

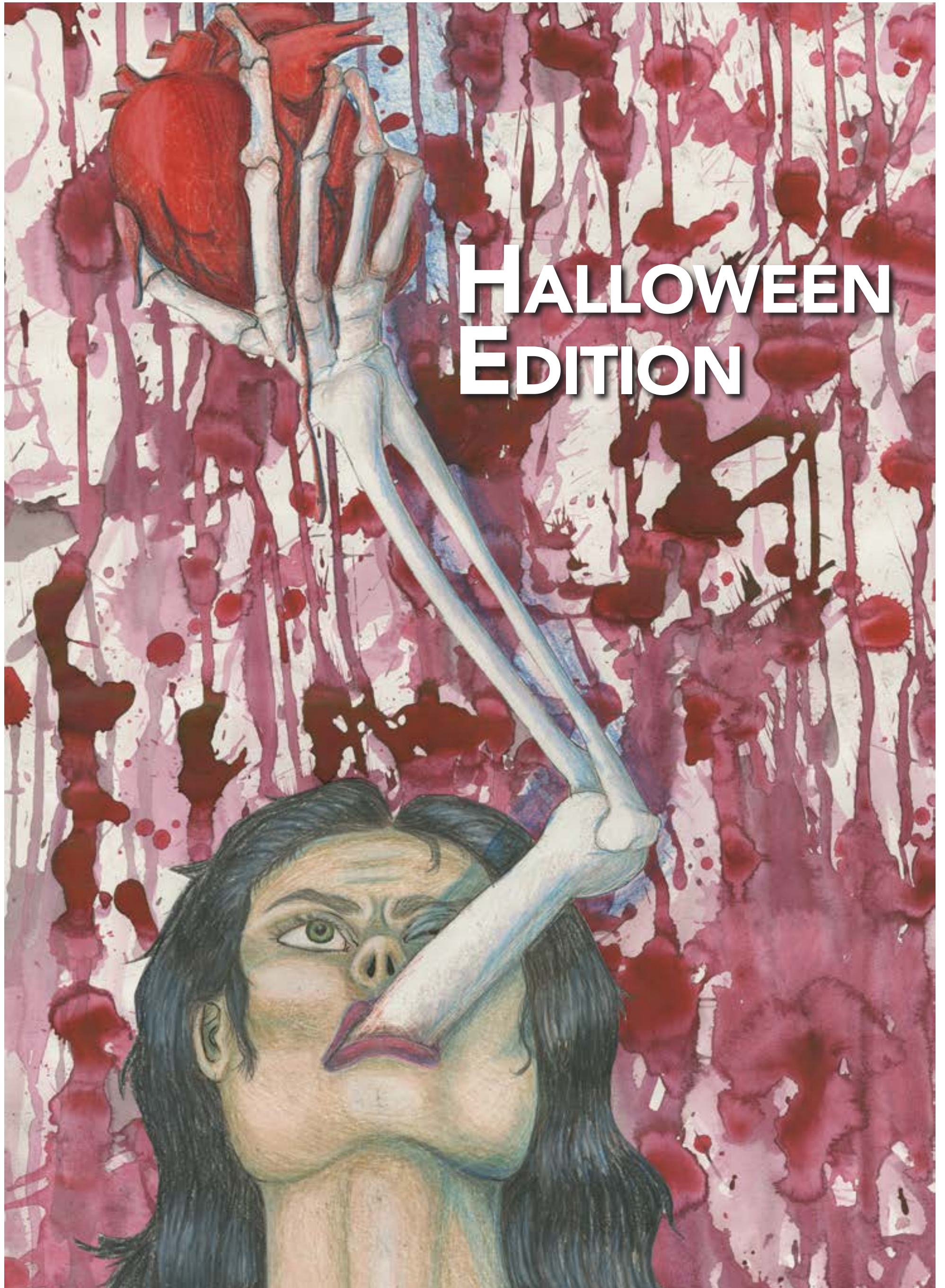
THE LINN-BENTON COMMUNITY COLLEGE

COMMUNITER

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HALLOWEEN EDITION

THE LINN-BENTON
COMMUNITY COLLEGE

COMMUTER

The Commuter is the weekly student-run newspaper for LBCC, financed by student fees and advertising. Opinions expressed in The Commuter do not necessarily reflect those of the LBCC administration, faculty and students of LBCC. Editorials, columns, letters, and cartoons reflect the opinions of the authors.

Letters Welcome

The Commuter encourages readers to use its "Opinion" pages to express their views on campus, community, regional and national issues. The Commuter attempts to print all submissions received, but reserves the right to edit for grammar, length, libel, privacy concerns and taste. Opinions expressed by letter submitters do not represent the views of the Commuter staff or the College. Deliver letters to:

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The Commuter Office
Forum 222
6500 SW Pacific Blvd.
Albany, Oregon 97321

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commuter.linnbenton.edu

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WELCOME TO THE TEAM



"Hi everyone! I'm Vicki the new Ad Coordinator for The Commuter."

I was born and raised in the north west of England, and now live in Albany. I can speak French, German, and Latin (admittedly a little bit rusty!) I am an avid videogamer, bookworm, crafter, and have an obsession with everything cute. My ideal Friday night is watching Netflix and playing with my Corgi, so I definitely party hard. My background is in graphic design and marketing, and I am excited to take care of all your marketing needs!

"My name is Rebecca, and I am here to get it done!"

I am the new page layout designer for the LBCC Commuter! I have an extensive background in graphic design, fine arts, and am looking super forward to helping the amazing Commuter team achieve their goals.

CAMPUS VOICE

What is the worst thing you've ever dressed up as for Halloween?



TANNER SALLE NURSING

"WHEN I WAS YOUNGER I WORE A SPIDERMAN COSTUME THAT WAS TOO SMALL AND THEN IT RIPPED RIGHT UNDER THE LEG."



IRIS CRANEY BIOLOGY

"MILEY CYRUS; YOU KNOW WHEN SHE WENT TO THE VMA'S AND SHE WORE LIKE THIS WEIRD LATEX OUTFIT. SO I WENT TO MY FRIEND'S FAMILY PARTY, AND I DRESSED IN LIKE ALL SPANDEX AND THEN I TIED A BEAR TO THE BACK OF ME AND DID MY HAIR LIKE SHE HAD IT. THAT WAS PROBABLY THE WORST."

KYLE HENDERSON MATERIAL ENGINEERING

"SO IT WAS SIXTH GRADE, AND ALL MY FRIENDS WERE GOING OUT BUT I DIDN'T REALLY WANT TO. SO THEY CAME BY MY HOUSE AND PRESSURED ME INTO DOING IT, AND I DECIDED TO BE A ROBBER. SO I USED SOME HELP FROM MY MOM; SHE GOT ME SOME PANTYHOSE AND PUT IT OVER MY HEAD AS A MASK AND I COULDN'T SEE, AND COULDN'T BREATHE, SO SHE ENDED UP CUTTING A BUNCH OF HOLES IN IT."



OPAL OTENBURG NATURAL RESOURCES

"WHEN I WAS FOUR I WAS THE BLUE BIG GUY FROM DRAGON TALES, BUT I WAS REALLY SMALL AND THE COSTUME WAS WAY TOO BIG AND IT MADE ME LOOK REALLY WEIRD, BUT I WAS INTO IT; IT WAS FUN."



LIZ GLEASON ART

"ONCE ON HALLOWEEN I TOOK A DARE, SOMEONE PAID ME FIFTY DOLLARS TO GO TOPLESS WITH CENSOR STICKERS OVER MY NIPPLES. I GOT MY FIFTY DOLLARS."



STORY BY
SAUL BARAJAS

PHOTOS BY
JOSH STICKROD

DÍA DE LOS MUERTOS VS. HALLOWEEN

The end of October and beginning of November bring us many holidays, the most well-known of these, perhaps, being Día de los Muertos and Halloween. But what are these holidays celebrating, and where do they originate from? Many would tell you they are one and the same, but the two holidays have very different origins and celebrate very different ideas.

Día de los Muertos Day of the Dead is a Mexican holiday that is primarily in central and southern Mexico, but the holiday is also celebrated by Mexican people living in other countries, especially the United States. Día de los Muertos wasn't traditionally celebrated by the people of northern Mexico, and the practice was unknown by these people until the 1900's, as the indigenous people of this area had vastly different cultural traditions. The people of northern Mexico often looked at it as an attempt to combine pagan traditions with Christian traditions, and chose to celebrate All Saints Day like most other Christians in the world. Día de los Muertos is observed because the Mexican government made it a national holiday and because it has been introduced as a national tradition stemming from multiple indigenous heritages.

The origins of Día de los Muertos trace back to an ancient festival (approximately 2500-3000 years old) honoring the Aztec Goddess Mictecacihuatl, the queen of the underworld, whose role was to watch over

the bones of the dead, preside over the festivals of the dead, and to rule over Mictlan, the Aztec underworld, with her husband, Mictlantecuhli.

Before the Spanish "colonized" Mexico, the holiday took place at the beginning of summer, but was moved to coincide with the christian trifecta of allhallowtide, which consisted of All Saints Eve, All Saints Day, and All Souls Day (October 31-November 2).

Traditional ways of celebrating Día de los Muertos include building private altars called ofrendas, marigold flowers, artificial human skulls called calaveras, leaving gifts at the graves of departed loved ones, eating favorite foods or drinks of said loved ones, praying for the souls of loved ones, retelling memories, and spending time with family and close friends.

Despite the similarities, Halloween has a different background. Also known as All Hallow's Eve, All Saint's Eve, Hallowe'en, and Allhalloween, Halloween marks the first day of Allhallowtide, a three day Christian holiday dedicated to remembering the dead.

Halloween practices vary greatly on an international scale, so my primary focus will be on North American practices. The 17th and 18th century almanacs lead scholars to believe Halloween was not widely recognized or celebrated in North America. It was not until the mass immigration of Scottish and

Irish peoples in the mid-19th century that it began to make its way into mainstream society, and by the mid-20th century it was celebrated coast-to-coast. From here, it began to be celebrated by people of all religious, racial, and social backgrounds. In largely Cajun areas, families would visit graves of departed loved ones, leave blessed candles at gravesites, and often hold a nocturnal mass at a graveyard.

There are numerous religious groups that formally discourage the practice of Halloween, however, many celebrate very similar holidays or choose to celebrate Halloween while ignoring the religious origins.

While most scholars believe Allhallowtide originated from the Celtic pagan festival of Samhain, there are a few groups who ardently believe that Allhallowtide has always been a solely Christian holiday. Several folklorists have also attributed Allhallowtide to several Roman feasts and festivals, the most notable being Parentalia, the Roman festival of the dead.

Modern practices on Halloween include trick-or-treating, Halloween parties, wearing costumes, ghost stories, and eating sweets.



STORY BY
KATELYN BORING
@K8DOESTHINGS

WB AT LB:

Well-being at LBCC

Domestic Violence impacts all of us, regardless of background or identity. Whether you know it or not, I am confident that you are interacting daily with people whose lives have been touched by intimate partner violence. One in three women and one in four men have been physically abused by an intimate partner.

Domestic violence occurs when one person chooses to use physical, sexual, or emotional abuse to exert power and control over someone else. The dynamics are often complex and there are many barriers to leaving an abusive relationship.

Domestic violence is far too common in our communities. We all want our friends, loved ones, communities to be safer and for survivors to feel supported and to heal from what they have experienced. Sometimes it is hard to know how to help. In honor of Domestic Violence Awareness Month this October, I wanted to share some ideas:

Program CARDV's Crisis and Support Line into your phone 541-754- 0110 or 800-927-0197 - the Center Against Rape and Domestic Violence (CARDV) serves students and community members in Linn and Benton counties. CARDV offers a variety of services including emergency shelter, assistance with restraining and stalking order paperwork, support groups and community education. The 24-hour crisis and support line is a great resource for survivors. You may also call the support line if you are supporting someone experiencing abuse and you want more information, ideas or support for yourself.

Learn about resources on LBCC's Campus, too - As an LBCC student, if you are experiencing domestic or sexual violence, you have the option to speak with a confidential campus advocate,

make a report to local law enforcement, and/or make a report through the College's complaint process. A campus advocate helps you explore and further understand the options available.

Confidential campus advocates are available and can be contacted via the Advising Center 541-917-4780 Takena Hall 101.

Educate yourself about Domestic Violence - Visit the CARDV website at cardv.org and the National Coalition Against Domestic Violence at ncadv.org to learn more Wear Purple - Wear purple clothing or purple ribbons to demonstrate solidarity and support for survivors of domestic violence.

Support survivors - If you know someone who is experiencing domestic violence, believe their story, and encourage them to get support by referring to resources. Volunteer or Donate to CARDV (visit cardv.org for more details).

STORY BY
CAIT MORGAN



... MENU ...

10/25 - 10/31

Wednesday: Chile Verde with Pork*
(+1) (30 serv)
9#EP Pork butt, cubed Tomatillos, cilantro, poblano's Sour cream
6.25

Thursday: Beer Braised Chicken*
Beer Braised Chicken with Bacon and Hazelnuts (+2) (35 serv) 35ea bone in HQ
2# ground bacon, Beer
6.00

Monday: Roasted Chicken with Jus Lie*
(+2) (35 serv)

Tuesday: Pork Ragu over Creamy Polenta*
(+1) (35 serv)

● Monday-Friday 10 a.m.-1:15 p.m. ●

DREAMER DAY

LBCC hosts event in support of recipients of DACA

Students and faculty gathered in the Albany Campus courtyard on Wednesday, Oct. 18 at noon for “Dreamer Day,” an hour long event in support of recipients of the Deferred Action for Childhood Arrivals, also known as DACA.

“Dreamer Day” was being put on by the LBCC Our Revolution Club in partnership with the Diversity Achievement Center and LBCC Institutional Equity and Student Engagement. The event featured two “Dreamers” who gave testimonies on how DACA and programs like it have impacted their lives and given them a chance to live their dreams.

With the state of DACA up in the air, many who benefit from the executive order are afraid of what the future may hold. Blanca Ortiz and Juan Navarro were tired of being afraid and decided to take action and make their voices heard. The two shared their stories on what programs like DACA have done for them and why “Dreamers” are an important part of the community.

Ortiz, a mother of two and former LBCC student, was 9-years-old when she came to the U.S. She spoke about her experiences as a child growing up in the U.S., and explained that she had to get up at 3:30 a.m. on weekdays to pick apples before going to school at 8 a.m.

“One thing I knew for sure was that I wanted to graduate from school. I wanted to make a difference, I was tired of working out in the fields, I was tired of working out in the cold,” said Ortiz.

Her dream became a reality as she eventually went on to attend classes at LB, but had difficulties paying off her tuition because as an undocumented immigrant, she was unable to work.

Ortiz was unable to qualify for DACA since she



PHOTOS BY: ANGELA SCOTT

Blanca Ortiz speaks in front of crowd during Dreamer Day on Oct.19.

was born before June 16, 1981, but she was able to get documentation through a program called Family Unity. The program allows immigrants to gain employment authorization if they are the spouse or unmarried child of a legalized alien, which must be renewed every two years.

“People ask ‘why not be legal?’. It’s not that easy,” said Ortiz who has been working to achieve permanent residency for 31 years now.

Ortiz is currently the owner of her own fitness and nutrition business in Albany and worries about her and other “Dreamers” futures who impact the local community.

“Don’t cut Dreamers’ wings, don’t put up obstacles. There’s so many Dreamers out there and they have so many abilities that they can use to do good things for this country,” said Ortiz.

The other speaker was Juan Navarro, an OSU graduate who is currently working on his master’s degree in college student services. Navarro was brought to the U.S. at the age of 3 when his parents were told by doctors that he would never walk.

“What is a parent supposed to do? A parent is supposed to do all that they can for their child,” said Navarro.

He was brought to a Shriner’s hospital and admitted as a research patient in 1995. 12 years of physical therapy and six surgeries later, Navarro walked for the first time when he was 15 years old.

He later went on to attend Chemeketa Community College in Salem. However, due to his inability to work as an undocumented immigrant he could only afford to go to school part-time.

His third year at Chemeketa was when DACA was signed as an executive order. Navarro said he felt safer to pursue his dreams and become a more vocal member of the community. He went on to talk about how his dream when he finishes out his master’s degree is to work at a community college or a university as a mentor and inspiration to members of the Latinx community.

“My dream is to come back to a community college or a university and be like the Javier Cervantez of an institution. I want to be the Juan Navarro of an institution where people will come to me and say ‘I got motivated by you’ or ‘I am this because of you,’” said Navarro.

Navarro’s work permit expires in two years, which is roughly around the time

“Telling my story is powerful because it is the only thing I have. I cannot live in the shadows anymore. I’m going to go down swinging, metaphorically speaking. I have to go down that way because what good does it do for me to hide? A silenced voice is just as bad as the oppressor’s voice,”



he will finish his master’s degree program. This would leave him unable to work if DACA is repealed.

“Imagine that you work hard for something, you do everything right, and then you don’t get that thing,” said Navarro.

Navarro encouraged the crowd to take a stand for “Dreamers” and show their support by contacting Oregon’s U.S. representatives and urge them to support DACA.

The DAC’s Director of Institutional Equity & Student Engagement Javier Cervantez also spoke to students and asked them to consider the stories the two speakers had shared and to take a stand against ignorance.

“It takes a lot of courage to do what our two speakers did today, they’ve come out of the shadows, they are no longer invisible,” said Cervantez.

“I ask you all who have the privilege of being United States citizens and U.S. residents to not turn a blind eye. To do something and say something when it is appropriate.”

President of LBCC Greg Hamann, who was present for the event, shared his thoughts on



Bert Guptill, volunteer advisor to the Our Revolution Club holds a sign in support of the ‘Dreamers.’



Juan Navarro shares his story about DACA's impact on his life.

“Dreamers” and DACA.

“Dreamers are a part of our community, they are a part of us. We have to think in terms of why would we exclude anyone? Why would we pick a subset of our community and push them away?” said Hamann.

Dr. Robert Harisson, the faculty advisor of the Our Revolution Club and one of the key organizers of the event, was happy with the two speakers’ messages.

“Both speakers spoke from their hearts about how painful it can be when you can’t get your dream or when you are differed from it,” said Harrison.

“They spoke about their struggles very eloquently and I thought that they both really urged people like us who are citizens to do something. Sure it’s great to come out and listen but there’s other things we can do as well. It was fantastic and I was lucky to have them here for this event.”

Ortiz was proud to share her story and explained what kind of an impact a voice and a dream can have.

“We are in a country that uses a constitution, we have freedom of speech. The worst thing that we can do right now is be silent. If one word can encourage somebody and touch their heart to make a difference, then it’s worth it,” said Ortiz.

“There’s monuments because people have dreams, go for it, what do we have to lose?”

Navarro shared the same outlook and also described what DACA meant to him.

“Being a Dreamer, our single best weapon is our stories. That’s how we change the narrative from people calling us criminals and rapists, to have people understand us as human beings,” said Navarro.

“DACA means a lot, it means freedom. I was able to finish school, I’m living the American dream, going to grad school and getting it paid for because of my hard work.”

With DACA’s future uncertain, both Ortiz and Navarro are still hopeful for the future. They believe sharing their stories will inspire others to come out of the shadows and share theirs.

“Telling my story is powerful because it is the only thing I have. I cannot live in the shadows anymore. I’m going to go down swinging, metaphorically speaking. I have to go down that way because what good does it do for me to hide? A silenced voice is just as bad as the oppressor’s voice,” said Navarro.



STORY BY
JOSHUA STICKROD
@STICKRODJOSH

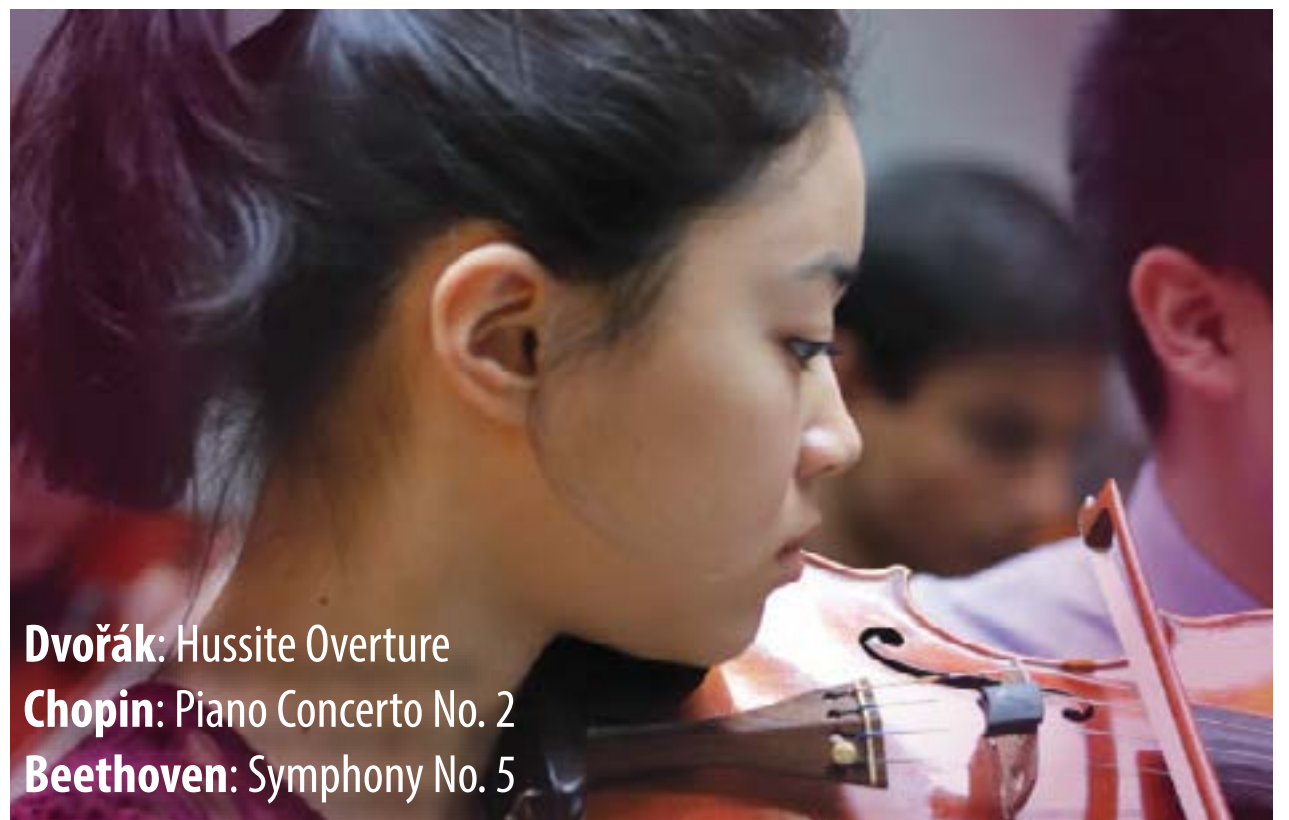
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I CAME ACROSS THE PREACHER

By Katelyn Boring

*I came across the preacher today
By the winding countryside road
No words of comfort did he offer
His smile pained, and painful to see
The silence both calming and terrifying
His matted hair moving eerily in the breeze
Hands tightly grasping his face*

*I came across the preacher today
By the winding countryside road
No prayers did I bestow upon him
His expression awakening an evil within me
The voices in my head finally in agreeance
My hands urging to touch his greasy hair
And to slap his mangled face*

*I came across the preacher today
And remembered what he'd said
Of how we all meet demons in disguise
Who really are better off dead*

*I came across the preacher today
A missing soul the town forgot
I almost started to feel remorse
But I left him there to rot*

MONSTERS

By Samantha Guy

*Sometimes, I wander through the shadows of sadness in
the night.*

All of the time, the sadness is literally unbearable.

*it creeps into the nape of my neck, wraps its arms around
my rib cage and digs its cold, wretched fingers right into
the center of my belly button. The way it moves is smooth
- stifling and back breaking. Ripping me from the outside
in, or the inside out, jumping my bones the same way I
almost never even really saw those creatures under my
bed move amongst the moonlight cascading from my
childhood windows.*

*And sometimes, it taps its long fingernails on my bed
frame. Whispers next to my sleeping ears and reminds
me that there are STILL many sleepless nights to come,
endless tears to be cried, cigarettes to be smoked, and
too many more drunken rages to be had.*

*This sadness, that the grim reaper etched into my sketch-
book, ripped into my chest cavity, handed into my life, is
the only reminder I have that death will eventually knock
at my door, again.*

*For us, it seems like it's already came too quick but can't
be soon enough for myself. And heaven knows, that when
I look for you in my dreams, and when I find you in my
sleep,*

that yes,

*i will wake up to sadness stealing my pens and ripping
the pages out of my journals*

and yes,

*i will wake up to razor blade goosebumps creating their
own endless eternity inside of my skin*

*But know,
i will never,
ever*

stop looking for you.

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Annual Benefit for Linn Benton Food Share

Authors reading:

Bonnie Arning • Michael Copperman •
John Daniel • Cindy Williams Gutierrez •
Nick Jaina • Kathleen Dean Moore •
Susan Jackson Rodgers • Clem Starck •
David Turkel

Friday, October 27

7:00 p.m.

Whiteside Theatre, Corvallis

Tickets: magicbarrel.org

\$12 online or

\$15 CASH at the door

Emcee: Karelia Stetz-Waters

Music: Cooper Hollow Jazz Quintet



20 YEARS OF RESIDENT EVIL

The horror game genre has been a prominent part of the video game industry for years. While many series in this genre have gained prominence, one in particular has managed to endure for 20 years as a fixture of video games and making an impact on pop-culture in general: Capcom's "Resident Evil."

Amassing a whole franchise of spinoffs and other media, the characters in the series have also made prominent appearances in other Capcom works such as the "Marvel VS Capcom" fighting game series. With a myriad of spin off games, comic books and film adaptations; the most success the series has had are from the main numbered installments.

The first three games in the series established the early blend of "survival horror" that the series and other subsequent entries in the horror game genre became known for. The original "Resident Evil," along with "Resident Evil 2" and "Resident Evil 3: Nemesis" provided an ideal blend of a creepy atmosphere, creative monsters and challenging but rewarding gameplay that sees characters such as Chris Redfield; Jill Valentine and Leon S. Kennedy investigate undead phenomena in the fictional town of Raccoon City.

"Resident Evil 4" saw the gameplay style undergo significant changes. The control scheme differed significantly from the strategic "tank controls" of the original installments, and the enemies in the game were a maniacal cult rather than zombies. The use of quick time events and over the shoulder aiming became common features in other shooting games in the following years, such as the "Gears of War" series. Overall, the game was well-received; and many elements introduced in this title became key fixtures of later installments.

Even so, the relationship between the survival horror elements and the action elements has often been a double-edged sword in the series. "Resident Evil 5" had a mixed reception for this reason, as well as the AI of new ally character Sheva often being shaky (though she fared somewhat better when she was controlled by a human player). "Resident Evil 6" became the nadir of the franchise's main installments because of the horror taking a backseat to excessive action. Some people within Capcom claiming they were trying to ride the coattails of the "Call of Duty" franchise didn't help matters either.

Then, this year's "Resident Evil 7: Biohazard" marked a return to form for the series, restoring the survival horror gameplay that made the series a hit in the first place. With its subtitle also referencing the original Japanese name of the franchise, the game was a critical and commercial success that has been hailed as one of the best installments of the series.

With over 68 million copies sold worldwide, the "Resident Evil" series has left its mark on video games after 20 years on the market. Whatever lies ahead for the series, let's hope it can keep up the same level of terror for the next generation of fans.



STORY BY
STEVEN PRYOR
@STEVENPRR2PRYOR

COMING ATTRACTIONS

Film-Jigsaw (October 27)

This relaunch of the long-running "Saw" franchise aims to recapture the gory, but creative thrills of the original installment from 2004.

Game-Super Mario Odyssey (Nintendo Switch, October 27)

The latest installment in the long-running Mario series has been gaining massive acclaim ever since it was unveiled earlier this year, and looks to be one of the best 3D installments of the series since the classic "Super Mario 64."

TV-The Simpsons: Treehouse of Horror XXVIII (Fox)

The annual Halloween special for "The Simpsons" has sendups of "The Exorcist" and "Coraline," and has acclaimed author Neil Gaiman as a guest star; making it a surefire highlight of this long-running animated sitcom's 29th season.

Halloween Party

Date: October 27, 2017
Time: 6:00 pm – 8:00 pm
Location: LBCC Commons
CC 209

Brought to you by LBCC's clubs and co-curricular programs.

Come join us for Halloween festivities!!

There will be food, a costume contest, and fun Halloween themed activities.

Request for Special Needs or Accommodations

Direct questions about or requests for special needs or accommodations to the LBCC Disability Coordinator, RCH-105, 6500 Pacific Blvd. SW, Albany, Oregon 97321, Phone 541-917-4789 or via Oregon Telecommunications Relay TTD at 1-800-735-2900 or 1-800-735-1232. Make sign language interpreting or real-time transcribing requests 2-4 weeks in advance. Make all other requests at least 72 hours prior to the event. LBCC will make every effort to honor requests. LBCC is an equal opportunity educator and employer.

LBCC Comprehensive Statement of Nondiscrimination

LBCC prohibits unlawful discrimination based on race, color, religion, ethnicity, use of native language, national origin, sex, sexual orientation, gender, gender identity, marital status, disability, veteran status, age, or any other status protected under applicable federal, state, or local laws. For further information see Board Policy P1015 in our Board Policies and Administrative Rules. Title II, IX, & Section 504; Scott Rolen, CC-108, 541-917-4425; Lynne Cox, T-107B, 541-917-4806, LBCC, Albany, Oregon. To report: linnbenton-advocate.symphlicity.com/public_report

Thurs, Oct 26, 2017
8 AM – 10 AM

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6500 Pacific Blvd. SW Albany
In the Hot Shot Cafe
F127 next to the Library

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DRAWING THE LINE

Artist Andrew Douglas Campbell speaks on behalf of his controversial artwork

A center table in the upper section of North Santiam hall lined with grapes, hummus, cheese, crackers, and beverages stood untouched while nearly 40 students and faculty awaited anxiously for artist Andrew Douglass Campbell to begin his reception on Oct. 19.

The 10 piece collection of thrifted fabric and thread includes a three piece series titled "...And Then What Could Happen Bent to What Will Happen..." which has been displayed since the beginning of the term. The series has sparked some controversy not only among the LBCC campus, but throughout the town as well. The Democrat Herald published an article which shed light onto one particular patron's negative response.

During the reception, Campbell went in depth as to why he created the three-piece series and what sparked his creativity.

"Pornography is a huge market, it is an industry unto itself that has billions of dollars in revenue passing through annually," he said. "It is the designing commodifying of our identities and desires, so there's this thing where it's a market; its business and its model is to identify what you desire and commodify that, and I thought that was interesting. That there's a lot of agency on this industry making a lot of assumptions about me as a person and about my desire."

As a response to the porn industry and the way they market to different demographics, Campbell depicted and expressed his interpretation of this industry through his artwork.

"[I was] thinking about the porn industry as a market that I personally had not yet held with the same skeptical eye as I do a lot of other economies, and so I started to look at that and part of it is true, they have tapped into a certain

desire on mine, part of it is I'm very skeptical of it," said Campbell. "It made sense to me that I should render their material sort of inconsequential; it's so fragile it can be blown away. It's important but unimportant at the same time, it's present and not present, it's solid and transparent. That's where I came up with these very loose airy images that are barely there but still very impactful."

In the series, each color is made up of one continuous thread and placed between two sheets of plexiglass.

PHOTOS BY: ANGELA SCOTT



Andrew Campbell speaks about the concepts, structure and media portrayed in his work, 'Fluid Difference' during his reception on Oct.19. He also answered questions and openly discussed his controversial work, "...And Then What Could Happen Bent to What Will Happen...".

The fragility of the art is a huge representation of Campbell's take on the porn industry.

"It was all one string at one time. Part of the framing process and part of the different times that it's been in transition [has led to] moments where the string has broken a few times," he said. "I think that you can see that there's even evidence that it fell off a wall at one point, but I let that crack happen and I was like, 'I love this.'"

Campbell says the pieces are not meant to protest the porn industry in any way nor to have a direct stance for or against it. "It's [the artwork] sort of what came out of me trying to investigate my own relationship to it," said Campbell.

Anne Magratten, Art Faculty and Mentor of the gallery coordinators, hand-picked Campbell's artwork to be displayed in the campus gallery.

"I have admired Andrew's artwork for a long time. We hardly ever showcase the work of fiber artists. I knew right away that this was an opportunity to show students work that they were unlikely to see in our campus galleries," said Magratten.



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"I think he has an incredible facility in command of materials to make the figures come forward the way that they do. It's also important to me that work is shown because of the fact that there has been so much suppression of gay and queer history, so allowing that work to be in conversation with the public is important."

-Anne Magratten

