustrating because it's about so much more, but I think in way those responses are so indicative of what it feels like to be a woman (both laugh). It's like, cool you're just seeing this nice curve and you're not seeing all the labor that goes into this and all the other meanings like, carrying, holding and preserving things. I also wonder about the body a lot and how to talk about it without explicitly showing it.* That's what I'm trying to figure out. I want to create like, future symbols. Maybe that sounds corny but I love to imagine new visual languages that don't

reference that the current symbolic order or selective history. In critique, if anyone uses something that looks like any recognizable symbol there are so many connotations about it....I just want to be channeling a deeper sense of emotion rather than literal messages. And I don't think you can do that by using a visual language that we currently have.

*There's definitely something important about developing your own language. It will be difficult for people to understand, not everyone will want to learn your language but to create one for yourself anyway is satisfying.* I like thinking about my work not being able to be interpreted. At the recent artist lecture with Rob Rhee, he talked about how people really wanted him to explain his work but he felt that his work spoke for itself and that it was much more about the process. So he decided to explain it through the process of making it. That really spoke to me, it made me feel empowered about not needing people to interpret it as I thought of it while I was making it. I mean I'd prefer them to not interpret it in certain ways (both laugh) but it's out of my control.

*What seems most important to you is the process of making, which is sometimes harder for a viewer to connect to because they don't see it, they're not there. Unless you know a lot about the material it becomes difficult. People who haven't studied a lot of art still judge works of art based on how skilled they perceive them to be. I think that's what gets frustrating for me. It's great to be able to feel like you don't have to explain your work and that goes back to what you were saying about usefulness.* Yeah exactly. For me, my goals are not about showing my work in galleries or being on display like that. I want it to be touched and more of a humbling experience.

*Continued on page 11.*

## UP & COMING

### THU. MAY 3

**Gallery Boom Fan Art Show**  
11 a.m., May 3 - May 15  
Gallery Boom

### SAT. MAY 5

**Saturday Morning Cartoons (at Night)**  
8:30 p.m.  
Greener Organization

**Grow Good GRuB Annual Plant Sale**  
May 5 - May 11  
GRuB

**Goat Milking 101**  
9:30 a.m.  
Lost Peacock Creamery

### SUN. MAY 6

**Maid Café Volunteer Orientation**  
3 p.m.  
Evergreen State College Library

### TUES. MAY 8

**"Gemini" Film Showing**  
7 p.m.  
Capitol Theater

### WED. MAY 9

**David Archuleta**  
7:30 p.m.  
Capitol Theater

### THU. MAY 10

**Healthy & Season Meal Planning on a Budget**  
6 p.m.  
with Christy Goff at GRuB

### FRI. MAY 12

**No Child Wet Behind, Family Fun & Run Festival**  
1 p.m.  
Heritage Park

**OZF Correspondence Club**  
2 p.m.  
Le Voyeur

**Fruitopia 2.0 Dance Party**  
10 p.m.  
Le Voyeur



## STUFF 2 DO

By Morrissey Morrissey

### THURSDAY 5/3 INTRODUCTION TO BABY WEARING

Gallery Boom Fan Art Show. 11 a.m. Free.

I am very stoked on this art show. Or rather, the middle-schooler that lives inside me like some sort of ghost or nesting doll is super excited and hopeful that this fanart show has some good-old-fashioned SasuNaru. What a throwback that would be! From Thursday to Sunday this upcoming week, Gallery Boom on Adams (under Planned Parenthood) will be featuring local artists' odes to their favorite media, from movies to manga. You'll even be able to vote for your favorite pieces, although I'm unclear what they will win. According to their Facebook event, locals are even encouraged to enter art into the show. Guess that means I've got to get busy, the phantom inside me which begs neverendingly for more Naruto fanart ain't gonna appease itself. And I might even win a mystery prize! Cool.

### SATURDAY 5/12 FRUITOPIA 2.0

Le Voyeur. 10 p.m. \$5-15.

It's springtime now and you know what that means! Time to be sweaty. But in a sexy way! Come to Le Voyeur on Saturday, May 12 at 10 p.m. to dance in the weird, cramped space of Le Voy's oddly unventilated back room. DJ Real Tree and Mezcla Profunda will be in charge of music which leaves you free to dance hard, laugh a lot, live life fully, pour an entire vodka tonic on your body, and make out with a stranger. Now that's what I call fun! Donations will be being collected, so show up with at least \$5 or risk looking like Scrooge McDuck (the least sexy duck). Benefits go toward anti-SESTA/FOSTA action!

## NOW HIRING

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## Tinder: Another shape of emptiness

by Grey

I had a Tinder for three days, two weeks ago. I have three pictures of myself from the last year and all three of them accept my disgust with ease. They do not appear on my tinder that I no longer have. Rather, I offer the shapes of who I was before, up against a disgust that was before and is continuous. This has nothing to do with the way that tinder holds me. Or, it does and I don't think about it; I don't think that things have the ability to hold me. I was told to write the thing that disgusts me and all I can wonder is how does one really write themselves? Up against an image we can no longer look at that never actually exists? This is not what I mean to say about tinder. Or, it is and I don't think about it. There is one photo of me in a cafe I used to love taken by a friend I also used to love, or was once beginning to love and never made it so far. If you could say that love is a distance, objects on tinder are much further away than they appear. Or, I tell myself and I don't think about it. There is another picture with a friend who disappointed me, and I think I look cute. Then I think about how disappointment works, and I am looking at a picture of myself again, and this is how tinder holds me. Or, it doesn't and I think about it. I don't know how to answer the rhetorical statement "about me", so I have someone else do it for me. Because it's easier that way, or maybe they'll say something nice and I'll feel better even though it isn't honest. This is different than how on okcupid I said I was practicing radical honesty. okcupid doesn't hold me like tinder holds me. Or it does, and I can only think about it. "Looking for u know who to do u know what u know where. Gay corduroy cowboy." This is about me, and this is how I am held, and I don't know how to spell corduroy. Sometimes I look at people and sometimes I look at their pictures. Sometimes I decide who they are and sometimes I decide I can't know them. Sometimes I decide I want to know that I can't know them. None of these things make sense to me but I decide on them anyways. Or, I choose them so that maybe they will choose me, re-

ciprocally. Or, this is what I like to think. And then we found each other, or tinder held us in this way. And then I asked him about which self was being held. The real one or the third one, or how do you know which one is real? And this is how we held each other. Or, how he was held in the way that space so often works in one direction, on tinder. And, how I was held in the way that space so often works in one direction, on tinder. For two days he didn't respond. I wonder if this meant that it was the self that wasn't real. How else could he tell me? Or, maybe silence is the only way to communicate what's real. How else could he tell me? These are questions I've never answered because I never asked them. And then I offered him someone else, someone who might need him. And I continued into silence, still wondering about the reality of our relation. Because I think that things can't hold me, and this is how tinder held me. And then I deleted my self, or my fake self, or my third self, or my reality. And this is how tinder holds me.

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### This is the moment in which I felt it

*When did you notice it?*

I conceive of emptiness in shades of grey—in the sense that every thing is always some sense of grey underneath the affect of its offered color, underneath its unrequited vibrations. A surface echoes various intensities of key. All at once the walls are black; this is an opaque oppression.

*On a scale from one to ten how intense was it?*

Outside of doors and windows it is more saturated. In the sense that I am no longer inside of it but it is inside of everything and I am inside of everything. The opacity thins into inescapable translucency that shows itself underneath itself, and again.

*Do you notice it now?*

This space is the shape of a light that comes from nowhere. There are shadows everywhere that resist the betrayal of their source. It is as if you have told them not tell me, as if this light was real and I must find it myself.

*When does it change?*

I cannot conceive of it in moments; it subsists. One day it has color and the next day it has color and the next day it has color, and again. And always underneath it hides its shades of grey in various intensities.

*Who are you?*

There is only the moment when I notice it being noticed outside of myself. The shape of an exterior sight outside and among the translucency. This is continuous. This day it has color, and again.

*When did you notice it last?*

I think of color in the way that I think of time. That what is understood about it is outside of itself and what it is is underneath itself. Both color and time arrive within and outside of themselves. This is how language works.

*How do you feel it in your body?*

You are sitting. You are looking at the shape of an openness, of something not yet filled. Or of something else, as this space does not fit nicely into a binary of potentials. Yet it subsists, in the sense that it subsumes.

*When do you forget it?*

How many cups of coffee have you drank today? Do you drink coffee? When is the last time you waited in line? Do you wait in lines? How many times have you occupied a different space in the last 10 seconds? 10 minutes? 10 hours? 10 years? How does action inform silence? What is the sound of your echo?

*What do you do next?*

And the next day it has color and the next day it has color and the next day it has color, and again. And the next day it has color and the next day it has color, and again. And the next day it has color, and again. And the next day it has color, and again. And the next day it has color, and again. And the next day, and again. And the next day it has color in spite of this, and again.



ILLUSTRATION BY MORRISSEY MORRISSEY.

# COMIX

Not a Comic Morrissey Morrissey

Shell Liuxing Jay



Continued from page 7.

*That's great. I think It's important to think about where you want your art to end up being. I'm into the fact that it's not about being in a gallery but wanting to exist in life. Yes you put that perfectly. To have my work exist in life. There seems to be a structural quality about the museum or gallery that prohibits people from spending time with art works. When you're in that white cube it's like, eternal death. You can't touch anything, you can't sit down, you just have to keep moving.*

*There's never anywhere to sit!! (both laughing) You're just, uncomfortable. There's nothing to eat, you can't laugh, you can't have fun. It's where objects go to die. (Laughing) yes!!*

*So do you see yourself making objects to sell? Or less about putting them on the market and more about exploring how people interact with them? I plan on spending more time [with the material], I don't want to say mastering but just really getting to know it a lot deeper. I would like to make functional forms to sell but long term I would like to be in a position to teach others how to work with clay. All my experiences with clay and watching people who are working with it for the first time is just a wonderful thing to observe. Because it's so fun!! I would love to be in a situation where i get to regularly introduce people to the feeling that clay can give. Until then I want to just continue to play.*

*It does some like what the process is about is immersing yourself in an experience. It seems like there are very few opportunities for people to engage in a physical activity that is non-threatening and joyful. Absolutely. The first day in the studio we made some pinch pots and every five minutes we had to pass it off to the person next to us. That was intense in the sense of like, "hey I just made that and i'm connected to it and and now I have to pass it over" but these forms eventually evolved and I was just laughing. Not everyone was laughing but I was having such a great time and I didn't even really expect to go to school and feel so silly. I expected to take the work very seriously. I'll never forget that day. I think of working with clay as a kind of sharing rather than telling or asserting something on other people. I like that, it's about sharing and connecting I know it's so corny*

*No! It's so sweet! Ok I'm trying to think of what else, what other things should we know about Dritta, that artist. Are you comfortable with being known as an artist? Oh totally. With the development of this practice it has become part of my identity and for the first time I feel like I can firmly say that I am an artist. But maybe not in the institutional sense.*

*I think some people steer clear of that word because of all the connotations that come along with it which are very masculine and capitalist. But it's hard to come up with a different word to describe that part of yourself. I think of being an artist as having different ways of communicating, rather than verbally. I like to think of myself as an artist as the way that I navigate through the world.*



by April Davidson

## ARIES 3/21 - 4/19

Whatever is going on in your social or private life is making it hard to respond or even recognize your goals. You've a little stuck right now but you haven't gone off track yet. Don't let shared intimate or financial issues push you to the point of saying too much, too soon. Try to avoid talking right now, more is yet to be revealed. Play your cards close, keep your head down and focus on winning.

## TAURUS 4/20 - 5/20

Money and self-esteem are in short supply right now, probably due to some kind of restriction that makes you hyper aware of what you don't have enough of. Miscommunication with partners can hurt but it isn't necessarily a reason to move on completely, there are probably some expectations to manage. Rather than focus on what's lacking, try making the best of what you have now.

## GEMINI 5/21 - 6/20

There have been, or will be, some delays or disappointments in plans or efforts you've made towards your social life. As you come up against limits try not to take it personally, you still have options. Someone you've been talking with has been giving you inaccurate information. There's something behind the scenes that in your excited haste, wasn't obvious. You're going to want to slow down and figure out what's really going on before you make a mistake.

## CANCER 6/21 - 7/22

A hidden desire or project seems like it is in conflict with partnership rules. Talk about it with them first before you make assumptions, adjustments could be possible. This will be the only way to cut through any confusion, you must speak plainly in order to find out what is real. By giving your trust to another this way, by providing your facts and reasons, you are moving towards self-sufficiency and pride in your support systems.

## LEO 7/23 - 8/22

Pressure from your obligations, duties or physical limitations is putting stress on your friendships or group associations. People will respect you more for sticking to the rules/commitments you've made, don't worry so much about missing out. If you're feeling lonely and lost try opening yourself to other options socially. It's important for you to take a step back before you trust plans and promises, consider what's going on at home first.

## VIRGO 8/23 - 9/22

Career options or your public image are more limited than they might seem. You have a lot more work to do in order for you to get what you want. Exaggerated expectations or wishful thinking will be the pitfall of your relationships involving money or intimacy. Tune into the facts rather than what you think might happen. Use extra care when discussing issues of finance and listen! Successful handling of the truth will enable you to make your dream real. t.

## LIBRA 9/23 - 10/22

Your ability to explore new opportunities is challenged by deep rooted issues from your past. Adjustments must be made at the foundation before you can begin to live your ideals. Carefully consider which bonds you can trust and be open to something brand new. Don't expect things to be clarified any time soon but trust that a satisfying conclusion involving intimacy and security is on the way.

## SCORPIO 10/23 - 11/21

Choices involving strict boundaries around debts and bonds have been made that affect you but are outside of your control, you must make adjustments. Try aiming higher than before but remember that your success depends on what happens behind the scenes. Ask yourself if what you thought you wanted is truly good for your health. Personal growth requires challenge and risk, it doesn't always feel pleasurable or satisfying.

## SAGITTARIUS 11/22- 12/21

You're spending too much money or energy on all your cuties. Check yourself before the universe checks you. Your babes will still love you whether you can take them out to brunch everyday. Consider that you cannot be truly generous without taking care of yourself first. Your big visions and plans match your big, beautiful feelings but you'd be more successful in expressing them with words that are measured and specific in the moment.

## CAPRICORN 12/22- 1/19

Routines have gotten harder to maintain. You want more discipline but that might be a tall order at the moment. Just pick the most sensible option at any given moment and make it work. In this way you might even find a new way of doing things you never considered, including your attitude towards your home situation. Place no rush or pressure on your domestic life but there will be a culmination where you realize what is best for you personally.

## AQUARIUS 1/20 - 2/18

Obscure fears or clandestine guilts are restricting your fun, creativity and ability to express yourself. There's a feeling of a hostile environment but ask yourself if navigating these restrictions is really your responsibility. Your ability to keep things light and remain open to multiple options will help you move through. All your connections benefit greatly from the freaky glow of your light.

## PISCES 2/19 - 3/20

There will soon be a favorable announcement about a travel, education or legal matters. Before you rush ahead with the big plans consider how a relocation will truly affect you. Don't act on anything right away or invest a lot of money, there will likely be other beneficial developments that could complicate matters. What's happening is a bigger issue around improving daily routines, choose domestic options carefully.

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