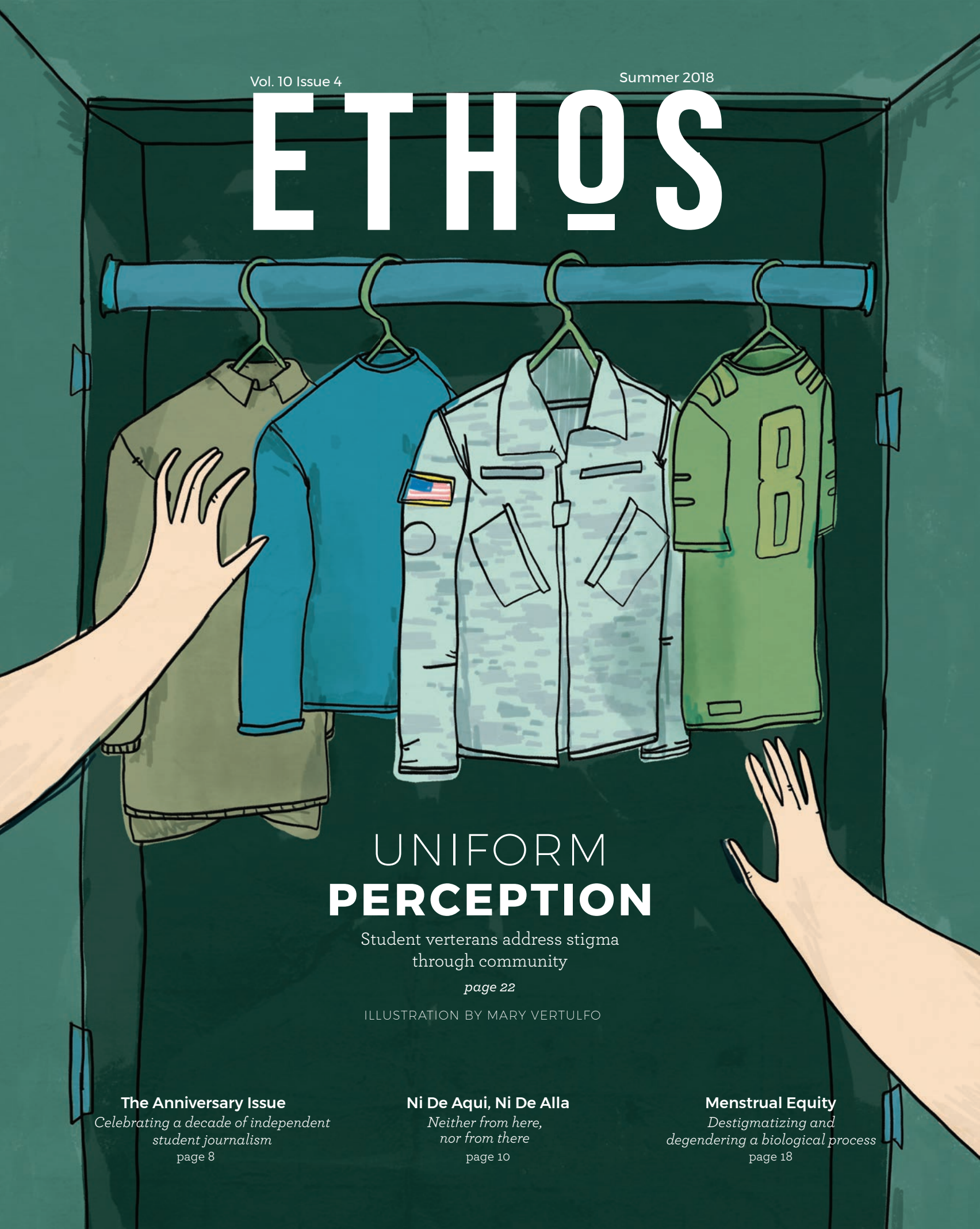
Vol. 10 Issue 4

Summer 2018

ETHOS



UNIFORM PERCEPTION

Student verterans address stigma through community

page 22

ILLUSTRATION BY MARY VERTULFO

JORDAN SCHNITZER **MUSEUM OF ART**

PLASTIC ENTANGLEMENTS:
ECOLOGY, AESTHETICS, MATERIALS

September 22 – December 30, 2018

Plastic Entanglements: Ecology, Aesthetics, Materials features 58 recent works made by 30 artists from 13 countries that investigate the complex cultural and material nexus that is "Plastic."

Plastic Entanglements: Ecology, Aesthetics, Materials was organized by the Palmer Museum of Art of The Pennsylvania State University. At the University of Oregon, *Plastic Entanglements* is made possible with the generous support of the Coeta and Donald Barker Changing Exhibitions Endowment; Arlene Schnitzer and Jordan Schnitzer; the Oregon Arts Commission and the National Endowment for the Arts, a federal agency; and JSMA members.

For more information on programs and sponsors, visit:
jsma.uoregon.edu/PlasticEntanglements

Are you a UO Student Member? Join today!
jsma.uoregon.edu/student-membership

UNIVERSITY OF OREGON

jsma.uoregon.edu | 541.346.3027
EO/AA/ADA institution committed to cultural diversity

CONTENTS

Vol. 10 Issue 4 | Summer 2018

Photo by Lucy Kleiner while reporting at the Cuyabeno Wildlife Reserve in Ecuador

Letter from the

EDITORS

Uncertainty: it's what makes our days less scripted, ruptures our routines and, with it, our stories and our lives become better. Lately, I've found myself going back to Anthony Bourdain's most recent television show, Parts Unknown. His passing left me with a feeling of despair. A part of me always longed to be like him, to move and change and meet people. In many ways, I was drawn to Ethos the same way I have always been drawn to Bourdain. Both represent a tangible curiosity and a respect for the foreign, the unknown and what is just beyond the distant hills. When Bourdain visited Senegal, he spoke about the value of uncertainty and that, "it's what makes travel what it is: an endless learning curve, the joy of being wrong, of being confused."

Throughout my time as editor I have travelled far, conducted edits in the lobby of a Ghanaian hotel, and at a campsite in rural Montana. But of all the places I have seen in the last 12 months, none have made me more uncertain, more painfully confused than my time here in Eugene as editor in chief. I say this not to lament running a magazine with my peers or the long hours in the newsroom. Yes, there were moments of difficulty—but I write this to celebrate the times I had to ask for help from older, wiser or more experienced journalists. I relished the gut-checking reminders that I did not, in fact, know what I was doing. This year took some winging-it, some chances, and maybe most importantly, it took advisors and friends, reporters and artists. It took a community of people just as ready to jump into the deep-end as I was.

This magazine can shake the earth and, hopefully, let you see things you'd otherwise overlook. And for that, I take little credit. In my final letter from the editor, I address all those who pushed me to confusion and discomfort with ultimate gratitude. I might have encouraged you to rewrite your story, might have called you for guidance, exasperated under the pressure of an ethical conundrum, or been doubtful of your story pitch. For all the work that I put it into this magazine, it is dwarfed by the others who do it justice. Whether it is editorial support, scrappy reporting, or an eye for color and design, this magazine is not of one, but of many. And I think we all felt the joys of discomfort and confusion together, because it pushed us all to seek truth.

As you'll read, this publication celebrated its tenth anniversary this year. We entered into a second decade with a state of mind that hopefully doesn't stray too much from the magazine's beginning values. Much like Bourdain, we revere the neighborhood as much as we do the stories across oceans. During my final hours as editor, I reflected on the ways this publication has communicated the voices of many with grace and tact. Ethos is, and will continue to be, an independent student magazine that pushes boundaries and fills its pages with a depth of understanding about what's both down the block and around the world.

MORGAN KRAKOW
Editor in Chief

As an editor this year, the strength of our stories constantly and pleasantly overwhelmed me. Some brought me near tears, others made me laugh or feel angry. I empathized with lifestyles I knew nothing about, and I connected issues and ideas I had never considered. There is great power in choosing stories to tell, and in some ways, even more in deciding how to do so. There are the reporting aspects—who to interview, where to research, what experts or documents to trust. And then there is the writing. What words can capture a thing so convoluted and profound as life? Can you really write and feel a lived experience outside of your own? I wrestle with these questions in every story I compose and edit. Sometimes the process is excruciating, other times it flows naturally. If my time with Ethos has taught me anything, it's that stories can always be written with rigor and grace. Ethos is as dynamic as the issues we cover—our words sing, our visuals and design reach out and our cover stirs conversation. Ethos is something just short of alive.

TESS NOVONTY
Managing Editor

When I reflect on my time on staff this year, a reel of highlights come to mind. All the way back in September, there was hauling boxes of the first of our four issues with the other editors, proudly stocking the first fruits of the staff's labor in every nook and cranny of campus.

There were the nights of copyediting under deadline in the EMG offices, hunting for every last comma splice, hyphen used as em dash and Oxford comma. When we published our Winter issue with the Obscured Empowerment cover, I remember surprised reactions to the cover and content.

Later in the year, memories come to mind of seeing the first multimedia project of the year with KWVA take shape and sitting in the podcast booth with Kyle, hashing out Oscar predictions.

For the past three years Ethos has been one of the few anchors in the flux of my college experience and I am thrilled to see how it continues to excel. Best of luck to current and future staffers in carrying the torch, and thanks for a year of hard work and compelling storytelling!

PATRICK DUNHAM
Copy Editor

ETHOS

MORGAN KRAKOW
Editor in Chief

EDITORIAL
Managing Editor **TESS NOVOTNY**
Copy Editor **PATRICK DUNHAM**
Climate Section Editor **SAM SMARGIASSI**
Focus Section Editor **SARAH HOVET**
Writers: **SARAH HOVET, MEGHAN JACINTO, TAYLOR KISSINGER, LUCY KLEINER, ELLA MORGAN, BRITTANY NORTON, SARAH NORTHROP, DANTE PENA, VICTORIA SANCHEZ, KEZIA SETYAWAN, SAM SMARGIASSI, AUSTIN WILLHOFT**

PHOTOGRAPHY
Photo Editor **KENDRA SIEBERT**
Photojournalists: **ALEX CHAPARRO, MEGHAN JACINTO, KENDRA SIEBERT, SARAH NORTHROP, KEZIA SETYAWAN**

CREATIVE
Art Director **LINDSAY WONG**
Artists: **NATALIE GEORGE, KEZIA SETYAWAN, MARY VERTULFO**
Designers: **YASMINE GO, JAMIE ROLSTON, ALEXXIS ROMO, ARIANA SINCLAIR**

Ethos is a nationally recognized, award-winning independent student-run publication. Since its inception as Korean Ducks Magazine in 2005, Ethos has worked hard to share a multicultural spirit with its readership.

Ethos recieves support from the ASUO. *Ethos is a publication of the Emerald Media Group.*

Ethos is printed on 70 percent post-consumer recycled paper.

JOIN THE TEAM

apply online
ethosmagonline.com

WRITE
PHOTOGRAPH
DESIGN
EDIT
CREATE
INFORM
INNOVATE
INSPIRE
LEARN

celebrating 10 years of Ethos Magazine

ETHOS CELEBRATES ITS 10TH ANNIVERSARY AS A STUDENT-RUN PUBLICATION THIS TERM. AFTER TEN YEARS OF CONTINUED MULTICULTURAL COVERAGE AND INCLUSIONARY JOURNALISM, WE NOW DIVE INTO THE HISTORY OF ETHOS. WE SPOKE WITH THE TWO EDITORS WHO MADE ETHOS THE AWARD-WINNING, NATIONALLY RECOGNIZED STUDENT-RUN PUBLICATION ON THE UNIVERSITY OF OREGON CAMPUS.

WORDS BY **VICTORIA SANCHEZ**

The year is 2009 and Roger Bong has just taken over as editor in chief for Ethos Magazine, formerly KD magazine. He sets his sights on two goals, and by the time he stepped down from editor two years later, he had accomplished both. His first goal was to change the name from KD magazine to something that created a stronger identity for the publication. The second goal: to win awards.

Ethos was born indicative of its definition. "The meaning behind Ethos stands as a way of doing something and having a certain belief driving your actions," Bong said.

The word "ethos" is defined as the characteristic spirit of culture, era, or community as manifested in its beliefs and aspirations. For a little over a decade, Ethos has held true to its multicultural and inclusionary focus, deepening the kindred spirit of the magazine. "Truly, the people who wrote, edited, photographed, and designed the publication you hold in your hands are an exceptional blend of students from across the globe who share their stories and cultures with all of us," said former SOJC professor William Ryan in the very first editor's letter of Ethos Magazine, formerly known as Korean Ducks.

Founded in 2006 by three University of Oregon students named Young Cha, Hasang Cheon and Yoon Suh, Korean Ducks magazine was created to cover the local Korean culture in Eugene. After producing three issues focusing on travel, local Eugene businesses and including ads in the Korean language, a special issue titled Ducks Life produced by a Swedish exchange student in 2006 served as a placeholder while Korean Ducks rebranded by simplifying the magazine style to a cleaner look. The issue also shortened the magazine's name to the acronym KD.

The Ducks Life issue included an excerpt explaining the shift from Korean Ducks to KD Magazine, and ensured readers that KD would continue the multicultural focus. The year 2007 marks the stylistic shift to the clean, simplistic style, accompanied by a vivid cover style. From Winter of 2007 until Spring 2009, KD magazine maintained coverage of international and local feature stories. Bong, the editor at the time, explains that the shift to KD was an attempt to better represent the spirit of the publication: a multicultural magazine highlighting travel and international cultures along with spotlights on local Eugene individuals.

Bong wanted to define the magazine as one that encompasses all cultures in order to reach a wider audience. "Switching the name and logo of the magazine to Ethos was a change that needed to happen. Readership was low across campus for KD and I wanted to change that," Bong said. Christina O'Connor, a former writer for KD magazine under Bong, said the name change was needed. "KD was confusing as a brand. It started out as a magazine to cover Korean culture, but then shifted to cover a broader audience."

KD art director Kevin Bronk helped the magazine transition to the Ethos we know today. "Ethos was designed to be autonomous. It was for students and led by students," Bronk said. Creating a student-run publication whose door was open to everyone was important to both Bong and Bronk. "Before Ethos, the SOJC had Flux, which is an amazing publication, but the vetting process was tough and it was in a different sphere because it's also a journalism class. I wanted a magazine that anyone could join, whether they were part of the SOJC or not," Bong said.

The Ethos staff used the labs in the SOJC to produce the magazine from 2009 until about 2012, and the magazine operated without an official advisor. Mark Blaine, a professor at the SOJC, served as the connection between Ethos and the journalism school, helping the staff gain access to the computer labs as Ethos had yet to gain adequate funding. "The magazine didn't need a

a look into
ETHOS WORLD

lot to get it going but it needed a lot to keep it going," Blaine said. He discussed the funding issues the magazine endured, such as insufficient funding to begin with and a lack of affiliation with any particular media group.

Ethos originally received funding through the UO's incidental fee, which is paid by students through tuition and allocated by the ASUO, but that wasn't enough. Ethos's profile needed to be elevated in order to gain more funding. Blaine said, "Ethos endured the 2009 recession that would normally kill student publications." He attributes the success of Ethos to the thoroughly maintained brand. "Ethos found its style and it has managed the brand very well since," Blaine said.

Finding the niche that would sustain Ethos for years to come was Bong's focus as he was honing in on the final touches to the reinvented magazine. Ethos turned to the ASUO for a majority of their funding during this time, and compensated where funding lacked through fundraising and throwing promotional events such as concerts. Developing a strong readership was important to expand funding. Bong saw his second goal, winning awards, as a way to expand readership and set up a strong branding platform for Ethos.

Bong submitted Ethos publications to every award he could find. "We printed out the rules to enter the contests, compiled everything and mailed them in. Next thing you know we won a handful of awards and at that point it was really exciting because everybody who was on Ethos felt like there was a stronger identity to the magazine, something that they could be a part of."

Ethos quickly racked up the Associate Collegiate Press Pacemaker Award in 2013, 2014 and 2015, along with a top honor from the ACP and various other awards from the Society of Professional journalists, the Columbia Scholastic Press Association and a Hearst award. "Winning those awards lit a stronger fire for Ethos. It helped everyone believe in the changes I was making," Bong said.

Eventually, Bronk took over as editor once Bong graduated in 2010. "Ethos highlights the amount of work journalism students do. They're all working endlessly on things, yet they find time to produce things for Ethos and it's an amazing publication everytime," Bronk said. Ethos incorporated global voices by having students who were studying abroad write articles for the magazine. Bronk said this emphasized the global sense of thinking for the magazine.

Looking back on the last 10 years of Ethos, the magazine has consistently covered not only a wide range of topics and Oregon individuals, but also international stories with Ethos World, covering individuals and communities around the globe. During the 2016 renovation of the EMU, Ethos was forced to move from their small designated area, so the Daily Emerald offered Ethos a place to work during the renovation. This led to Ethos merging with the Daily Emerald in 2016.

Ethos is continuing to change in small but impactful ways. The scope of coverage for the magazine will remain, but the way in which the stories are told will shift with the journalism landscape. Ethos has taken on a multimedia focus this year, including partnering with KWVA to produce Basement Sessions—music videos covering bands such as Spiller. Additionally, Ethos's archive is accessible online, and it has a newly redesigned website.

KD Winter 2007: Tibet

After destroying Tibet's history, the Chinese government is building 'historical' monuments to capitalize on growing tourism.

Ethos Fall 2013 - A New Perspective: Cuba

A glimpse of a veiled country through a photographer's lens

Ethos Fall 2017 - Woven In Time: Oaxaca

A family continues the tradition of hand-making textiles through three generations

Ni de Aquí, Ni de Allá

(Neither from here, nor from there)

A day in the life of student activist Marian Fragoso Basauri

WORDS & PHOTOS BY **MEGHAN JACINTO**

Marian spends most of her time at the Muxeres office in the Multicultural Center. As the External Director, one of her goals is to continue to create a safe community for Latinx individuals where they can discuss their experiences.

When Marian Fragoso Basauri looked around the group of girls surrounding her during a freshman year "Introduction" session, the demographics were obvious. Nearly everyone around her was white, and Marian was one of few students of color.

This environment was new to her. She was born and raised in Tijuana, Mexico. She did, however, attend a predominantly white high school in Beaverton, Oregon.

"In Beaverton, I didn't feel that whiteness shock because I would go back home and speak to my aunt and uncle in Spanish," Marian said. "My aunt would cook Mexican food, and even though I was away from home, I still had that part of me. When I came to college, it was completely different."

Her experience as a person of color at the University of Oregon was difficult to navigate, but her identity helped her become more involved with her community politically. She joined Muxeres and MEChA (Movimiento Estudiantil Chicanx de Aztlan), two of the biggest Latinx groups on campus that discuss issues Latinx and Chicanx students face.

Through mutual friends, I met Marian during my junior year of college. One of our first conversations was about my own experience as a person of color—as someone who is mixed-race—and what it meant to be "Mexican enough."

However, before I came to college, I didn't realize what it meant to be a person of color. The first encounter I had that involved my race was at my job when I was a freshman. I had noticed an older white man, a temporary worker, staring at me for a long period of time, and he soon came up to me with a smile and asked, "Hey, what are you?"

The question caught me off guard. No one had asked me this question before. At first, I did not know how to answer him. I replied, "What do you mean, 'what am I?'"

"I've been trying to figure out your ethnicity but can't seem to."

"Oh, I'm Mexican and Irish," I said quickly, to escape the conversation. I then went back to work.

This encounter left me with a strange feeling. It reminded me of being young and seeing a strange insect that I could not identify and asking my mom what it was, while I pointed at it in fear. Suddenly, it felt like someone was questioning and pointing at me.

I kept thinking about the question, "What am I?" I know that I am brown, and my mom is white, and my dad is Mexican. Growing up in Southern California, I encountered a multitude

of races and ethnicities on a daily basis. No one had questioned me about my skin color back home. But then, I had to remember that I was no longer in a multicultural environment. It was in this homogenous area—Eugene—where I first began to think about what it means to be a person of color and what exactly this identity entails.

This encounter marked the beginning of my self-discovery, but I soon felt frustrated. I began to wonder where I belonged in the Latinx community as a mixed-race individual. I am culturally white because I was raised by my white mother, yet I cannot pass as white and do not have white privilege. On the other hand, I did not know anything about my Mexican culture or heritage until I started college. I began to question whether I was Latinx enough to even associate myself with the community.

During this time, I wrote a poem discussing my feelings about being mixed-race and what it felt like, belonging to two different worlds. I showed it to Marian when we first talked about our identities.

"I remember feeling identified because I grew up in the border, and being from the border, it's Mexico, but it's not really Mexico because it's super Americanized," Marian said. "There's this saying 'ni de aquí, ni de allá,' which means neither from here, nor from there, and that's how I felt."

Because of the lack of total belonging I described in my poem, I was at first hesitant to go to spaces such as MEChA and Muxeres. When I voiced my concerns to Marian, she quickly dismissed them, saying, "You should go because that's your people. We would receive you with open arms."

Marian understood where I was coming from and knew other mixed-race people who felt the same. She reassured me that I still belonged in the Latinx community because no one would ever measure to see if I was "Mexican enough." I soon began attending MEChA and Muxeres meetings regularly and immersed myself in the community. I began to understand what it means to be a person of color.

As I was becoming more active in the Latinx community, I noticed that Marian always had people surrounding her, and when she spoke, people stopped and listened. It was easy for me to tell that Marian was a natural leader in student group settings and also deeply passionate about social and racial justice. For this reason, I chose to photograph Marian. She has a story to tell—about what it means to be a person of color on a primarily white campus—and a brave voice to tell it.

Left: *Marian rises around 8:30 a.m. to get ready for the day. Her morning routine is simple, but she usually wakes up late and has to hurry to catch the bus to school.* ***Below:*** *Together, Marian and I walk about five blocks to catch the 9:30 a.m. EMX to school. We walk among the quiet neighborhood to Eugene, anticipating the busy day ahead.*

As her morning starts, Marian gets ready for the long day ahead. She has limited time to herself in the mornings before her day begins, and often comes home late at night because of her involvement with multiple student organizations, ASUO, and being co-director of a podcast.

Above: *Marian's room is covered in art, especially art that features people of color. She hopes to incorporate art in her social activism, especially with film. "I want to create things that I didn't get to see growing up and things I still don't see. I want to create things that create discussion in communities, and I want to represent my people the way they deserve to be represented."* ***Right:*** *Marian and Charlie Keene attend an ASUO meeting meant for leaders of student organizations and clubs on campus. Marian's weekdays usually consist of class and meetings for the different activities she is involved in.*

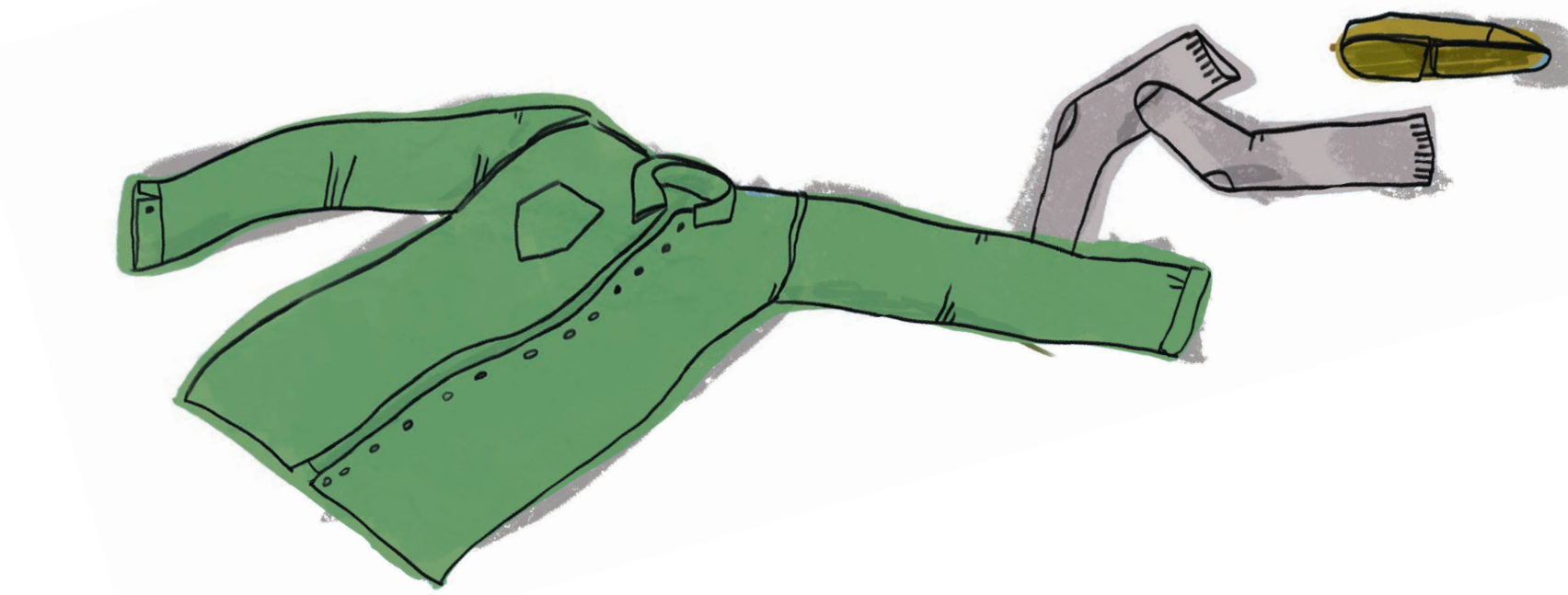
Left: *Marian sits with her friend, Caitlin Saavedra, as they eat their lunch on the grass outside Johnson Hall. While being involved with her community, she has found her own niche.*
Below: *Marian is a general member at MEChA and attends meetings regularly. For the 2018-2019 school year, she was elected as the new communications director for MEChA. Her presence is well known, and everyone greets her with warm smiles.*

"I love being involved because through that, I found my people, my community. I feel safer navigating this predominantly white institution knowing that I have my community of my fellow people of color with me."

uniform PERCEPTION

Student veterans address stigma through community

WORDS BY **BRITTANY NORTON** | ART BY **MARY VERTULFO**



The Veterans and Family Student Association is not an easy place to find. Enter the Erb Memorial Union on the ground floor from University Street and walk to the farthest corner in the back of the building. Take a left and continue down a lengthy hallway—past bathrooms, trash cans and utility closets. At the end of the hall is the main spot on campus for veteran students to connect with each other.

There are an estimated 300 to 400 students using Veterans Affairs benefits, says Zach Goodenough, a student veteran. To him, the UO lacks certain benefits for student veterans. He says both of the veteran centers at the community colleges he was at before had more resources in terms of space, study areas and computers. "As far as the University of Oregon being the flagship school of the state—and I'd probably throw it up there as one of the flagship schools of the West Coast, honestly—they're really lacking in a lot of things that I thought to be standard for veterans," Goodenough says.

Goodenough is one of the many student veterans working toward increasing the presence of veterans on campus and improving relations with non-veteran students. He was recently appointed Student Veteran Advocate in the Associated Students of the University of Oregon, but that position was eliminated by the newly appointed ASUO president Maria Gallegos-Chacon.

Gallegos-Chacon declined a request for an interview, but said her team compressed the cabinet by combining former positions.

"Obviously, we will still be working on representing marginalized students, such as veterans, but not just through one role," she said in an email.

However, the Veterans and Family Student Association, along with Maria Kalnbach, Coordinator of Nontraditional and Veteran Student Engagement and Success, have begun a Veterans Advisory Council. This council brings together student veterans as well as faculty and staff members who have served. The council creates goals for cultivating a community of veterans on campus and advocating for the student veteran experience. The council has only met once thus far, but plans to meet again in the summer and will have a subsequent one to two meetings per term. This collaboration is a push to improve the student veteran experience at the University of Oregon.

The VFSA and Kalnbach are also working to recruit more veterans to the UO. Anthony Whipple, a senior at the UO, served as a forward observer in the National Guard, meaning he targeted and is now in the Reserves. Whipple says that having more student veterans is beneficial to the university because veterans' tuition is guaranteed through the G.I. Bill. The more veterans that come to the UO, the more money for the university. Whipple says improvements could be made starting with recruiting.

"The fact is that we're missing out on all these benefits and this amount of money because we're not actively recruiting veterans.

We don't visit military bases at all, as far as trying to recruit veterans in." He says that some recruiters are focused on bringing in new traditional students from Southern California, which is next to a number of military bases. Part of a new recruiting strategy would be to stop by those bases to connect with people exiting the military who might be looking to attend a university.

To be sure, veteran students at the University of Oregon are not alone in the sentiment that there is not enough being done to close the divide between veteran students and non-veteran students. This is a small piece in a larger trend of a changing military and nation. A 2011 Pew Research Center report found that only one half of one percent of the U.S. population has been on active military duty during the last 10 years of war. The same survey also found that a large majority of post-9/11 veterans said the public "does not understand the problems faced by those in the military or their families."

Similarly, Kalnbach says that one of the biggest hurdles student veterans face is being understood. This is due to common misperceptions about veterans.

"We have a very, very small percentage of people serving in the military—so most people nowadays don't have a connection to a veteran," she says.

A separate Pew Research Center report from 2013 concluded that this divide could be attributed to the elimination of the draft after the Vietnam War. Students today may not have a familiar connection with a person who has served in the military. In 2011, a majority of adults 50 and older said they had a member of their immediate family serve in the military. About half of people aged 30 to 49 shared that sentiment, yet only 33 percent of adults under 29 could say the same.

These kinds of shifts are resulting in a public that is less familiar with the military. Kalnbach says, "They have this misperception that if you're serving in the military you're serving on the front lines—you're doing war-type frontline duty, which is so not the case. There are so many other jobs in the military." Or, she says people have a certain image in their head of what a veteran looks like that doesn't align with the minorities, women and transgender people who also serve.

> **"They understood that everyone has bad days and for different reasons, and I didn't feel like anybody here judged me for it—I didn't feel like I was going to be seen as anything less of a person because of them."**

Whipple says that one thing he wishes other students would understand is that veterans are normal people.

"I always feel like there's a stigma around the military like, 'Oh, they've done something heroic,' either that or the polar opposite: 'They're terrible people,'" he said. "But I mean half the people that have been in—they were radio technicians or they were linguists. Their job never involved weapons and they just did their job, but they also like football and they like to drink on the weekends, you know?"

Whipple says he had trouble transitioning back to civilian life after his time in the National Guard, and that he felt lost. He failed his first two terms at the University of Oregon and got put on academic probation before he found the Veteran's Center, which helped him form a more understanding community. Finding people who have experienced similar situations has been beneficial for him.

"I felt like people understood. They understood the challenges of transitioning back. They understood that everyone has bad days and for different reasons, and I didn't feel like anybody here judged me for it—I didn't feel like I was going to be seen as anything less of a person because of them," he says.

Goodenough says he didn't have a difficult time during his transition back, but agrees that there are stereotypes surrounding the military and the people who serve, particularly within media.

"I feel like social media, the news, Hollywood have kind of painted veterans recently—over the last decade—as damaged goods," says Goodenough. He says that veterans have had a lot of life and job experience, and are people that someone could have a good conversation with if they could get past biases. "I feel like there's some students—I'd probably say the majority of students—that might hold misconceived notions about veterans. So that's a situation we've been talking about how to remedy."

Cass Clemmer, a nonbinary and trans artist, period advocate and author holds up Tony the Tampon, a non-binary tampon character they created in 2015 to spread a message of inclusivity on Instagram. Cass and Tony took New York City by storm in November at PERIOD Con 2017, a menstrual conference organized by youth activists.

MENSTRUAL equity

Destigmatizing and degendering a biological process

WORDS & PHOTOS BY **KENDRA SIEBERT**

The Springwater Corridor Trail in the Portland Metropolitan area spans 21 miles, and has housed an upwards of 3,000 people experiencing homelessness at one time. In 2016, Portland State University student and activist Lynn Hager was going through the trail handing out period kits, and was shocked by the diversity of menstruators and their lack of access to essential products like pads and tampons.

"I was going up to really anyone—men, women, however they identified—and was learning how many trans people were on the streets, how many people were really struggling because they couldn't get access to pads and tampons at shelters."

Hager also learned that gender non-conforming people face a similar struggle, often feeling like "they don't exist" because no one works to get their needs met.

This experience sparked a new mindset in Hager, a cisgendered white woman who was already frustrated by the lack of access she had to products at PSU.

"I heard about this, and I was like, 'Holy shit. Trans people have periods. Homeless people have periods. Some trans people are homeless and they have periods." And that was the beginning of Portland Menstrual Society.

Hager created PMS, her PSU-based non-profit, in the summer of 2016 to help service the needs of students, and it has been steadily growing ever since. A current PSU Masters student in the Social Work program, Hager advocates for everyone's right to access menstrual products, and does so largely through her leadership in PMS. PMS supports the idea that every person who experiences their period, regardless of gender or socioeconomic status, deserves access to safe restrooms and free menstrual resources.

PMS has serviced thousands of periods in the past two years, but operates as anti-capitalistically as possible.

In Hager's words, "The goal of Portland Menstrual Society was really to not be conforming to the standards that are expected around menstruation." More specifically, to not support the exploitation of menstruation for corporate success, but rather, to deconstruct the gendering of menstruation and question the meaning society has attached to the biological process.

Top: *Jennifer Weiss Wolf, Lynn Hager, Jax Gonzalez, Zipporah Jarmon and Cass Clemmer gather together to celebrate the end of the first PMS Menstrual Symposium.* ***Bottom:*** *On Tuesday, February 13, Tron City Tattoo of Beaverton held an event for PMS. For the cost of a box of products and $50, patrons were tattooed with menstruation-related designs, including crescent moons, red cats and Georgia O'Keefe's suggestive flowers.*

In Chris Bobel's book New Blood: Third-Wave Feminism and the Politics of Menstruation, which has greatly influenced the mission of PMS, the associate professor at the University of Massachusetts Boston defines menstruation as a biological process with cultural meaning. In the culture of the United States, this process has come to be tied to notions of femininity, as young girls are often told that getting their first period is a sign of entering womanhood, and an act reserved for all women. However, some cis-women are biologically unable to menstruate, while some people who do not identify as female do, debunking the idea that the process is rooted in gender.

Since its founding, PMS has brought in students from different backgrounds and united them through the principle of menstrual equity for all people. Mason Pierce is one of those students, and recently became the PMS president. As an out-trans man and figurehead, Pierce has experienced gender-based violence firsthand. He has been targeted in public restrooms and reported being chased from the PSU campus by men with baseball bats. At times, Pierce has been unable to go to campus out of fear of being harassed for his identity, but these experiences have shaped him into a person who does not shrink from action, but rises to it.

"[These experiences] are what launched me into caring so much about this work," reflects Pierce, who knows what it is like to pass as a white male and understands the fear associated with being found out. He wants to help other students understand that regardless of their identity, there is space for them in the world—an idea championed by other PMS leadership as well.

On April 28, PMS held Portland's first-ever intersectional Menstrual Symposium, a culmination of a week of workshops and speaker panels held at PSU. They operated with the goal of challenging the gendered narrative surrounding the act of menstruating by elevating the voices of entrepreneurs, politicians, artists and public figures involved in this line of work.

Jennifer Weiss Wolf was one conference speaker who approached the menstrual movement from a political lens. A published author and the Vice President for Development

at the Brennan Center for Justice, Wolf has come to believe that law is a vehicle through which to communicate values, and that directly applies to the topic of menstruation. Last year Wolf worked to pass the Dignity for Incarcerated Women Act, and did so largely through pushing lawmakers to consider menstruation—in this case, menstruation of women within New York prisons—from the perspective of people who menstruate themselves.

According to the campaign's site, women are the fastest growing population in United States prisons, and the conditions they face directly threaten women's reproductive health. In some prisons, women are denied adequate access to sanitary items forcing them to either purchase on commissary or go without proper supplies, a condition that Wolf is continuing to fight for through more legislation.

She finds that "People dying in our country from menstruation still isn't enough for legal change." Yet Wolf continues the fight, along with PMS and other advocate groups. She recognizes that before more trans-inclusive reform can be passed, an overall shift in public perceptions will need to take place, and that is likely years away.

This shift is something Fatima Pervaiz has also recognized. As the University of Oregon's Women's Center Program Director for the past three years, Pervaiz has had to advocate for funding of menstrual supplies and resources, often under the jurisdiction of men who still believe menstrual products should be marketed and distributed like a luxury good.

"On a federal level, I don't see the social climate shifting anytime in the next few years. But I do see it shifting more, particularly as I observe more and more youth identifying as non-binary. I think that, in and of itself, is such a powerful representation of how we are going to be beyond the binary hopefully soon."

For Hager and PMS, there is also a growing need for another shift in the menstrual movement: intersectionality and new forms of leadership. Hager believes that with any social movement, it is essential to have the people directly affected at the forefront, and has found a disturbing lack of representation of trans, non-binary and people of color in the menstrual movement.

"It's really important for us to be highlighting the issues of people who are really affected," she says.

Hager posits that the next step PMS can take toward inclusivity is reaching out to black women and trans people at school and authentically centering them in the conversation.

"We're not doing that because we're checking a box. We're doing it because it's the next step."

Standing across from his artist, Travis Thorpe, Mason Pierce looks down at the newest tattoo in his collection. As someone who has taken years to be comfortable with his identity, Pierce has found that what matters most to him now is sharing with other trans kids that they can make it, too. "There are happy endings to stories, and you can be a trans person who influences other people, and you can make a difference in someone's life. You can even run a period club at Portland State University."

Pierce has also seen value in connecting through shared experiences and elevating the voices of everyone affected by this issue.

"I am president of Portland Menstrual Society because I decided that I wasn't going to be afraid anymore, and really thought that it was vital to talk about what it means to be trans and what it means to experience my period, and to stop editing my own story and switching my life around so that it fits an ideal more, a narrative."

While there are different routes people can take to enact change, the members of PMS view conversation as central to any approach. And although the way has not always been clear or direct for Hager, she has found this consistent dialogue as one key constant. Throughout the last few years, spanning the Springwater Corridor Trail to the PSU campus, Hager has never stopped talking about the issues at hand to anyone who will listen.

"It's been really interesting to see people change around me just because I refuse to stop talking about it. And I think that's exactly what it's gonna take."

exclusive consumption

Black vegans are redefining what it means to be vegan

WORDS BY **ELLA MORGAN**
ART BY **NAT GEORGE**

When I made the official decision to go vegan, it didn't come as a complete surprise to most of the people who knew me, since I had been a vegetarian for nearly 10 years. My dad, sister, and some other close friends made fun of me and cracked jokes related to vegan stereotypes—one being that I only eat grass and twigs, or that I am a pot-smoking hippie. Sometimes a vegan calls to mind an image of a thin yogi who wears expensive brands, meditates and eats smoothie bowls. Or maybe, a radical extremist who condemns those who eat animals or animal-based products.

Funny enough, I don't fit on that spectrum and the four other vegans I live with don't fit into those categories either. Thinking back to a phone conversation shortly after I moved into my house, I told a close friend how excited I was to be living with like-minded individuals who aren't vegan extremists and who don't wore deodorant. Even the house cat and Leroy the Iguana are vegan.

As I told my friend about my exciting new move, he proceeded to ask me about each member of the household. He asked their age, education, work, etc. In the midst of me relaying the details, he stopped me mid-sentence and said: "They're all white?!" The perplexed tone of his voice was overwhelmingly confusing. Following what felt like a long silence I asked what the problem was. "My n**** that's some white people shit."

For many, including myself, the main reasons to go vegan are health, environmental change and animal ethics. The problems I have faced are not the logistics of smoothie bowls, salads, or yoga practices. Rather, since making the change, one of the first things I heard and still hear is: "Isn't that a white person thing?"

This being said by any other person wouldn't bother me so much, but hearing it from my close friend, who is a person of color, or other family and friends, really astounds me. Up until that phone call, I never really thought about what a vegan looked like or that one needed to be a certain race to be vegan. And when I tell people I am vegan, an astounding number of people are taken aback by it. It's almost like they never considered that a person of color could be vegan.

Hidden behind young and white individuals, vegans of color face a lack of representation which can exclude them from being accepted as vegan. It's in part that people of color have never been the face of contemporary, Western veganism. Expectations become something new altogether when the face of veganism is represented by one demographic.

University of Oregon alumna Jasmine Hatmaker has been a vegetarian since June 2017 and vegan since January. Growing up as a mixed-race individual, Hatmaker and her mother both didn't consume very much meat because of its inaccessibility, mostly eating a vegetarian diet instead. This upbringing made going vegan simple for Hatmaker. Eugene caters to this lifestyle, and Hatmaker mostly enjoys learning to cook in her home. This is not to say there isn't a struggle to be vegan.

"What's really annoying, actually, is when people ask me 'why,'" Hatmaker said. "They don't really understand why I am vegan."

Hatmaker isn't forcing her beliefs or values on others, as the vegan stereotype might convey. Where the problem lies is that although her focus is on her wellbeing, as a person of color living in Eugene, there isn't much of a community outside of her mother to support her lifestyle choices.

The black vegan movement is

another way to counter a singular, monochromatic image of what a vegan looks like. Aph Ko is the co-author of APHRO-ISM, a collection of essays that use popular culture to critique the pre-existing frameworks surrounding race, animal advocacy and feminism. Prior to the book, Ko received considerable backlash on an article about the black community's involvement in mainstream animal rights spaces.

"I was overwhelmed by the torrent of post-racial, racist and offensive comments," she says in APHRO-ISM. Vegans of color face racial comments all time because it has long felt commonplace to criticize blacks when they create and develop empowering spaces for one another.

UO junior Luna Koenig acknowledges this racialized conception of who can be vegan, which creates a struggle for others like Koenig to educate non-vegans about the importance of veganism when some vegans are turning away vegans of color.

"A lot of my favorite vegan accounts on Twitter are people of color and they have to fight back against other vegans and other non-vegans to be vegan."

Despite the struggles black vegans face, they are stepping out more than ever, and not just for their health. For UO senior Justice Onwordi, her veganism began with an eye toward health, but now it's also to lessen her impact on the environment. Onwordi is studying Human Physiology and has been vegan since June 2016 and pescatarian since the age of 12.

"I wanted to challenge myself to be healthier and eat healthier," Onwordi said.

While living in Arizona, her vegan lifestyle produced a new struggle in her friend group and in her family.

"My friends used to make fun of me, and made me feel like shit." It was not only her friends, but also her family who struggled with her lifestyle change.

"My grandmother, who is from Africa, would always ask why I wouldn't eat eggs, or meat, or anything."

Onwordi's father's family comes from Nigeria, and growing up she often heard stories from her father about the lifestyle he had, which was meat-based. It was their way of life, and he grew up on a farm where most of their meals came from what was grown or raised on their property. Some nights in Nigeria, her father would go out to grab a chicken to have for dinner. Onwordi's decision to go vegan sparked controversy among her family.

"I never felt like I did anything wrong, but I did feel like an outsider on the inside," she says. "And that was coming from other black people as well."

Since coming to the University of Oregon, Onwordi has found a better sense of community. Not everyone she surrounds herself with is vegan, but many understand, accept and respect her decision. However, she often wonders what associations others make when she expresses that she is vegan.

"People make the assumption that I might be trying to fit in—fit into this Eugene, hippie-vegan culture, which is predominantly white," Onwordi says.

People of color often live in communities without access to an abundance of food or fresh produce and depend on food consumption that is animal-based. Black communities are displaced in the food system and those who choose to go vegan often feel as though they are alone or have no options—or that the support system they rely on is inadequate. Over 40,000 black citizens live in poverty in the United States according to a 2016 Census Bureau report. Although this number has dropped since 2014, this is a portion of the population that can barely afford food to keep from starving.

Gluten-free, non-GMO, organic, pesticide-free and local are all words we may associate with vegan diets. When additives like GMOs and pesticides are removed from products, they are sold at nearly three times the price as a product with those additives. The Califia non-dairy milk brand can cost anywhere from $10 - $15 depending on the distributor. Califia is a certified organic and non-GMO brand.

To shift one's lifestyle to vegan, one does not have to be wealthy or buy $15 non-dairy milk. And yet the vegan diet is marketed that way. For example, grocery stores like Whole Foods or Oregon-based Market of Choice offer vegan alternatives, but they tend to be products that are branded with statements like organic or non-GMO. The cost of one dairy milk at Market of Choice is between two and five dollars whether it is organic or not, and some people can barely afford that, let alone three times that. Alternatively, there are inexpensive ways to be vegan. As someone who is allergic to nuts, I can't eat the more expensive vegan alternatives because they have a nut base.

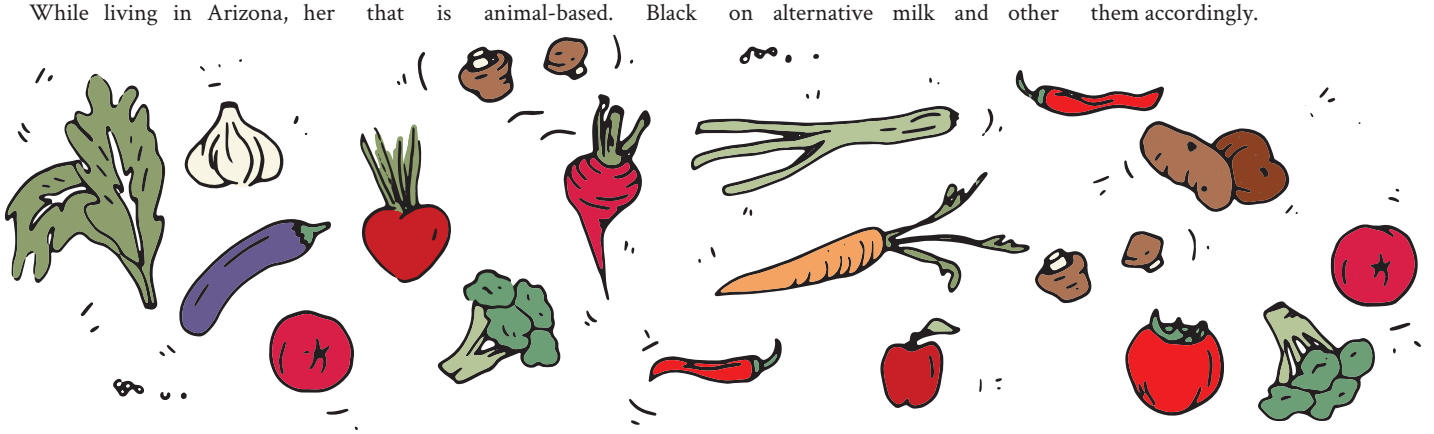
The idea that spending an entire paycheck at Whole Foods on alternative milk and other overpriced, plant-derived products is a common misconception. If having a dairy substitute is of high priority, there are plenty of non-dairy options that cost relatively the same as dairy milk. Moreover, being vegan doesn't mean you must shop at Whole Foods or Market of Choice regularly. Almost all of my flatmates don't. Onwordi goes local, visiting farms and weekly markets; likewise, living on food stamps, Koenig is already limited on how much she can buy.

Not all communities and areas have inexpensive, healthy and safe food access. Finding those options in vegan variety can also be hard to come by. For some, simply getting to the grocery store is so difficult that one resorts to the next best option: quick convenience. When While unpacking my groceries after first moving into my house, I had noticed how many different brands of products were in the fridge. My flatmates shop at multiple different grocery stores in town to get the food they need.

"I think when people hear words like cleanliness and organic they think they need to buying the most expensive, most nutritionally-dense foods." Onwordi says.

Onwordi calls herself a "freegan," meaning she likes to shop locally and get her produce from local farmers. Going forward, Onwordi would like to see greater accessibility to veganism, local farming thrive and fresh produce become more attainable not just for vegans.

As vegan and plant-based diets are becoming more popular, it is essential that veganism is not defined by one image. It is best to keep conscious and aware of who chooses to go vegan, and represent them accordingly.



Hearing Her Truth

Helen Boyd sheds light on living with a disability

WORDS & PHOTOS BY **KEZIA SETYAWAN**

"I think God chose me to suffer so that I would have enough passion for everyone else,"

says 88 year-old Helen Boyd. She describes her life in a set of Ds—deaf, disabled, divorced and depressed. She's also a woman looking for a new tenant.

"Why do you think I have a room on the classified pages?" asks Boyd. "I'm broke. I need money. I have less than $1,200 coming in per month, a mortgage and three part-time jobs."

Boyd lives in the North Delta area of Eugene, Oregon in a trim, green two-bedroom house with a raised bed for gardening in the front. I found Boyd through her classified ad in the Sunday paper of The Register-Guard. She has a room going for $500 a month with a strict no drugs or alcohol policy. When the door rings, her pudgy dog Joey barks to signal that Boyd has visitors.

"Communication loss is a silent epidemic," Boyd says. "It affects everyone."

Boyd has dealt with hearing loss since childhood. She is currently on her second pair of cochlear implants, which help her communicate with others. According to the American Journal of Otology, there is only a 3 percent chance of failure after the first cochlear implant. She still persevered through another surgery because she wanted to work through a new implant, and she wrote about her recovery after surgery in support of the Cochlear Implant Association.

Despite her obstacles, in the 1970s Boyd was taking classes and working at Umpqua Community College. She was the first one in her family to graduate from high school. Boyd managed to complete 18 college credits with great difficulty as her hearing was going downhill, and then suffered from a fall that ruptured a disc in her spine. Today, she still goes to therapy for that injury. Boyd walks around the house with purpose, never wasting an extra step.

"I tried every possible way to get to class even after I was disabled," Boyd says. Even with her back injuries, she dragged a heavy PA system around campus—her classmates and teachers used the sound system so that she could hear them.

"I wanted my education so badly, and the students in the class would pass around the microphone with cords so that I could hear the professor," she says.

Boyd's college had an office for accessibility services. She says that though the center assigned volunteer students to help her take notes in class, they either didn't show up or offered her no help.

"I wanted my education so I could be employed," Boyd says. This was also before 1990, when the Americans with Disabilities Act was passed. The ADA prohibited the discrimination of people with disabilities in all areas of public life.

With the burden of the back injury, Boyd tried to appeal to Umpqua Community College about her plight, but since they couldn't physically see the injury, they told her to drive up to Portland to see specialists with her workman's compensation money.

Boyd leans back on her floral rocking chair and recounts when she drove back from Portland after that appointment. Her car flipped in Albany, and her cat died during the crash. She also got divorced soon after.

"If nothing good happened to me, I probably would've killed myself," she says.

In 1981, Boyd had the opportunity to go to Washington DC to advocate for folks with hearing loss. After that trip, she was so inspired that she helped to establish Lane County's chapter of the Hearing Loss Association. HLA's mission is to provide support and resources for people with hearing loss. and Boyd served on its original council. Her children have also played a key role in connecting community members together through newsletters and website updates. She wants more people to go to their meetings and volunteer with the organization.

When you reach Boyd's voicemail, it says "please speak loudly and clearly, thank you." This is a sharp contrast to the time when phones were not as common. Boyd used to have to drive to the courthouse and everywhere else to get information she needed. If she didn't have her hearing aids on and the phone rang, she either had to notice her dogs' barking cues or put her hand on the wall so that she could feel the phone vibrating.

"I can't believe how many people believe that sign language is the solution," Boyd says, "I didn't want to be in the deaf community, I want to be in the hearing community. Sign language was just another burden that I couldn't take on with everything else going on."

Through her life, Boyd has made space for herself to be heard. She has written op-eds in the newspaper, spoke to a class at the University of Oregon and had fellowships with her church community about the issues she cares about.

Nowadays, Boyd lives with her cat, dog and renters. Owen Nelson, Boyd's new tenant, wants to assist her in finding new ways to communicate.

"I'm going to help Helen be able to use the computer, so that she can write her stories about her life that she wants to tell," Nelson says.

A "for rent" sign looks out of Boyd's house, with calls from potential tenants coming in weekly.

globalizing HIP HOP

One UO student infuses Asian culture into his art and aspires to go big

WORDS BY **AUSTIN WILLHOFT**
PHOTOS BY **SARAH NORTHROP**

When Trevor Lan heard about an upcoming school performance, he prepared by practicing in front of his TV at home a few weeks before the event took place. Performances would happen on a weekly and monthly basis at Tze Wen Elementary School in Taiwan, with students volunteering to entertain their classmates and teachers. Lan, 10 years old at the time, refused because his classmates laughed at the idea of him becoming a star. Deep down though, Lan wanted it all.

Lan represents a growing number of individuals from East Asia pursuing a career as a hip-hop/rap artist. The phenomenon represents the globalization of hip-hop and rap culture, both of which began in the US. Similar to the US, East Asian hip-hop and rap artists have emerged from performing strictly underground to reaching global recognition.

One day after class at school, Lan had the house to himself. He turned on the TV and started flipping through channels looking for dance shows.

"My school uniform was still on the whole time," Lan says. "I just felt like I wanted to be a pop star and didn't care what I was wearing. I was a kid, after all."

Streaming YouTube videos of hip-hop and rap artists became habitual. By 2006, breakdancing had become a popular activity for the youth culture in Taiwan. And for Lan, reaching stardom and celebrity status was cemented in the back of his mind.

He and four of his friends would dance in the downtown city subway systems in Taipei as a hobby after school. Although his friend group did it often, breakdancing was Lan's first opportunity pursuing his passion. Those days were more "messing around" in Lan's book, but with each breakdancing moment in the subway he showcased his skills to bystanders.

Dancing and watching Mo Fan Bang Bang Tang, a former entertainment show where pop-stars

"I'M NOT SURE WHERE MY GENRE OF MUSIC IS, SO I TEST MYSELF RAPPING IN FRONT OF AUDIENCES AT CULTURAL EVENTS AT UO. YOU CAN SAY IT'S A BLEND OF POP, HIP-HOP AND ELECTRONIC DANCE MUSIC."

Above: *Trevor Lan performs with a dance group, Code Black, at the 2018 Duck Street Dance Club Spring Dance Showcase. The event titled "Creative Motions" gives various student-dance groups at UO an opportunity to present original choreography.* ***Bottom right:*** *Although Lan collaborates with other students, Code Black remains his main performance group for showcasing his moves to others. "Together, we're a unit, but I must also be aware I'm building my own brand, too."*

contested against each other, served as another form of inspiration for Lan besides YouTube. Lan recalls that on a weekly basis his sister would complain to him to change the channel. He ignored her.

Now at 23, Lan is a solo act, building a portfolio and brand as a hip-hop and rap artist at the University of Oregon before graduating in June 2018 and returning to Taiwan. The past four years spent studying psychology and economics didn't interest Lan.

Once his senior year started in the fall of 2017, Lan felt the moment signaled a calling. Leaders of a local, student-run music group, Eug Cue, approached Lan to record him performing for their YouTube channel. The group primarily produces Chinese-style rap, hip-hop and also pop music.

Not only would he dedicate the remaining time he had at UO to developing his portfolio with performances, but would also establish his network among the Asian community at the university.

"I'm not sure where my genre of music is, so I test myself rapping in front of audiences at cultural events at UO," Lan says. "You can say it's a blend of pop, hip-hop and electronic dance music."

Lan believes his passion for dance and music is strong but realizes he's in a tough industry. The hip-hop and rap music industry in Asia is growing, especially in Japanese, Chinese and Korean markets. The younger generation is following the globalization of hip-hop culture, largely gravitating toward East Asia.

"From a globalization perspective, hip-hop and rap culture have become a world genre," says Alisa Freedman, an associate professor of Japanese literature and film at UO. "It's not only in East Asia, but people all the over the world have changed and evolved it in various ways."

Lan shows his style of hip-hop and rap by performing at cultural events for student-groups at UO. Hip-hop and rap culture has attained a new global reach, often being described by the Asian youth culture as more mainstream than pop music.

Just take a look at an event during the summer of 2017 in China called "The Rap of China," in which hip-hop and rap culture finally emerged from underground status and created platforms for artists to sign deals with companies. It reeled in over three billion viewers from June to September, however, approval of programs similar to the show depend on what the content touches on.

Along with official disapproval, censorship plagues hip-hop and rap culture in China, citing it as "low-taste content" and offensive.

People like Rich Brian (formerly Rich Chigga, real name Brian Imanuel), who's from Indonesia, represent certain individuals inspiring younger folks— like Lan—to connect and share creative expression with worldwide audiences. Rich Brian made a name for himself in both Asian and US markets through connecting with US-based rappers and hip-hop artists; Lan aims for that reality to come into fruition for him.

With momentum growing in Asia, international youth feel eager to join the movement. Lan and Rich Brian serve as two examples of Asian hip-hop and rap artists giving voice to Asian culture.

Giving voice to individual cultures happens at cultural nights for student groups at UO. At this year's Hong Kong Night, Lan performed alongside Ivan Siu, a fellow student from Hong Kong. Siu had bitter feelings towards the host of the annual Hong Kong Night events, the Hong Kong Student Association, because of a lack of "representing Hong Kong culture" in the club. HKSA became too much of "a club for Americans with Hong Kong ancestry," according to Siu.

"Most of the time when you're listening to rap music in any of those countries [Taiwan, Hong Kong and China], most of the songs are in Mandarin Chinese," says Siu. "We ended up using a love song from Hong Kong, then redone in Mandarin Chinese but has a hip-hop vibe to it."

The fact that Lan shared the stage with Siu made the latter feel "included" in his culture.

It was a significant risk because of how unconventional and problematic a rap or hip-hop song could be with two different dialects. On the one hand, Lan can't speak Cantonese, and Siu's Mandarin Chinese isn't sufficient enough for rapping.

Lan's open-mindedness in being willing to incorporate Hong Kong into the mix and start the conversation on a tough topic were factors contributing to Siu's agreement to perform with him.

"He's balanced in his approach by being strict, kind and supportive at various moments," Siu says. "But, like in most cultures, the real bonding and discussion about Asians in rap didn't happen until we drank and shared thoughts with each other."

"If it's two guys up on stage rapping in Chinese and Cantonese, it won't be as impressive or grab the attention of non-Chinese speakers," says Ivan Siu. "There needs to be drama, intensity and some part of the performance where they'll remember us."

Siu refers to the preparation and rehearsal procedures behind the Hong Kong Night held at the Erb Memorial Union. Although Lan knew a majority of the attendees' country of origin, he also questioned whether his music would bring any impact to viewers in the US. Lan wanted to convey a strong impression, so he made changes to his performance.

The night before Hong Kong Night, Lan consulted with Siu and another dancer/singer: Andrea Yin, a sophomore at UO from Taiwan. Originally, Lan and Siu rapped, while Yin would perform during the chorus. Lan scrapped the plan and decided on having Yin be the leading voice on stage, carrying the story as it flowed.

"We wanted to be dramatic first, and by doing that, I felt we're introducing the core of the story first," Lan says. "Starting without any background music, and Xiao Yin just using vocals, the audience would feel the need to focus more with the music."

On that specific night, all performed a song touching on break-ups, a topic Lan and Siu believe "connects with most Chinese-cultural" individuals. Lan emphasizes that his lyrics touch on "cultural-related" topics because that's where a majority of his base can draw examples from, such as ending a long-term relationship over distance.

"Not to say other rappers don't rap about breaking up, family or childhood issues in the past or in the moment," Lan says. "Rappers in the US, both past and present, talked a lot about experiences or issues they see through their own eyes, such as with drugs, gangs and violence."

Aside from Rich Brian and Lan, many Asian-American or Asian artists hone their craft by connecting primarily with culturally-Chinese audiences. Whether it be singing lyrics in Mandarin Chinese, rapping trilingually (Mandarin Chinese, Taiwanese and English) or addressing issues unique to the Asian-American or Asian experience.

All these aspects exemplify how rap and hip-hop are becoming a globalized culture in the modern world. According to Lan, critics usually point to the color of skin—along with style of rap—as what's limiting him from connecting with American audiences. He says that since rap and hip-hop originated with the African-American community, it's bizarre witnessing an "Asian rapping" too.

Lan doesn't let "degrading and hurtful" comments affect him and instead, narrows his vision on the main goal: to become big. Most artists in Asia share their content through popular audio and social media platforms; aside from YouTube, the list includes Soundcloud, 1ting.com, LINE and WeChat.

With his senior year wrapping up, Lan feels pressure and recognizes the intensity of being on his own. But there's no use getting overwhelmed, as Lan puts it.

"Any emotion related to feeling nervous and anxious, that's me right now," Lan says. "But, hey, it's my dream, and I can't turn back after getting my family's support."

belonging to each other

A labradoodle to lean on

WORDS & PHOTOS BY **SARAH NORTHROP**

Six feet stand on the rain-soaked grounds of Eugene, Oregon. Two belong to Molly Neher, a recent graduate of the University of Oregon. The other four belong to Reid, a personable labradoodle who helps Molly handle life with seizures in a way that nothing else can.

Four years ago, Molly was hit in the head with a full beer can, causing a concussion that led to bleeding in her brain. Two months later, she started experiencing frequent seizures related to the injury. With seizures occurring upwards of ten times a day, she was left with little independence. The unpredictability of when one would occur riddled even simple everyday acts with uncertainty.

That uncertainty dissolved when Reid began to detect Molly's seizures six months after he arrived in her life.

"I was able to cross the street by myself again," Molly said. "That was a pretty big life improvement. My parents weren't letting me go up the stairs by myself. Sometimes, in acts of rebellion, I would."

Reid detects and responds to Molly's seizures before they happen and alerts her with a nudge and an urgent look in his eyes. Reid is trained for seizure response—he lays next to Molly and acts as a buffer to keep her safe. He licks her arms and gets her moving again. He stays by her side and rests with her. There is no way, however, to train an animal to detect seizures, Molly said. It's something that just happens naturally.

Vest on, Reid is alert and attentive to Molly. At home, he's a goof who likes to mooch food off of Molly's roommates Lilly and Kat, all while running around with a chewed up blanket in his mouth. He chases his tail and barks at strangers passing by their apartment's front window. He plays fetch and gets excited for treats. Reid is a dog, after all, and although he looks after Molly, she still has a large role to play in his life as well—something that she'll do without question.

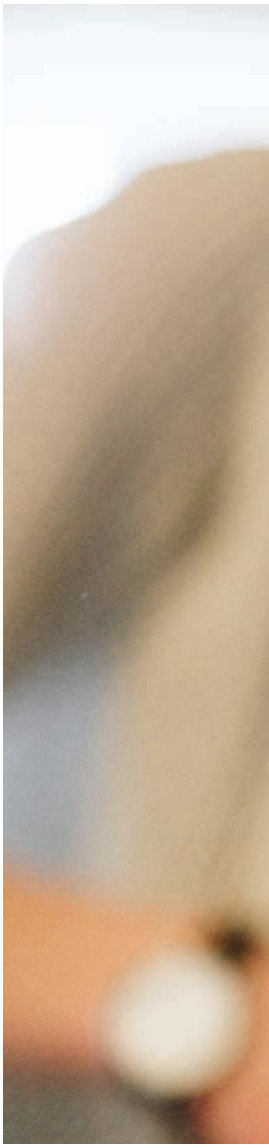
When the summertime temperatures radiate throughout Oregon, Molly must choose whether or not it's worth it to bring Reid absolutely everywhere she goes. The heat makes Molly more susceptible to her seizures and presents dangers to dogs like Reid. If there is a potential danger to Reid—even if that means Molly risks having an unexpected seizure—she won't bring him.

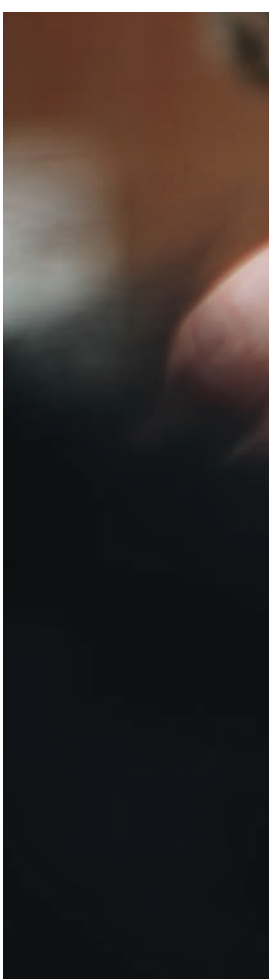
"I'll choose his health over mine anytime," she says.

Molly's roommate Lilly says she and Reid are two peas in a pod. And there's really no other way to put it. Where Molly goes, Reid goes. They're in sync, and Molly's just as attentive to Reid as he is to her. They rely on each other with every step those six feet take. If he's looking up at her, odds are their eyes will meet because she's looking at him too.

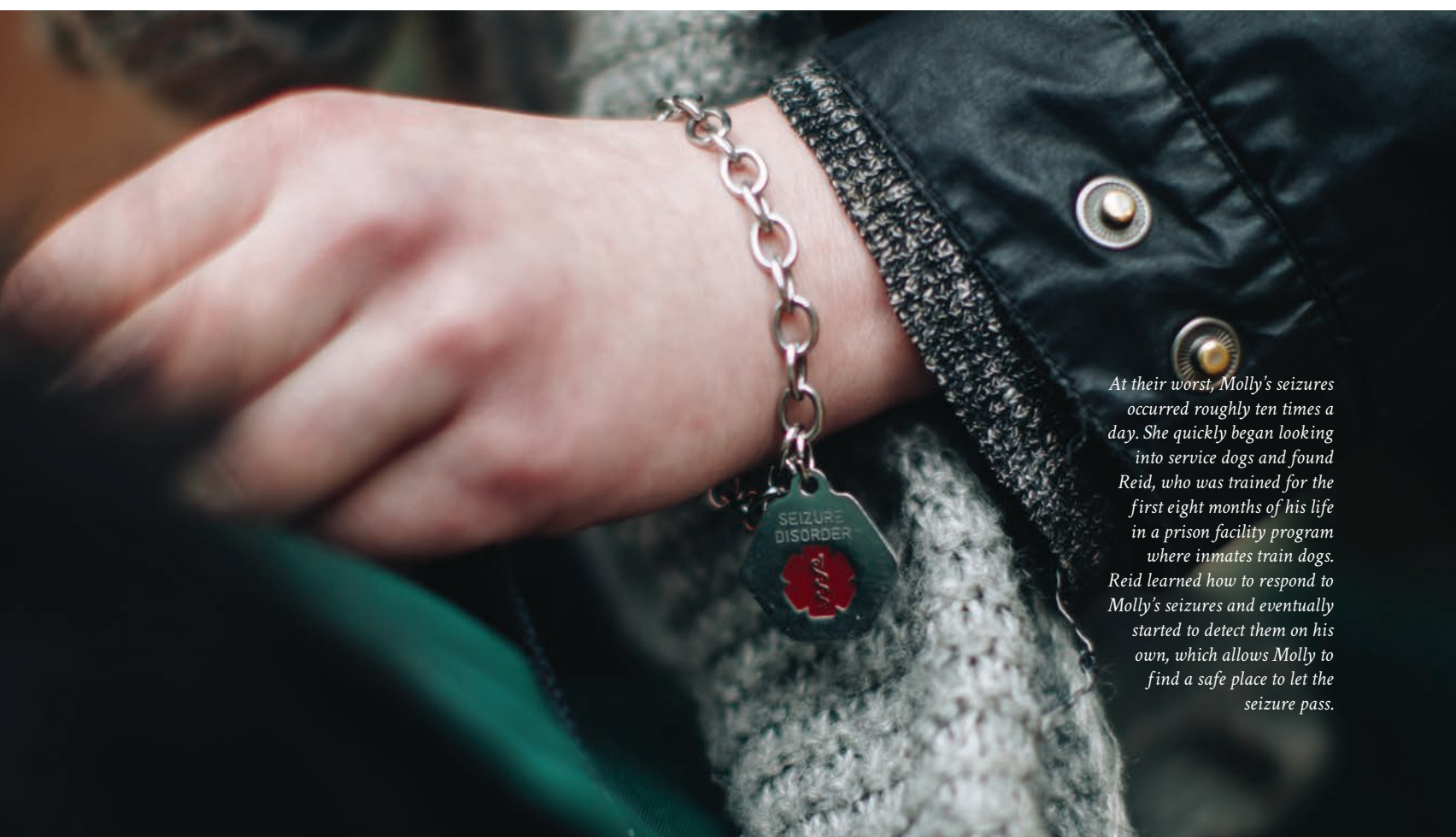
Left: *Reid's presence in Molly's life led to what she describes as, "a pretty big life improvement."*

Molly Neher is a fifth-year student studying anthropology and psychology at the University of Oregon. After Molly started experiencing frequent seizures, she had to drop out of school for a year. At the time, Molly didn't think she would graduate. Now, she is finishing her last term at UO and hopes to use her degree to go into a nonprofit field dealing with disability advocacy.



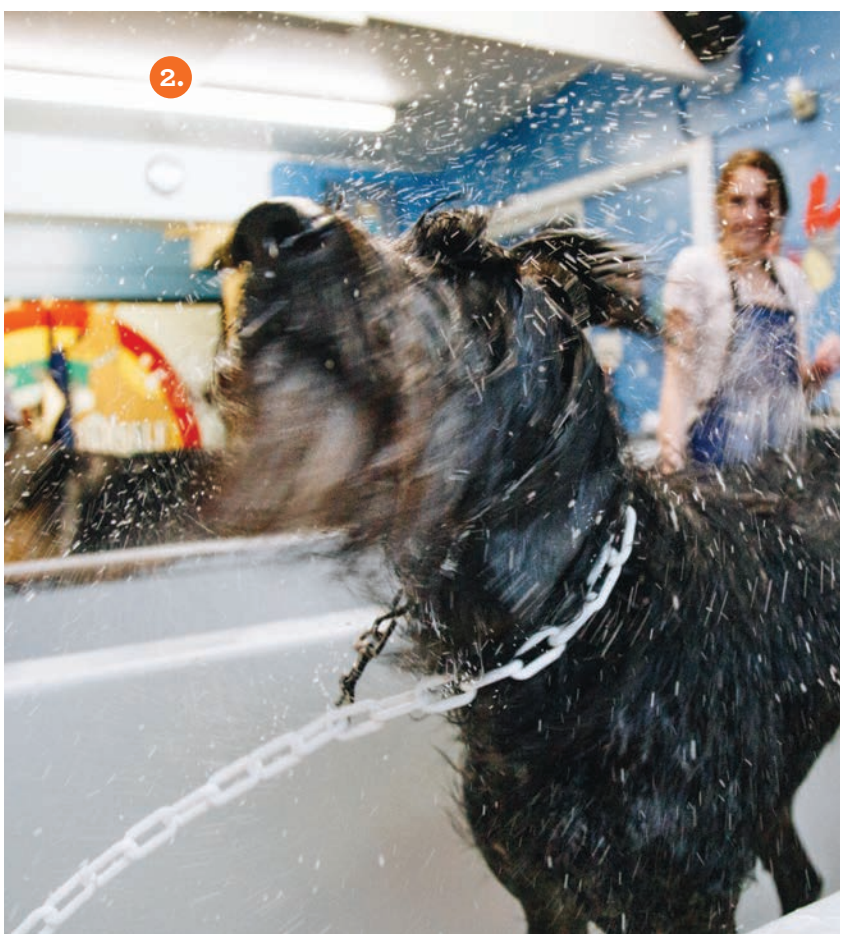


Reid is Molly's service dog. He is a labradoodle trained in seizure response and eventually learned how to detect Molly's seizures before they happen. Passersby tend to comment on Reid's breed whenever Molly is out with him. "He's not a Wolfhound," Molly says. "He's not an Irish Wolfhound, not a Russian Wolfhound, not a Siberian Wolfhound. Not a Wolfhound!"



At their worst, Molly's seizures occurred roughly ten times a day. She quickly began looking into service dogs and found Reid, who was trained for the first eight months of his life in a prison facility program where inmates train dogs. Reid learned how to respond to Molly's seizures and eventually started to detect them on his own, which allows Molly to find a safe place to let the seizure pass.


1.


2.


3.

4.

1. Molly recalls the first time she played with Reid. They were outside and playing with a stuffed animal. "He was shredding it to pieces and then he threw up. I was like, 'Oh my God!' I freaked out, I called my trainer." "Oh, he's fine. Dogs do that," her trainer said. "It was literally the first day that I had him and he threw up because I fed him a toy." 2. Reid shakes off while Molly gives him a bath. At the Suds 'em Yourself Dog Wash in Eugene, it's okay to be wet indoors, but "you don't want a dog shaking off in a restaurant and getting his dog stuff all over the place," she says. 3. Reid typically accompanies Molly wherever she goes, including the grocery store, cafes and the Knight Library. Molly explains that making sure Reid is well-behaved is important, but some dogs will have their moments. "Sometimes, out of nowhere, he'll bark. It's happened in the library once or twice," Molly says, "and it's mortifying. Mortifying. And he's under the table too, so no one even knows there's a dog." 4. Molly figures out how to readjust Reid's harness after putting his raincoat on him. She has a lot of responsibilities to consider when handling a service dog in public, like making him shake the Oregon rain from his fur before entering public buildings so he won't do it inside.

CRISIS COUNSELING AMONG BOOKSHELVES

White Bird Clinic brings social services to the Eugene Public Library

WORDS BY **SARAH HOVET** | ART BY **KEZIA SETYAWAN**

White Bird White Bird Clinic crisis counselor Alese Colehour sits in a small side room on the third floor of the Eugene Public Library, eating strawberries from a full carton on a May evening.

Just beyond the open door, people browse bookshelves and maintain the quiet. The library ascends by age and genre: children and young adult books on the ground floor, nonfiction and magazines on the second floor, and adult fiction on the third floor. A spiral staircase leads up to each floor under a glass sky bubble. Walls of windows fill the library with daylight.

Colehour is a volunteer holding White Bird Clinic's new free drop-in counseling hours at the library. Two trained crisis counselors are always present Monday through Thursday between 5:30 and 7:30 p.m. and Saturday from 11:30 a.m. to 5:30 p.m. Anyone may come in to receive free crisis counseling—a resource for those who cannot afford therapy or encounter long waiting lists when they are in crisis.

The drop-in hours do not exclusively serve those who are in an immediate mental health crisis, but can fill a variety of functions such as helping individuals

navigate systems and decide on next steps. The main difference between non-crisis counselors and White Bird's crisis counselors is that crisis counselors do not meet with individuals on a regular, ongoing basis.

White Bird consists of a handful of offices in Eugene and Springfield that offer a range of medical services, from drug and alcohol treatment to a dental clinic. White Bird was formed in 1969 and recognized as a nonprofit in 1970. Its mission is to provide health services to all community members. The library drop-in hours are the most recent expansion of their services. Although the clinic already offers a variety of services, staff created the library program to support a more accessible space for walk-ins.

"The location was a pretty big hit," Colehour says. "It's centrally located, a peaceful space, and a community hub."

This fits with a national trend of social services being offered at public libraries. These spaces have long offered free Wi-Fi as well as publicly available classroom and meeting spaces. However, they frequently offer more focused social services like job search assistance and computer skills training. In 2016, Portland's Multnomah County library system contracted with a social worker to work on-site at their locations. Similar to the White Bird drop-in hours, it was a one-year pilot program designed to provide free services to patrons in crisis. Portland libraries developed this program seven years after San Francisco was the first city to hire a social worker for its libraries in 2009.

"Libraries are a reflection of the communities they serve," says Multnomah County Libraries Director of Communications Shawn Cunningham.

Within the first year of working on-site, the Multnomah County social worker had contact with patrons 1100 times. Now, the system has hired two more social workers and the team collectively works 40 hours a week. They provide services ranging from assisting with filing restraining orders, to helping with searches for affordable housing, to offering shoes to patrons rather than asking them to leave.

Attracted to White Bird's important work, Colehour enrolled in a volunteer training for the program in 2015. She had heard about the clinic and appreciated its collective nature. She liked its model of an egalitarian pay structure and peer supervision, calling it a "radical organization" dedicated to giving people choices.

She took White Bird's basic crisis class after the new volunteer training. Then she began picking up shifts on the 24-hour crisis line. Coleheur also started training with Crisis Assistance Helping Out On the Streets, a 24/7 mobile dispatch service staffed by medics and crisis counselors commonly known as CAHOOTS in Eugene and Springfield. She now works for both departments as a crisis counselor. Additionally, she serves as the outreach program coordinator for the new library program. Her interest in humans and their environment stems from an academic background in biological anthropology, although she likes that a White Bird employee can advance into a new position regardless of past credentials.

Before joining White Bird, Colehour was enrolled in a Ph.D. program at the University of Oregon. She felt disconnected from the human behavior she was studying, and dropped out after she earned her master's degree. Performing a more practical community service at White Bird was a welcome change.

"It's not about the letters behind your name," Colehour says.

Colehour helped write the grant for the drop-in hours as behavioral health extension services in the county. Lane County gave the program funding for a one-year trial.

LaVena Nohrenberg acts as the Eugene Public Library's Customer Experience Manager and the library's liaison to White Bird. She points out that people first experience libraries as children and often return later in life. They tend to have gaps in awareness of resources that libraries offer.

For instance, the Eugene Public Library offers a summer reading program in which children can pick up a free book and adults can pick up free earplugs. It also houses a "maker hub," which includes robotics, a 3D printer, and green screen, with virtual reality goggles coming by the end of June. All of these are accessible for free to cardholders.

"It's a new way for people to look at libraries," Nohrenberg says.

She appreciates the equalizing effect of libraries, where everyone is welcome regardless of socioeconomic status. She also calls White Bird a "great partner—the community is lucky to have such a caring organization."

Colehour sees a more diverse population seeking resources at the drop-in hours than at the clinic itself. The clinic doubles as a day center, so unhoused individuals often spend time there, making it a more crowded and chaotic environment. Meanwhile, the Eugene Library provides a beautiful and serene space.

Mental Health America, a national nonprofit that compiles information on both prevention and intervention services, claims that one in five adults in America have a mental health condition. Their website posits that while access to insurance and treatment is generally increasing, 56 percent of Americans with a mental illness still do not receive treatment. Counselling Directory, a UK website dedicated to helping visitors find a therapist near them, claims that "the number of people seeking mental health treatment is on the rise and this is having an effect on service availability." This suggests that the growing number of individuals seeking mental health services can saturate programs for resources and result in longer waiting periods.

"And there's so much more you can get out of a person-to-person interaction," Colehour says.

She recalls the hectic work at the clinic during her first weeks in the new volunteer training. Trainees listened to experienced volunteers handle calls to the clinic's main crisis line, and phones rang incessantly.

"It's almost a gauntlet you have to go through to see if you have the grit," Colehour says.

By working with seasoned volunteers, trainees gain awareness of different skills people bring to the job. Colehour terms it a personal "style" of crisis intervention.

The training also provides information on setting boundaries, handling burnout and practicing self-care.

The library project might become redundant if White Bird's crisis center moves to a new location. A new location would be separate from the day center, making it a calmer environment.

"It's symbolic, in a way, to be [operating] in a city building that is open to the public," Colehour says.

Whether or not the program continues is a question of funding. The county may continue funding the program after the first year. It may refer the funding to Trillium—the company that manages the Oregon Healthcare Plan—but that remains uncertain. Or the program may be defunded.

Although the program's future is not set in stone, Colehour still thrives in her position.

"I love the unpredictability," Colehour says. "I love the variety of people and situations. I love hearing people's stories. I love being there for people on their toughest day."

a journey with

ETHOS WORLD

Photo by Lucy Kleiner while reporting
at the Cuyabeno Wildlife Reserve in Ecuador

LA REINA DE LA SELVA
Queen of the Jungle

Lupe Tangoy Yumbo, 44, is a freelance tour guide in the Amazon Rainforest. She was born in an indigenous community in the Amazon Basin and has spent her life learning about the forest's flora and fauna. She is fluent in both Spanish and Quechua, the native language of her tribe.

A woman's life in the Ecuadorian Amazon reflects a history of change and community

WORDS & PHOTOS BY **LUCY KLEINER**

The deep brown eyes that stare across the table from me drip with knowledge. It's rare and humbling to sit close to a pair of eyes filled with as much life as these. Although they are kind, this is the first time I have seen them relaxed since the sun rose hours ago. They drift around the cabana, looking nowhere in particular. They wander from the ceramic cup of coffee in her hands to the pile of muddy rain boots in the corner. The casual way her eyes float around the room starkly contrasts the eyes she had when we first met, when they navigated a fiberglass canoe filled with tourists deep into the Amazon jungle. After three hours of maneuvering rapids and dodging fallen trees with nothing but her eyes and a 6-foot stick, it seems out of place to see her sitting still and drinking coffee. It is almost as though trekking through mud pits filled with quicksand, pointing out parrots nested nearly half a mile away and pulling ants out of a tree for a mid-hike snack is a normal day for her. I guess the secret here is that, for Lupe Tangoy Yumbo, it is.

* * *

Lupe, 44, is a native Ecuadorian woman who was born in an indigenous community in the Amazon Basin in April 1973. She speaks no English—just Spanish and Quechua, the native language of her tribe—and works as a freelance guide who leads groups of about a dozen tourists through the world's largest tropical rainforest. She is currently working with the Cuyabeno Lodge, which lies in the protected area of the Cuyabeno Wildlife Reserve. This is the second largest national park in Ecuador and it protects 3,750 square miles of rainforest. The Cuyabeno Lodge is a two-hour boat ride from the nearest road and 65 miles from the nearest town. Lupe spends about 14 days every month with different groups in lodges near this area. She rises with the sun to introduce foreigners to bird species found only in this jungle, and spends hours after sundown with them navigating muddy waters of the Cuyabeno River searching for caimen, a native type of crocodile. She leads hikes through the jungle on an unmarked path only she can see. She teaches the medical properties of hundreds of different plants around the area. She builds bridges out of branches to guide tourists across fields of mud that swallow the legs of 6-foot men. At the end of the day, she returns to the lodge where she meets her fellow guides to fuel up on rice and plantains before the next escapade. She sleeps in a bunk, eats meals prepared by the small kitchen staff and answers an endless stream of questions every day. However, this was not always the relationship Lupe had with this forest.

"WE GREW UP WITHOUT LIGHT, ELECTRICITY OR POTABLE WATER. WE LIVED OFF THE RIVER."

She was born in the Zancudo Cocha Community, a small indigenous village located in the Napa providence of Ecuador. Her community had less than 30 people and was a seven-hour boat ride to the nearest town. Lupe is the eleventh of 12 children.

"We grew up without light, electricity or potable water," she said. "We lived off the river."

The concept of meals has changed drastically for Lupe since this time. In her community, they worked for everything they consumed. They fished in the river and hunted small game in the outskirts of the village. They had a vegetable field where they grew grains like yucca and maize.

"We collected water from the river for everything: to bathe, to drink, to wash our clothes," she said. "We used candles made from the sap of nearby copal trees for light at night."

As Lupe speaks about her community, a young girl—the daughter of one of the kitchen staff members—darts by our table carrying a doll. A soft smile spread across Lupe's face.

"We never had toys growing up. We didn't even know what toys were," she said. "We played with other things—empty bottles, pieces of glass. Sometimes we made plastic jars into baby dolls just to hold. We were so isolated in this community. It was just us."

When Lupe was 7, her father passed away after spending the majority of Lupe's life in the Ecuadorian military. After that, her mother was left to raise 12 children alone as well as tend to the wellbeing of other community members.

"My mom was the community's doctor," Lupe said. Her duties included tending to cuts and bruises, identifying and curing illnesses and helping women during childbirth. She prepared natural remedies from the forest's fauna.

"It was all traditional medicine, and everyone was healthy," recalled Lupe. The people of the Zancudo Cocha community, who had never had a visit from a professional medic, are still the healthiest people she has ever known.

Tears filled Lupe's dark brown eyes as she recalled the memory of her mother. "Whenever anything happened to anyone in the community, my mom was there, and she always knew how to fix it," she said.

When Lupe was 13, her four youngest siblings left the community to go to attend secondary school in the nearest town, Lago Agrio. During this time, tension was rising between Peru and Ecuador. The two nations had been in and out of combat regarding territory since 1830, when Ecuador gained

Fiberglass boats carry a load of 10-14 tourists a minimum of two hours into the forest and away from the nearest town towards the Cuyabeno Lodge. The boats are operated by two locals. One controls the small propeller in the back, the second, Lupe, steers the boat through the Cuyabeno River, using only a 6-foot stick to navigate.

independence. These were nerve-wracking years. Lupe studied in Lago Agrio for four years before returning to her home. Upon her return, everything she missed about her small village had changed.

In 1994, the Ecuadorian military seized her community. They used the land as an undercover way to station themselves near the Peruvian border throughout the last year of the war.

"They didn't have any respect for the families that lived there. They ate our crops, hunted the animals," Lupe said. "My people were so afraid, we couldn't sleep."

After six months of living in these conditions, Lupe's family was forced to leave Zancudo Cocha. The community's prime location had become so valuable to the military that they declared it their own and ordered everyone who lived there to leave. They had to abandon their village, the only place anyone in her family had ever called home.

They migrated north to Lago Agrio, where they bought land and built a small house. The transition away from her isolated community took a toll on everyone in the family. "The noise, the light, the contamination in the air—we all got sick when we first arrived," she said. "We were accustomed to a completely different lifestyle."

Six years after the move, Lupe's mother passed away. "My mom, she died of sadness," Lupe said. "The complete change of lifestyle is what killed her."

Lupe and her siblings worked odd jobs in the city, searching for anything they could do to sustain this new life. One of Lupe's more memorable jobs was as a maid in a local hotel. This is where she was first introduced to tourism. "I quickly realized I loved the world of hospitality—I loved working with people," she said. "I started dreaming about being a guide."

At the time, however, becoming a registered guide required a lot of work. Lupe started studying the protocol when she wasn't working as a maid or taking care of her three boys. After many years she made the leap and applied to a guide-training program. She was accepted.

The preparation process took more than six months in total. Lupe and her peers studied the theories behind tourism and hospitality and learned from guest professors who came to lecture across the country. They spent time in the field, learning from current guides and testing their own knowledge of the jungle. Although many guides-in-training also grew up in the jungle, Lupe had a slight advantage. The names and uses of hundreds of plants had been ingrained in her brain since youth.

"Everything I knew about the plants, I learned from my mother," she said.

After training, Lupe waited five months before hearing she had received her license and was finally considered a certified Amazon Guide.

Lupe has now been a guide for a little more than six years. She has developed relationships

Lupe has spent her life in the Cuyabeno forest, located in the northeastern region of Ecuador at the foothill of the Andes. The Cuyabeno Wildlife Reserve, or la Reserva de Producción Faunística Cuyabeno, is the second largest of the 45 protected national parks in the nation. This region's unique location in the forest so close to the Andes Mountain Range is a home to thousands of species from jaguars to pink dolphins.

with people from every corner of the world, and her knowledge of Amazonian plants and animals has grown more than she could have imagined. She spends her days working in the forest she grew up in. But this is not the same forest she called home many years before.

"In the last two years, the animals have become more and more absent," Lupe said. "All the noise we are creating has driven them away from the river and deeper into the forest." Numerous lodges have been built in the Cuyabeno Wildlife Reserve in the past two years to accommodate tourist interest. More lodges mean more people, which quickly leads to more canoes, sound and disruption.

This is a complicated situation for people like Lupe to navigate—it makes the treacherous Cuyabeno River seem like a kitty pool. On one hand, this increase in tourism is huge for her industry. Business has boomed in the last two years and she has had a surplus of work. However, she also has a front seat view of the many ways this industry disrupts her jungle.

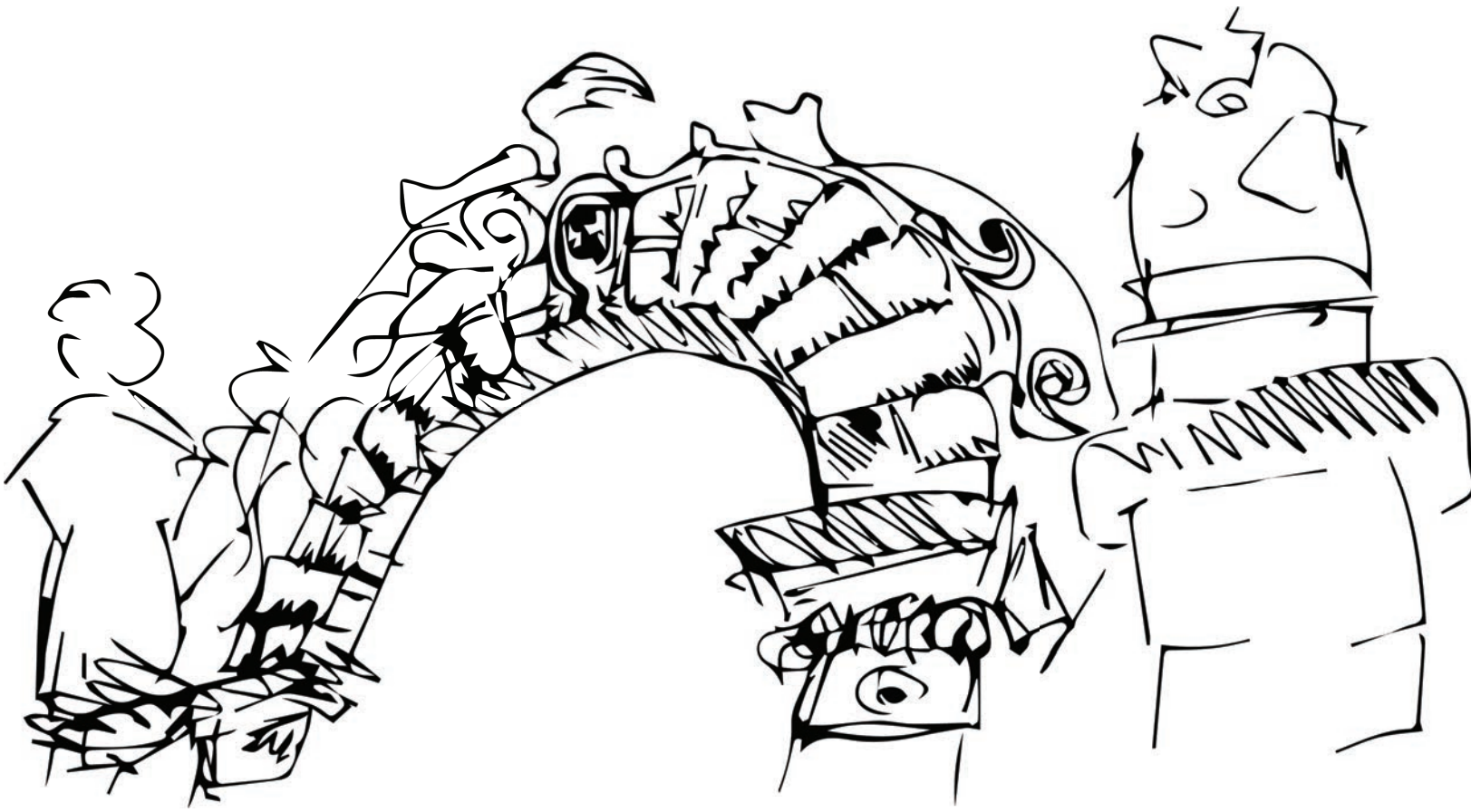
"I think the best way to counteract this impact is by focusing our efforts on delivering high-quality visits, instead of focusing on the quantity of visits," she said. She pictures an industry that demands outstanding experiences instead of one that demands as many mediocre experiences as they can provide.

Lupe thinks the activities that take place during the trip need to change as well. "We need to reevaluate what we are doing with the tourists, and redesign our trips to be more sustainable," she said. More sustainable trips could be attained with little change. For example, instead of taking tourists on a hike through the middle of the forest, the guests could be led on hikes closer to the outskirts of the lodge, which would give the forest time to recoup.

"I hope someday, everyone that works in this business realizes the future of this forest depends on us, the employees," Lupe said. They are the ones who know the forest best, who see changes in biodiversity as they happen. They have the knowledge and capability to communicate the forest's needs back to the directors of their business, one that is simultaneously promoting the protection and destruction of the Amazon.

As Lupe discussed the future of her home, a swirly mix of courage and fear rippled through her dark brown eyes. She caught the eye of a fellow guide across the cabana, who waved her toward him. Her brown eyes looked apologetically into mine.

"I'm afraid that's all the time I have. Now, it's time to hunt down an anaconda."



The Human Pyramids of Spain

Witnessing the castells—towers of entwined people—is a nerve-wracking look at a Catalonian town's celebratory tradition

WORDS BY **TAYLOR KISSINGER** | ART BY **KEZIA SETYAWAN**

Tarragona, a small Catalonian town, is nestled on the coast of the Mediterranean Sea, just a 45-minute train ride from Barcelona, Spain. Upon first glance, it appears to be a town enclosed by an ancient stone fortress. After entering through those century-old gated walls, my friends and I stepped on the uneven cobblestone streets and admired the multi-colored, hole-in-the-wall shops. I was studying abroad with Semester at Sea during the fall of 2017, and my friends and I were ecstatic to explore Spain, the first port of our voyage.

We walked up and down crumbling stairs in narrow alleyways—a maze that we could get lost in for hours. The rich history of the town juxtaposes the youthful laughter that flits around its sharp corners. The families who reside here attend church on the top of a hill every Sunday. It's a quaint, quiet place. But once a year during the humid month of September, the little town of Tarragona transforms into the thundering Santa Tecla Festival—a two-week long celebration in honor of the town's patron saint. The streets are filled with music and dancing. The smell of fresh paella and red wine wafts through the air. The buzzing anticipation is palpable as everyone awaits the festival's crowning moment.

I stood in awe amidst a crowd of thousands as I witnessed the formation of courageously tall human pyramids in Tarragona's town square. These human towers, or castells as they're called in Spain, can reach up to 10 stories high. I craned my neck under the rays of the relentless sun to watch these 60-foot structures come to life. The participants, known as castellers, span generations: from elderly people to spritely 5-year-olds bouncing with energy.

The castellers start by creating a base called the pinya. They weave their limbs into a vast lattice work on the ground level. The pinyas take the

most time to create because they have to be strong enough to support the upper part of the structure. They also act as a net in case the tower comes crashing down.

A hush fell over the crowd when the local band began to play the Toc de Castells music, which indicates that the second phase has begun. The castellers on the upper layers work quickly to minimize the strain on the pinya. The larger, burlier men make up the primary layers. The castellers comprising each subsequent level become more lithe and lean as the formation grows taller.

Climbers use the sashes around team members' waists to hoist themselves up. The youngest (and lightest) team members endure the most heart-pounding ascents. They are the ones who scramble to the very top of these thrilling 60-foot towers with only helmets for protection. My friends squeezed my hands in anticipation every time a child scurried to the top. Once these daring children reached the pinnacle of the castell the crowd would explode into thunderous applause.

But the most treacherous part had yet to come. The rapid movement in the descent caused some castells to become unstable. My breath hitched every time one wobbled. The crowd would hush each other to give the castellers the silence that they needed in order to get the formation back under control. Bad endings happened frequently, resulting in hundreds of bodies toppling to the ground. We all gasped when the castells crumbled and stared on in horror as little 6-year-olds fell from 60-feet up in the sky.

But don't worry, every child that I saw scurried away without a scratch. Castellers in the pinya, however, were sometimes not so lucky. Medics were on hand to rush the fallen to the hospital to mend bruised muscles and broken bones. And although it's rare, fatalities have occurred in past competitions.

It's a bold and dangerous sport. So why would anyone—let alone hundreds of people—take the risk?

To start, it's a tradition steeped in rich history. The first human pyramid was built in 1712 in the city of Valls, just 12 miles away from Tarragona. From their conception, castells were a way to celebrate community at local festivals. As the centuries passed, the tradition began to spread to other parts of Spain.

In the 1980s, women were permitted to join colles castelleres, Spanish for castell teams. This decision revolutionized the sport because it allowed for the creation of taller, more complex structures. In 2010, UNESCO inducted castells into the Masterpieces of the Oral and Intangible Heritage of Humanity, and today, the castell building tradition is widely practiced throughout Catalonia.

The four official colles castelleres that compete during the Santa Tecla Festival practice year round. The winners of this prestigious competition bring immense pride to their community (aka bragging rights), yet the tradition persists.

I've spent hours pondering how building castells is even an achievable human feat. I'm sure that there's a scientific answer regarding weight distribution, but from what I witnessed from my brief observation, the key is determination. The castellers demonstrated the power of unwavering conviction, and if you're going to be creating monumental human pyramids, you need to have a lot of it.

My friends and I stood mesmerized in the broiling Spanish heat for two hours with our heavy backpacks because we were viewing the extraordinary. The fearlessness of the castellers' movements was captivating and awe-inspiring. I could feel the complete trust that each person placed in their teammates beneath and above them.

I've never experienced such pure, intimate compassion. The teamwork required to build the castells bridged gender, age and ethnicity. I was witnessing selflessness in its most pure form.

I was watching the best bits of humanity play out before me. The castellers were creating something magnificent from their flesh and bone through direct communication and tight strategy. My heart surged with joy and a puzzling sense of pride whenever a castell rose triumphantly above the crowd. I was confused by these emotions in the moment since I was only a visitor. I didn't know anything about the people in the crowd around me. I had never met any of the castellers, so why was I so invested in their success?

Looking back, I now understand why I felt so accepted and welcomed into the community of Tarragona. Even though I was simply an observer, I picked up on the profound camaraderie in the castells and the crowd. The towers were literal symbols of strength, family and love.The Santa Tecla Festival created a unique moment in time where people were literally lifting each other up. Foot by foot. Hand in hand. Finger by finger. And all of this could happen in a little town by the sea.

LAND ACCESS

An equestrian group maintains and preserves trails by horseback

WORDS BY SAM SMARGIASSI
PHOTOS BY ALEX CHAPARRO

The Back Country Horsemen of Oregon is an organization working to bring equestrian access to various wilderness areas around the state. Using their horses to attend to and maintain trails, they want to ensure public lands can continue to be used for recreation. Matt and Becky Hope are the leaders of the Emerald Empire Chapter in Eugene, Oregon.

Becky has been keeping and riding horses for 54 years, Matt for 30. Their love for horses drives them in much of what they do.

"I grew up riding and I love it," Becky says, "Horses have their own personalities and power."

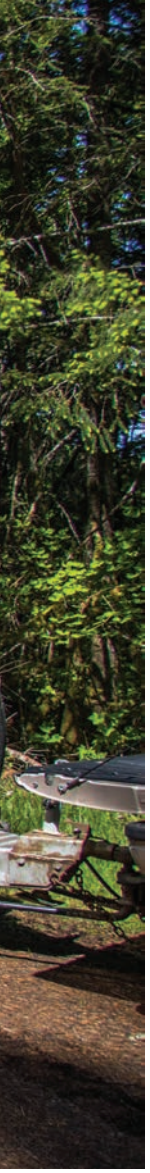
Ultimately, Matt and Becky hope they can share the wilderness their work on with others.

The photos featured were all taken at Crail Creek & Elijah Bristow State Parks, located 20 minutes outside of Eugene. Featured in the photos are Matt and Becky, co-leaders of Back Country Horsemen of Oregon's Eugene chapter, and owners of all of the horses pictured.

Matt Hope prepares the horses for loading into his trailer. Matt escorts a horse that he will personally ride. Accompanying them is another horse to carry the tools necessary for the job, including a chainsaw, hand saw, and crosscut saw among others. Depending on the condition of the trails, maintenance can be strenuous work. Matt says there is nothing better than viewing the wilderness from the back of a horse.

Far Right Matt uses a chainsaw on a large tree which has fallen down in the middle of the trail. He cuts it down into pieces to be put aside, which allows him riding access. This task can be done with the chainsaw, but in some forests it gas-powered chainsaws are prohibited. This is when a crosscut saw comes in handy.

Right Becky Hope, a registered nurse and a member of Back Country Horsemen of Oregon for over 30 years, adjusts the saddle to begin riding. Becky acts as a member of the Emerald Empire Chapter and the Head of Public Lands in her chapter. One of Becky's favorite locations to ride is Crail Creek, an old growth forest tucked back in the mountains east of Eugene.




MA

Cahill Shpall, a UO student and volunteer, looks on at one of Matt and Becky's horses—Thumper—as he displays his teeth. Cahill nearly mimicks his horse's expression. They have been companions for the last three years. Cahill has helped take care of the horses throughout his time at UO.

the Library is open

A history of drag aesthetics

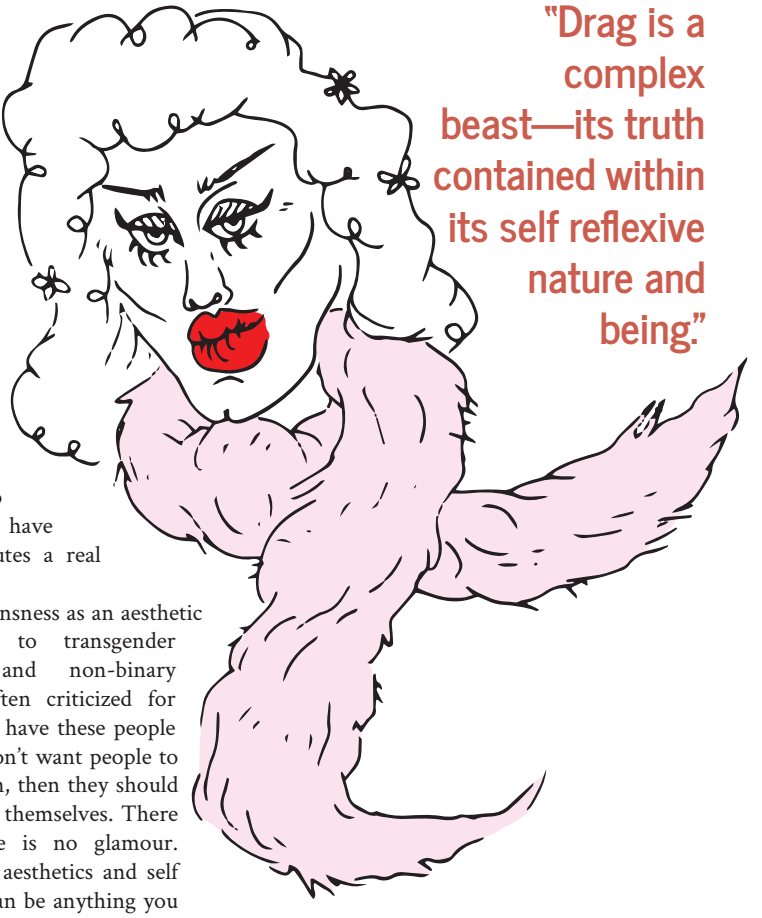
WORDS BY **DANTE PEÑA** | ART BY **NAT GEORGE**

Drag as an art form has always been considered subversive. However, there are many misconceptions about drag. For example, drag is not simply a man dressing as a woman or vice versa. Drag is a complex beast—its truth contained within its self reflexive nature and being. The most integral protesters in the Stonewall* riots were trans women of color and drag performers. Drag is beyond protest because drag itself is a protest. It is a protest of modern ideals of masculinity and femininity.

Drag is often presented as campy, with an emphasis on hyperfemininity on drag queens and hypermasculinity for drag kings. Perhaps this is due to the fact that the mainstream representation of drag comes from a popular television show called "RuPaul's Drag Race," a reality television show in which typically cisgender gay men transform into glamorous drag queens. The show is both heartfelt and destructive. This representation of drag is biased and exclusive because the drag queens who present as male outside of their alter ego are the most popular. This recent aestheticization of beauty via drag exemplifies the evolution of drag from a movement similar to punk rock, to the sleek, mainstream, ultra-glamorous world of RuPaul.

The acceptance of drag into common culture is due in part to the evolution of its aesthetics and understanding of gender. The first important documented proof of drag queens is from 18th century England. However, ancient Greeks' plays or even Shakespeare could also be considered to have implemented drag. During the 1700s, the existence of queer people was illegal. Drag queens during this time performed in secret houses where gay men went to mingle and ultimately have sex. According to research by Michael Moncrieff and Pierre Lienard, these places were called "molly houses" which denoted low class ranking. The term "molly" also doubled as a slur used against gay people in the 18th century. The drag queens of this era were deemed the most basic conception of drag: female impersonators.

The progression of drag to its modern day aesthetics is important to understand the problematic nature of its current state. Perhaps the most popular drag queen known around



"Drag is a complex beast—its truth contained within its self reflexive nature and being."

the world is RuPaul. RuPaul first came into the public eye in the late 1980s and early 1990s with her provocative notions of gender. Drag was considered grungy and lowbrow at the time. RuPaul defied this notion. He* had a hit single, "Supermodel" (which Kurt Cobain declared as one of his favorite songs), participated in a drag festival known as Wigstock in Manhattan and had a short-lived talk show. Wigstock was a progressive experiment of self expression and a celebration of queer life. Videos from the festival show RuPaul in her typical blonde bombshell look. Perhaps this was the beginning of the end.

Since its inception, drag has been mostly pushed to gay bars and nightclubs. From the ball culture of 1980s New York where queer individuals gathered to participate in runway and dance competitions to the television behemoth that is "RuPaul's Drag Race," drag has drastically changed and been morphed into a capitalistic bastion of delusion.

Drag's marketability has skyrocketed due to "RuPaul's Drag Race." However, this is not without issue. The show is racist—it perpetuates the white victim trope while furthering the angry black woman trope. The show is classist—poor queens are expected to have the same standards as queens that are affluent and/or more popular than them. The show is transphobic—recently RuPaul talked with the Guardian about whether she would let transgender contestants compete in the show.

"Probably not. You can identify as a woman and say you're transitioning, but it changes once you start changing your body," RuPaul said. "It takes on a different thing; it changes the whole concept of what we're doing. We've had some girls who've had some injections in the face and maybe a little bit in the butt here and there, but they haven't transitioned." The reception of RuPaul's interview with the Guardian was inflammatory and rightfully so. His hurtful remarks about transgender people just exemplify his misunderstanding of drag. In episodes of Drag Race, Ru often points out "tuck problems." These tuck problems refer to the genital area where drag queens typically tuck their penis back in order to appear to have a vagina. RuPaul's criticism of this is confusing. Is this to say that women cannot have penises? What constitutes a real woman?

The suggestion of transness as an aesthetic is highly damaging to transgender individuals. Trans and non-binary individuals are too often criticized for just existing. Too often have these people been told that if they don't want people to point at them and laugh, then they should not make a spectacle of themselves. There is no spectacle. There is no glamour. Drag is a multitude of aesthetics and self representations. Drag can be anything you want it to be. There is no one way to engage in drag because there are no set boundaries. Despite the freedom of drag, aesthetic ideals of beauty and womanhood have become most prominent in the outside world's perception of drag.

The subjective realism of drag remains subversive despite the current glamorous provocation of the art form. This narrow conception of drag continues to flourish under the influence of "RuPaul's Drag Race." Its current status as a mainstream obsession has cemented its status in modern culture. I do not hate the show. In fact, I relish in it. However, I also understand the deep internal and external forces that keep the show from showcasing the full variety of drag. The aesthetics of drag—whether for drag queens, kings or anything in between—lies in the simple notion of meddling with gender. Drag does not have a clear definition at this point. The aesthetics of an art form at this point in time, in which it has become such a unique and sensational part of society, cannot be explained. Drag, like the individuality of people, is different from one performer to the next. The secret behind the aesthetics of drag is that there are no secrets. Gender is a social construct that drag seeks and has always sought to subvert. It's too bad that subversion has been cashed in for a check of $100,000*

1st : The Stonewall riots are said to be the roots of the modern American gay liberation movement. During the 1960s, gay bars were often subject to raids from the police due to hostility toward the queer community. The Stonewall Inn in Greenwich Village, New York City was one of the few bars to embrace the queer community during this era. On June 28, 1969, police raided the Stonewall Inn. However, this raid did not go according to plan—hundreds of queer people both within the bar and from the street gathered to protest the police. They began chanting, "gay power!" The protest turned violent when the police started to attack protesters, who continued protesting into the next night. Leaders of the riots included Marsha P Johnson, a black transgender woman, and Sylvia Rivera, a Puerto Rican trans activist. These events ultimately led to the first gay pride celebration in 1970.*

*2nd *: RuPaul's pronoun changes throughout the piece to exemplify the gender fluidity within the drag community.*

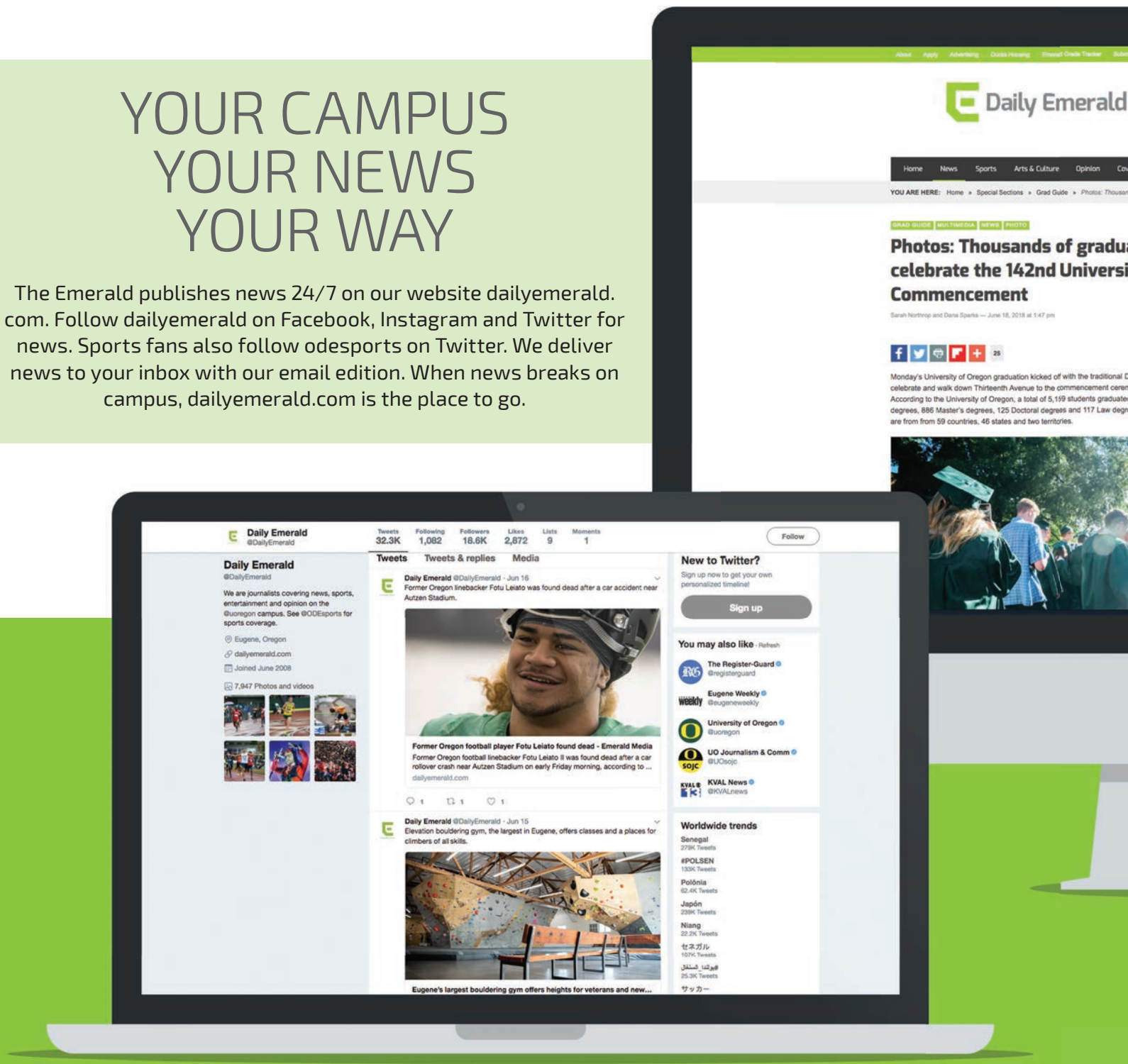
3rd: $100,000 is the amount of cash that the winner of a season of RuPaul's Drag Race receives.*

DailyEme

NEWS • CULTURE • SP

YOUR CAMPUS YOUR NEWS YOUR WAY

The Emerald publishes news 24/7 on our website dailyemerald.com. Follow dailyemerald on Facebook, Instagram and Twitter for news. Sports fans also follow odesports on Twitter. We deliver news to your inbox with our email edition. When news breaks on campus, dailyemerald.com is the place to go.



erald.com

SPORTS • PODCASTS

FOLLOW US! /DAILYEMERALD

ETHOS

ethosmagonline.com