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**THE BROOKLYN COLLEGE**

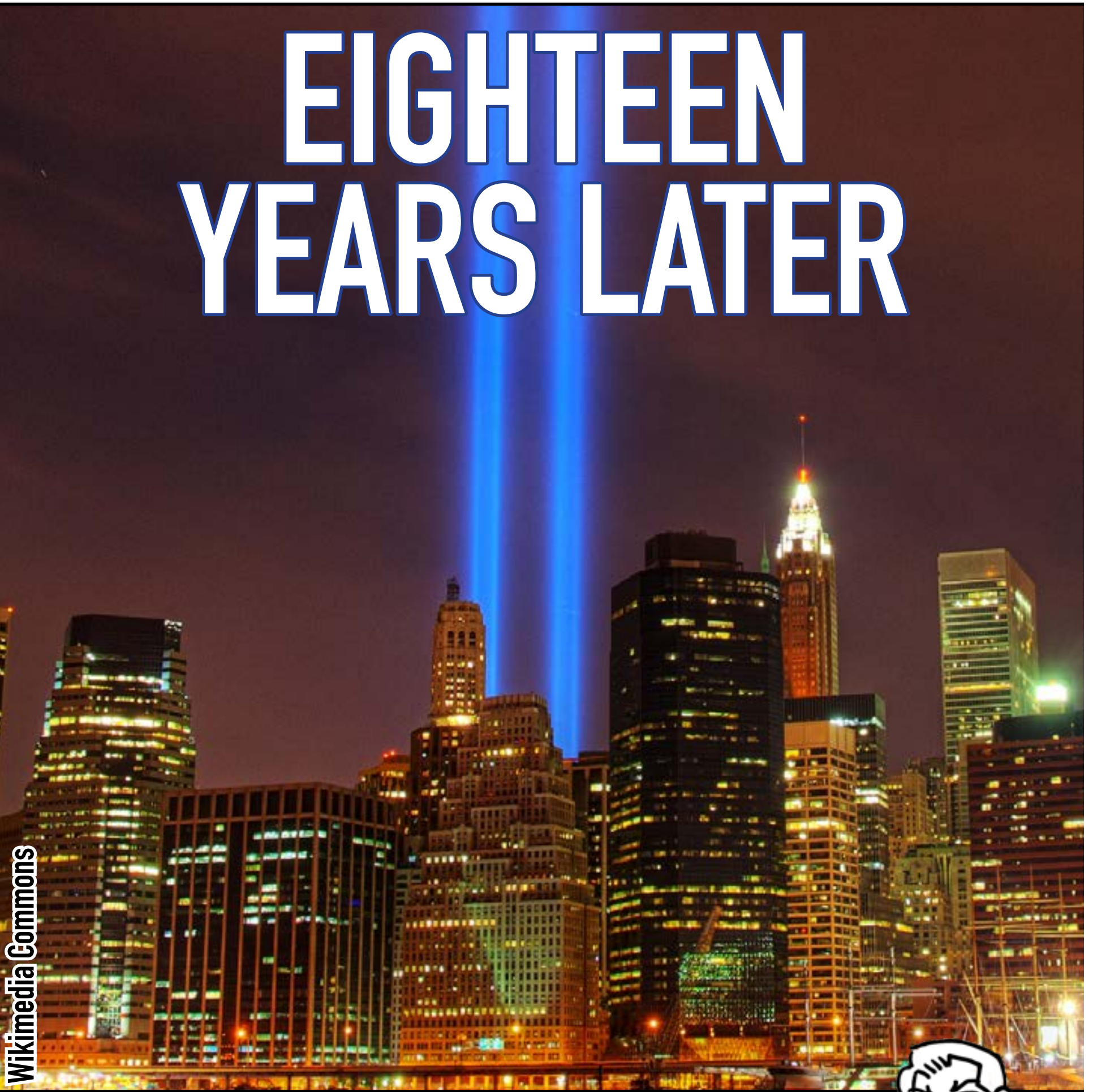
# **VANGUARD**

Fall 2019, Issue 2

[vanguard.blog.brooklyn.edu](http://vanguard.blog.brooklyn.edu)

Wednesday, September 11

# EIGHTEEN YEARS LATER



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# English Professor, LGBT Mentor Hospitalized

By Quiara Vasquez  
Editor-in-Chief



David McKay in 2019. / Quiara Vasquez

The college community was devastated by the news that longtime English professor and LGBTQ advocate David McKay suffered a stroke earlier this September. McKay is on indefinite leave while he recovers.

Born in Florida, David McKay moved to New York in 1979 to attend NYU. He only spent one year there before dropping out, but he stuck around in New York to become involved in Manhattan's thriving gay scene, and then with the nascent AIDS activist movement. In 1989 he enrolled in Brooklyn College hoping to get a Bachelors in English. He graduated in 1993, and has taught at BC for nearly two decades.

In addition to his work as a professor, McKay was a key figure in advancing LGBTQ causes at Brooklyn and beyond. In addition to his AIDS activism, McKay was heavily involved with the creation of Queer Studies programs across CUNY, including at BC. While at Brooklyn College, he was one of the most prominent LGBTQ faculty, and served as a mentor for

students and faculty alike, including as the faculty adviser for the college's LGBT Alliance club.

"During my very brief time of knowing David, I have considered him to be the to-go-person for any LGBTQ related information, guidance and support for students," wrote Hasan Ozcan, Director of BC's Preparatory Center for the Performing Arts.

McKay was also a pivotal figure in the creation of the LGBTQ Resource Center in 219 Student Center, where he's served as director since its opening in 2014. Senior Assistant to the Director Sami Binder, who

works under McKay at the Center, says that McKay's importance cannot be underrated.

"Without him working on it beforehand, the center literally would not exist," Binder said of McKay. "It would not be what it is without him. He dedicates a lot of unpaid time to the Center and to the Alliance and to the students."

Under McKay's leadership, the Center and the Alliance have thrived. According to Binder, fifty students showed up to the Center's first event of the semester on Tuesday, Sept. 10, many of them new faces, and all wishing McKay the best.

"Even the new students have heard about Professor McKay and who he is and what he's done for the Center," said Binder. "They ask how he's doing and they don't even know him."

McKay and his partner Buddy have asked for space during the coming weeks while he recuperates, but are posting weekly updates on his recovery on the website [CaringBridge.org](http://CaringBridge.org). Wellwishers and anyone looking to make a donation towards his recovery are encouraged to visit [caringbridge.org/visit/davidpmckay](http://caringbridge.org/visit/davidpmckay).

## EVENT LISTING

### Wednesday, September 11

Caribbean Students Union First General Meeting  
6:00 PM, Student Center

Alpha Phi Delta Fraternity Meeting  
7:00 PM, Student Center International Room (5th floor)

### Thursday, September 12

InterVarsity Christian Fellowship's Ice Cream Social  
11:45 AM - 12:45 AM  
Student Center State Lounge (5th floor)

Japanese Language & Culture Society's First Meeting  
12:30 PM, Student Center International Room (5th floor)

National Black Law Student Association's First Meeting  
12:30 PM, Student Center Grog Conference Room (5th floor)

Students Partnering and Reaching Kids (SPARK)'s Interest Meeting  
12:00 PM - 2:00 PM  
Hall of Fame Room

Sigma Gamma Rho Sorority's Meet the Poodles: Ice Cream Social  
12:00 PM - 2:00 PM  
Student Center Amersfort Lounge (2nd floor)

The Muslims Giving Back's Introduction Meeting/Treat Bag Event  
12:15 PM - 2:15 PM  
Student Center Penthouse

Dominican Student Movement's Open House  
12:30 PM - 2:30 PM  
Student Center Alumni Lounge (4th floor)

### Friday, September 13

The Islamic Society's Jummah Meeting  
1:00 PM - 2:00 PM  
Student Center Alumni Lounge (4th floor)

Got an event? Send calendar listings to [TheBCVanguard@gmail.com](mailto:TheBCVanguard@gmail.com). Events should be sent in at least one week prior.

# Student Commission on Bias Forms

## Independent Student-Led Group Will Tackle Sexual Harassment, Racism, Etc.

By Kevin Limiti  
News Editor

A student commission to address bias is being formed as a result of a meeting between administrators and student groups over the summer.

The commission is meant to provide safe places for students to address their concerns outside of the structure of the Brooklyn College administration.

"I'm extremely proud of myself and all the students," for creating a student commission that will, "center the voice of students. I'm hopeful that working alongside Anthony Brown will bring forth safer spaces for all students on campus," Daniel Vazquez Sanabria, an Art History, Puerto Rican and Latin Studies major, and member of the Puerto Rican Alliance said in an e-mail.

Anthony Brown, the head of the Diversity and Equity Department, said that he was "very excited," about the student commission.

"I believe that whenever there is a space where students get to talk about issues related to diversity and bias, I think that's a good thing," Brown said. "I don't see a downside to that. I only see an upside for that because I think student's voices need to be heard and that's just one avenue for student voices to be heard."

Brown said that he met

with USG president Alyssa Taylor and Sanabria to discuss the commission. "They had this idea to form a commission to deal with institutional bias. . .the President thought that was a good idea." Brown, Taylor, and Sanabria agreed to find students willing to sit on the commission.

According to Brown, Sanabria met with him last Thursday and expressed difficulty in finding students to sit on the commission. "He wanted a diverse group of students. He didn't want it just to be his idea and Alyssa's idea," he said.

There used to be a student diversity advisory board coordinated by Renee Straker, who was the associate director of Diversity and Equity department which met monthly.

However, according to Vice President of Brooklyn College Ronald Jackson, because of lack of student interest, it was dissolved. "When Daniel [Vazquez Sanabria] talked about it again we were like 'sure' because we've already done this in the past. . .so it's not a new group for the college so it's just revitalizing a group from the past."

In addition to Taylor of USG and Sanabria, the initial meeting which spawned the student commission was set up between Sarah Gafur of the Brooklyn College Student Union and Students for



Daniel Vazquez Sanabria (pictured) was a key figure in the bias commission's creation. / Kevin Limiti

Justice in Palestine, Mari Luz of the Mexican Heritage Student Association, Isa Mitchell of Women of Color and the NAACP, and members of the administration including Anderson, Jackson, Brown, and Anne Lopes, provost

and Senior Vice President for Academic Affairs.

Among the issues discussed at the meeting were diversity on campus, sexual harassment, and issues related to different departments including the Puerto Rican and

Latin Studies department and the African Studies department. The meeting was mostly inconclusive with the exception of the agreement to start the student commission on institutional bias.

**"Whenever there is a space where students get to talk about issues related to diversity and bias, I think that's a good thing."**

**-Anthony Brown**

## CORRECTIONS

In last week's issue, in the article "What I Read This Summer," we erroneously identified the author of the book "Educated: A Memoir" as Tara Whitehead. The book's author is named Tara Westover. We apologize for the error.



# BC Launches Hub for Immigrant Students

## Immigrant Student Success Office Gives Students the Tools to Rule School

By Ryan Schwach & Maya Schubert  
*Managing Editor & Staff Writer*

Brooklyn College has added to their long list of student services with the new Immigration Student Success Office located at 117 Roosevelt Hall. The center was founded with the intent of guiding immigrant students and their families down the path to graduation and success in college.

“We work for changing lives,” said Jesus Perez, the director of the program and graduate of BC’s class of ‘95.

The new program, only the second of its kind CUNY-wide (the other one being at John Jay), was funded by alumni Irwin Federman and his wife Concepcion. It aims to provide services or refer immigrant students and their families to services essential to their academic success, including counseling, financial aid advisement, and legal advisement.

Presently, the office refers students seeking help to the appropriate on-campus services, such as Financial Aid and the Office of the Registrar. Eventually, Perez hopes to bring faculty members from the different centers directly into the office. He also hopes to organize workshops for parents navigating college complexities for the first time.

Plans for the office have been in the works for a

members is sociology professor Carolina Bank Munoz. Munoz gathered data about immigrants on campus and found that there was a need for services. Part of this need resulted from the large and varied immigrant population at the school.

“Immigrant students are a much more diverse group at Brooklyn College than even at other CUNYs, and certainly across the nation,” she said.

Many are first generation college students, with a need for guidance. Munoz documented her findings in a pitch for the program that she eventually submitted to the administration.

“We wanted this to be an office that’s helpful to all CUNY students,” said Munoz.

Working with immigrant students is a personal venture for Perez, who himself came to the United States from Mexico at age nine.

“Having to start a new place affected me tremendously,” Perez said. “I had to learn a new language and navigate a new culture.” From there, Perez attended the nearby Edward R. Murrow High School, where he was urged by a guidance counselor to attend Brooklyn College.

“I fell in love with the place,” he said.

While attending BC, Perez got involved across campus, including as a tutor in the ESL program and a photographer for both the Kingsman and the Excelsior. After graduation



Jesus Perez in 117 Roosevelt. / Ryan Schwach

the way for students to graduate in the designated four years, helping them plan out course schedules.

Perez says although the school has changed since he attended BC in the early 90s, the campus still has the “same spirit.”

He is now taking all of

comprehensive service for students. “Our goal is to keep growing, to grow our office and grow our services.”

In the future, there are plans to include constant services from an immigration lawyer, as well as instituting a faculty

seminar to educate students on Friday, Sept. 27 at the Graduate Center for Worker Education at 25 Broadway in Manhattan.

The office is open to students Monday through Friday, during class and common hours.

long time now, circulating among faculty members working to make the office a reality.

“It was a culmination of events and people working together that actually made it happen,” said Perez.

Among these faculty

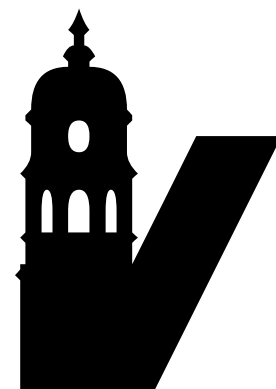
and some outside freelance work, Perez returned to BC and worked his way through a number of positions until he became director of the Center for Academic Advisement and Student Success, CAASS. There, he worked to smooth

that expertise into the new ISSO office: the same room he worked in as a photographer for Excelsior.

“Right now it’s just me,” joked Perez, hoping to eventually grow the current status of the newly renovated office to more

advisory program to help guide students more individually.

Starting Wednesday, Oct. 9, the office will host an immigration attorney every other Wednesday, and they will be participating in a “Know your Rights”



# MeHSA Celebrates Mexican Heritage



Students play Loteria and listen to Mexican tunes in SUBO’s State Lounge. / M.A. Rahman

By M.A Rahman  
*Features Editor*

Members of Brooklyn College’s Mexican Heritage Student Association (MeHSA) look to raise awareness of the historic injustices endured by indigenous people while celebrating their ethnic heritage.

At their first event of the semester, organizers of MeHSA paced themselves in the BC Student Center’s State Lounge, ensuring that the day’s occasion showcased a few worthwhile aspects Mexican traditional: music, spicy appetizers and “Loteria” boards scattering the tables.

The rich mahogany and Victorian architecture of the State Lounge was

ironic, juxtaposed with surroundings of rich Mahogany with the image of some likely beneficiaries of the anyone of Americas dark injustices watching by.

“We’re having an [Mexican] Independence Day event soon, we’ll also be having a Indigneous People’s Day [event] on campus,” Mariluz Luna, President of MeHSA announced to a now relatively quiet gathering of students.

The students in attendance were primarily of Mexican descent. By extension, this makes them people of partial Indigenous descent as well, an aspect of their heritage which MeHSA looked not only to embrace, but to expound upon.

Listing off the variety of

gross injustices endured by Mexican and Indigenous people on both sides of the border, members of MeHSA insist they are committed to activism beyond social functions.

“All culture clubs are inherently activist clubs,” noted Adam Guzman, a BC senior, and President of the Urban Sustainability Club. “We are in an age where we’re in a lot of colonistic structures in society and school.” He noted the prevailing influence of what he and others believe are decades of a skewed understanding of past and current circumstances some minorities face.

From inviting Indigenous persons on campus to speak to students, to holding “Day of Dignity” protests every Columbus

Day, to combating encroaching gentrification in their neighborhoods, to facilitating an open discussion on mental health, MeHSA’s leadership hopes to raise greater awareness and solidarity of the disenfranchised Latino community.

“I’ve never heard of it and know nothing of it,” said Keith Redzinak said, a BC senior and Political Science major, in response to the historical issue of anticlericalism in Mexico typically commemorated in the Mexican holiday known as “Las Posadas,” one of the many matters MeHSA organizers look to raise to students on campus.

Redzinak was, however, aware of the club’s Columbus Day protests,

taking umbrage to the namesake holiday. He described the 15th century explorer credited with the “discovery” of the “New World” as “genocidal,” and called the Columbus story a “myth.”

Key to MeHSA’s success has been a continued cooperation with fellow on-campus Latino clubs such as the Puerto Rican Alliance (PRA) and the Dominican Student Movement (DSM).

“This is a club for everyone,” Sandra Pacheco, a junior and Psychology major, said jovially. “Even for the Independence Day celebration, [students] will be talking countries as well.”

**THE BROOKLYN COLLEGE VANGUARD**  
is looking for writers, photographers, and illustrators!

For more info, contact us at [TheBCVanguard@gmail.com](mailto:TheBCVanguard@gmail.com)  
Or stop by during club hours: 11-4 Mondays/Tuesdays in 118 Roosevelt



# CUNY Remembers 9/11

By Bobbie Bell  
Staff Writer

Eighteen years ago, America faced a devastating attack as the Twin Towers in New York City collapsed, impacting everyone - including those not yet born.

This year's crop of college freshmen will be the first generation of college students born after the September 11 attacks. But for the class of 2023, 9/11 is not an event that'll get lost in between the pages of a textbook.

"My mom was on the bus almost at the Lincoln Tunnel when the bus had to turn around," said Adrianna Siwek, a freshman at John Jay. She and fellow John Jay student Kimberly Paredes say they were still "in the womb" when the Twin Towers fell; they're 17 now.

Siwek and Paredes were two of many paying their respects at John Jay's Jay Walk on Monday, Sept. 9. Every year since the attack in 2001, students, alumni, and staff at John Jay College plant flags in the grass to commemorate the events of that day, and to make sure that lost loved ones are not forgotten.

According to Dick Pusateri, John Jay's Military and Veteran Services Manager, 67 white John Jay flags are planted in the shape of a diamond in the center of the field, surrounded by the flags of



Students at John Jay hold American flags. / Bobbie Bell

different countries, with a United States flag located in the middle of the diamond. The 67 flags represent the 67 individuals that attended or were faculty at John Jay who died during 9/11.

"It is a symbol of who John Jay is," said Pusateri. "We are a protector's kind of school."

Athletic teams such as the cross country team planted flags as they do every year. Some students have no recollection of the attack. However, they were able to recall the stories their family members had told them in regards to the tragic and terrifying event.

Brandon Dial, a member of the cross country team at John Jay, acknowledged how important it is that they have a "cool way to remember the victims" every year.

Danny Mendoza, a John Jay student, was in the fourth grade at the time. He remembers the principal speaking through the intercom of the loudspeaker and informing teachers to turn on the television. Mendoza and his classmates had no choice but to take in the traumatizing and cataclysmic sights.

On the other side of the East River, Brooklyn College students have their own memories of the event. Jarin Uddin, a senior at Brooklyn College, was three years old at the time, but had an experience similar to Mendoza's. Her memory remains fuzzy about the day, but like many students in New York, Uddin was picked up from school early.

"All the lights went out in our apartment building

and my mom was like, "I know I paid the light bill," said Brooklyn College student Tatiana Houston. She was about four at the time, but she can still recall the moment when her family had no idea what was occurring in the city. They began lighting candles in their Fort Greene apartment. The attack had caused disruptions not only in the city, but in Brooklyn as well.

"It was a very tragic event that a lot of people couldn't see coming," said Laura Kaminskiy, a Brooklyn College freshman. Kaminskiy was born in December of 2001; like Siwek and Paredes, Kaminskiy was in the womb when the towers fell. On that morning, her pregnant mother was working within close proximity to the Twin Towers, and her

uncle was in the building. It goes without saying that this shook her uncle, who fortunately made it out of the building alive.

"I've learned to appreciate life more and not take things for granted, because things happen unexpectedly," Kaminskiy said.

September 11, 2001 remains an important day that must never be forgotten. Traditions such as the annual flag planting at John Jay College matter. My father was one of many that responded to the call. He went in and out of the building to save lives, but he also continues to remember the unforgettable sights and sounds of people screaming for their lives. I was far too young to remember this day. I was an almost 20-month-old baby, unaware that my father was running towards the danger as people were running away from it. My father said "[he] couldn't see his own hands between the dust and debris," and as scary as it was going into the building, he is happy that he was able to save lives.

Children born after 9/11 may not have been born at the time of the event, and some students may not have been old enough to remember what they were doing, but they can pass along stories about people they knew. It is vital that those stories continue to be told, and that the memories of those lost are kept alive.



Flags on the grass at John Jay's Jay Walk, placed to commemorate 9/11. / Bobbie Bell

# Fix the Damn Clocks!

By Michael Castaneda  
Columnist

When I do count the clock that tells the time, I have been sitting in one of those all-night, once-a-week Computer Science classes in Ingersoll. The professor, a newly-minted adjunct who comes from a university where infrastructure works, looks at the clock and sees the wrong time. The class has to correct him, lest we stay there another three hours.

Walking through (old) Ingersoll, I see that none of the clocks work there either. These clocks have a beautiful illustration of the library tower and they read Brooklyn College, so you know exactly which college operates without functional clocks.

I am impressed with the library tower. It's an urban jukebox that can play Lil Wayne's "Lollipop" in a symphony of muzak. However, we expect our practical needs to be met, and classroom clocks are important. They allow professors to furtively keep an eye on the time without interrupting their flow. They allow students to gauge how much time they have left on a test without pulling out their phones and risking being accused of cheating. A college without working clocks is like a guitar without strings.

As a computer science student, I can't stress how important clocks are to the inner workings of your computer and your phone. In fact, there are two

working clocks. There is a hardware clock that runs even when your computer is shut down, and a software clock, which is the one that tells you that you are late for class. These clocks make it possible for you have a thousand tabs or apps open at the same time. It makes it possible for your device to boot or turn off properly. When you start getting to the guts of the system, you see the clock is pivotal.

If you have used a GPS, there is a fascinating piece of Einstein's General Relativity that involves clocks. When you use GPS, you are triangulated by three or more different satellites. These satellites are moving much faster up there than you are on Earth. Since gravity

curves space and time, the satellite's time moves faster, so there has to be an offset applied to the time so that they will be able to sync with time on Earth, or your doesn't GPS work.

Maybe research in relativity theory is what the Brooklyn College administration had in mind all along by keeping the clocks broken. Einstein looked deeply in the medieval watchtower known as the Zytglogge in the heart of Bern, Switzerland as a patent clerk and imagined being on a street car racing to the clock at the speed of light, looking at his watch and seeing it ticking while the clock was not. Now, a Brooklyn College student sitting through Professor Mate's Linear

Algebra course looks over to the broken clock and contemplates the Lorentz invariance, which states that the laws of physics are the same for different observers. Next, that same student imagines himself running through the college at the speed of light from broken clock to broken clock, searching for a working clock with the correct time. Eventually, he finds a violation of the Lorentz invariance, which rectifies relativity and quantum mechanics. Take that, Brian Green!

Of course, the administration is not making one campus wide laboratory of broken clocks. There is probably an infrastructure plan which is ongoing. I would hope. The college

did a push to fix these infrastructure problems last year. They called it the 90-Day Challenge, but the Ice Bucket Challenge and the Bottle Cap Challenge seem to have gone down better.

Like picking up the trash and keeping the toilets working, keeping the right time is essential to the basic needs of the students. We appreciate that no institution raises people to the middle class more than CUNY, but get the clocks to work. In rent-controlled apartments which border on Section 8 housing, which Brooklyn College, even those places have working clocks.

# What To Do With Your Existential Crisis

By Edmund Zhen  
Opinions Editor

Graduation is lurking around the corner for my seniors out here and some of you people have probably come to the realization that you have nothing lined up after. A heavy feeling settles in and uncertainty fills every crevice in your brain. You are lost, disoriented, and scared. That was exactly the said scenario when I had my encounter with my first existential crisis. Confusion and horror replaced my carefree attitude as I thought to myself, what's next? What does the future hold for me? Will I ever become someone great?

I'm sure many of you resonate with this. Sometimes, I find it silly of myself to ask those sorts of questions since I can't read the future. One might say that by understanding ourselves in terms of what hobbies or interests we enjoy can be solutions to this, but it's proven that passions and interests don't always stick with age. Statistics by the US Department of Labor reveal that the average person changes jobs on an average of 12 times during his or her lifetime. So what can be done to better prepare yourself for what's to come?

There is really no one solution to this, but I believe we can arrive at the most suitable one by understanding each of our traits. Knowing your personality helps shape

your future by giving you a range of your abilities and what you love. This allows an opportunity for you to place yourself in the right situations. For example, if you're a risk-taker, then you could go into positions such as entrepreneurship or trading; while people who like systematic orderliness might pursue a career like accounting.

One good way to go about that is to complete a personality test from somewhere credible. A friend of mine recommended a good one to me that dissected major characteristics about me into categories, and gave a personalized report on each to help me reach a substantial level of understanding of myself and others. This test can be found online at [www.understandmyself.com](http://www.understandmyself.com). It has 100 questions divided equally into 10 pages that force you to see yourself as a third person and judge yourself from there. There are 5 major aspects with 2 subcategories in each. Those are Agreeableness: C o m p a s s i o n and Politeness, C o n s c i e n t i o u s n e s s : I n d u s t r i o u s n e s s and Orderliness, Extraversion: Enthusiasm and Assertiveness, Neuroticism: Withdrawal and Volatility, and Openness to Experience: Openness and Intellect.

After going through all the questions, their system compares your self-ratings to thousands of other people across different spectrums. This test was



Man having existential crisis. / SalFalko

created by psychometrists, people who administer and score various tests to assess your neuropsychological functioning, with a concept called the Lexical Hypothesis. According to Psychology Dictionary, a Lexical hypothesis is "the theory that important natural characteristics

and traits unique to individuals have become intrinsically embedded in our natural-language lexicon over time." To simplify, it's a model used to study personality traits in a number of cultural and linguistic settings. The only downside to this test is that you have to pay

\$10.00 and can only take it once. If you want to take it again, it would cost you, which is why I recommend to take it the second time after substantial time has passed (personally for me, a year or two). If you have some chump change to spare, I suggest you try it out. It will definitely be a

better investment than a \$10 meal from Chipotle.

Now, this test won't guarantee that you will find a job or like whatever job you do get. But it will definitely help you understand other people's perceptions of you and find a deeper understanding of yourself.



# Jarrett Earnest Interview

By Jack Coleman  
*Arts Editor*

Coleman: You ask almost everyone in your latest book, *What it Means to Write about Art*, about an early aesthetic experience. Do you have one of your own?

Earnest: Sure. One would be Peewee's Playhouse Christmas special, when a giant box gets delivered to the playhouse and out of it comes Grace Jones wearing this Issey Miyake dress with a plastic Nefertiti headpiece and a form fitted bustier singing Little Drummer Boy in her low voice and slowly rotating her shoulders. I grew up in rural southern Florida, and I when I saw that I thought whatever is going on there, that's my destiny. I'd say Pee Wee was a big influence.

Coleman: What about an early critical experience? When did you feel that your opinions needed an outlet?

Earnest: I was always super bratty and opinionated. I went to the San Francisco Art Institute as an artist, and I continued to be that way. I had a teacher there who was a poet and he told me to write some of these opinions down. I didn't feel like a writer, but he was very encouraging. Before that I had found Susan Sontag in high school, and that was an important model, people writing about art but with ideas, opinions about it.

Coleman: Were people put off by your opinionated nature?

Earnest: It's not polite, it doesn't get you invited to parties. One of the things I had to flip in my mind about that was that I didn't have strong opinions because I hated things, but because I loved things. If you focus on everything that you don't like, there'll always be way more stuff that you think is horrible and stupid. You could spend

all your time thinking about why you hate those things, or you could, instead, hone in on what you love and circle around that. Increasingly, I think that if I hate something, I'm as interested in that as anything. That's a response. I've been trying to defer judgments in that way, and think, well, what don't I understand about it? There could be something important there that I should think about. One of the most destructive aspects of our contemporary discourse is that we're so caught up in the hamster wheel of affirmation. It's as though everything that anyone says or does means that they one hundred percent like it. "Liking" is the language of the day. I think you can do or say things and not fully like it, or have conflicted and complex feelings about it and you put it into the world as a way of understanding it. If somebody does that as an artist, it's your job as a critic to respond in a way that is complicated and critical.

Coleman: For me, your interviews don't function to mythologize or canonize the writers, was that a goal that you had mind while in creating *What it Means to Write About Art*?

Earnest: That was an intention or an ideal. But you never know how your work is going to be received. Like when an artist puts something out into the world, it stays connected to them but it can function in ways beyond their imagination. I may have had intentions around aspects of that book, but I don't really know how it functions in reality except for what people tell me. If people, whether they're artists, writers, refugees, or politicians, are made to function as abstractions—as something other than fully human—it becomes very easy to dismiss them, make rules about them, or fight them. My sensitivity towards that partly comes



from watching the way that people interact on social media. There are those who scorch the earth about someone that they've never met, but if they were to be face to face they would not be going in that hard. It's much more difficult to have that confrontation and navigate that in person. I think that happens rarely now, especially in the art world. I really believe in having those conversations with people directly. I have deep problems with some of the authors' work in my book *What it Means to Write About Art*, but that doesn't mean what they did is unimportant historically. I want to understand who they are and why they did it.

Coleman: In an interview with Brainard Carey at Yale University Radio, you say that some of the writers who you interviewed don't love art. You didn't ask

that question directly, so how did you come to that conclusion?

Earnest: When you get people talking, they betray all kinds of things in oblique or indirect ways. One of the ways is just noticing what they don't talk about. For instance, someone who tells you about social or economic structures that exist in museums or institutions is talking around art. I really only want to talk about the thing that I love, which is art. I ended up doing a lot of research on criticism and the history of art history to try to understand the relationship that it has to producing art, or framing art, making art meaningful or not meaningful. But always, I'm in it for the art. Not to say that everyone has to love art, they can love all types of different things. In my experience of reading someone's

work and then talking to them, I saw that they're interested in engaging with a structure or history that is different from a pure love of the art object. And, of course, the art object is a very fraught idea. It's easy to use art to illustrate an idea, it's much harder to reverse that operation.

Coleman: What is your relationship with academia?

Earnest: I was involved with the Bruce High Quality Foundation University. What we were trying to do there was to create an alternative for people going to art school or graduate school and to still get the things that they wanted. When you ask people why they want to go to grad school, usually it's that they want time to make their art and they want a community. You don't need to go to graduate school for

# Jarrett Earnest Interview

those things. Having done that project for a number of years, I began to think deeply about young people going to grad school, specifically MFA programs and going into debt for something that could and should be free. In terms of art history, I think that it is so intellectually flawed and desperate at the moment, the very foundation of it needs to be stripped down and reworked. Art Since 1900, the dominant textbook in America on twentieth century art, is functionally a white supremacist text. In fact, the framework that it sets up is an extremely narrow one, it only engages with a very small number of ways of thinking about and making art. Now, there are all kinds of arguments for that, like well, you can only deal with so many things and histories at a time with any depth. But the world that we're living in now is struggling to find any meaning or purpose in art. The discipline of art history, which, by the way, was invented in the nineteenth century, takes as a given that art is important and thus we study the history of it. It's an open question, what even is art? why do we even fucking care about it? Unless you're willing to get really honest and very rigorous, nothing is going to happen. I have no faith in change coming from the discipline of art history. I have no faith in there being any jobs for people getting PhDs in art history right now or MFAs in art. Which means the university as we know it is essentially a doomed and immoral institution.

Coleman: Were you satisfied with BHQFU? Did you do what you set out to do in working with them?

Earnest: I think of everything that I do as an experiment where I'm trying to figure something out. If I could figure it out on my own, I wouldn't have to do the experiment. I was involved with BHQFU

for about three or four years before it ended, and I learned so much about education. What was amazing about it was the people who were involved. I went to see a lecture by the president of BHQFU, Seth Cameron, at SVA, and, being the brat that I always am, I asked a very snotty question. But I also thought that he was really smart, and he thought that I was smart, so we talked later over coffee. It was challenging and fun and I thought, I love you, this is great. He asked me to teach a class at BHQFU. Every semester, everyone involved would get together and talk about what worked and what didn't work, and ask how can we change it next time? We weren't beholden to any structure, so we could radically change the kinds of classes, the way it worked, the rotation of the day; all of it was up for grabs. It only existed for a few years, but it could reinvent itself twice a year based on feedback, so that it was actually able to develop ideas around pedagogy and schools as a structure very quickly. I was completely satisfied with Bruce, I miss it a lot, it's the only teaching situation that I'm interested in at the moment. It was free! Nobody was there for any other reason other than that they wanted to be there. That alone is so different from most college classes, where you're suddenly put in the position to have to entertain someone who may be there against their will. It's a dynamic. In universities now: the students are consumers, the teachers are service providers, and that is not a learning situation. I love reading books, looking at artwork, and getting together with a group of people and talking about it. You don't need to be at a university to do that. In fact, the university is a place that has become increasingly hostile to that kind of activity.

Coleman: What came of out your exhibit *The Young and Evil* at David Zwirner? You've spoken about this idea of "alternate history" before, do any of your future projects involve a similar idea?

Earnest: It's not just that I want a different history, I want a different conception in which whatever we mean by history can exist. With *Young and Evil*, what I found in going through personal archives i.e. looking through things in people's attics and basements that are not in university collections or museums, was evidence of lives that were lived seriously with great integrity, playfulness, and artistic ambition that do not appear in any account of the dominant narratives of modern art. That means that a string of people in power made the decision that this work did not cross the threshold of importance. This happened because of a number of things like convenience, prejudice, homophobia, etc. I was interested in the ephemera, and what you have to confront when you're looking at history is that the majority of the things that you might be interested in, in the platonic sense, just don't exist anymore. What does exist is more or less arbitrary. Someone saved it. I became very interested in that precarity, in the fragility of history, the fact that it is an actual material record. We've probably lost a whole generation of archives to early digitization that is not stable as an archive. We'll see. I was trying to tell as story through objects; there was no wall text in the show, just things. From there, I've been working on two projects that are a continuation of that ethos. I wrote a catalogue essay that will accompany a show at the Cooper Hewitt Museum in early 2020 about a fashion designer named Willi Smith, called Willi

Smith: *Street Couture*. He was a black gay man who died of AIDS in the '80s, who designed clothes that were very high concept but were sold affordably in department stores all over the country. Because he wasn't making haute couture, his work rarely entered institutional archives, even though he was one of the most famous black designers in America. He was extremely popular, and people loved his clothes, and they wore his clothes, but then threw them away. Clothes are not made or treated with the same reverence that a painting is treated with, that it should last for multiple generations. He also collaborated with conceptual artists like Jean-Claude and Christo, who I've written on a few times. I became sort of obsessed with questions of ephemerality as it emerged within conceptual art in the 1960s as well as the ephemerality of clothing, along with the transience of human life, and how all of this was specifically compounded by the AIDS crisis when thinking about Willi Smith. Upon doing this research I came to realize that this is not information that has been written down anywhere, there is no "archive" in a library, no books written on him; as if there is no history. There was a kind of reality to writing that piece, that felt like actual work. The other essay that I'm finishing right now is about an African American sculptor Tim Whiten, who served in Vietnam and lived the rest of his life in Canada since the late '60s. He's almost completely unknown in the US, never had a show in New York, but his context in Canada was through a magazine called *artscanada*. They would bring together indigenous contemporary art in conversation with conceptual art from New York and regional Canadian art, very thematic, very interesting. Anyway, Whiten went

through a period of using human skulls in the tradition of *memento mori*; basically, he was making reliquaries, which is a pretty heavy thing to do. I ended up writing a piece on his work for an exhibition that will be at the University of Colorado in the fall of 2020, which looks at his engagement of skulls and how it comes out of his own research on christian art, the art of the African diaspora and the role of bones in African American Culture and folk art within the specific context of multiculturalism in Canada in the 1970's. Almost everything that I've just articulated exists outside the bounds of "normal" history or criticism as we know it in New York. It was important to me to look at his work in relation to this magazine in Canada because of the role that I believe publications have in creating a context for art, for bringing art into the world and how its going to be received and understood. For instance Whiten's work was written about in an issue of *artscanada* from the mid 1970s on the history of shamanic and ritual art, next to an anthropologist writing about Canadian petroglyphs along with a current, living, medicine person singing about and talking about the religious meaning of their objects is a framework that goes back thousands of years, and extends to the present. I'm interested in creating an understanding for cultural objects in the present that encompasses all of these histories. In a way, *What it Means to Write About Art*, was an attempt to map that terrain around a very small but prominent group of people looking at a rather small group of things. Now, having mapped that, I want to start deconstructing it, with an eye to rebuilding something much grander, more complicated and subtle, closer to life.



# On The Record: Iggy Pop, "Free"

By Allison Rapp  
Columnist

By the time this publishes Wednesday morning, I will have landed in Glasgow, Scotland, less bright eyed and bushy tailed, but ready to get down to business. I will have roughly a week and a half to settle myself into a new apartment building and learn a brand new campus. I keep getting e-mail after e-mail about the induction events I'm required to be at. I can only hope they don't play those awful icebreaker games like they do in our American classrooms.

In my months of planning, though, this is the first time that I've actually felt nervous about leaving. If you're like me, then you spend a major portion of the summer working. We have to, as college students. Loans, grocery bills, and rent don't pay themselves. In some unfair ways, summers for college

students just feel like an additional semester, only with a couple trips to the beach thrown in (and that's hardly an incentive when you're talking about Coney Island on a Saturday). And at the end of it all, we jump right back into the fall semester, ready (or not) to toil for another 12 weeks.

A lot of us feel chained to our degrees in some sense, and the cycle of academic years can feel endless. Going abroad, of course, still requires attending classes and earning your grade, but it can at least break up that pattern a little bit.

That's why this week I'm thinking about the idea of freedom and nonconformity. So who better to listen to than Iggy Pop, the poster child for doing whatever the hell you want, and refusing to wear a shirt while doing it. (When a fact-checker for the New Yorker called him recently to confirm a

few quotes for a story, he told her to please hold for a moment while he removed his shirt.)

Iggy Pop's newest record is called Free, and yes, he still sings about sex at age 72. I'm beginning to think he's contractually obligated to on all his records.

Everyone knows about Pop's relationship with David Bowie, and it's certainly no secret that they were huge influences on one another. What I wasn't expecting was for Free to sound so eerily similar to Bowie's final record, Blackstar. With the help of trumpeter Leron Thomas, Free becomes a concept album of sorts, just like when Bowie employed New York's own Donny McCaslin Trio for his 2016 swan song. The result is a wonderfully creepy sound, perfect for Pop to layer his half-spoken-half-sung poetic lyrics over.

I'm not really sure what he's discussing. The title

track leads off the album and features almost nothing but a mysterious buzz and some trumpet phrases with Pop on top of it, stating "I wanna be free" multiple times over. It's a little hard to imagine him not feeling like he's free - this is the same man who virtually ran the New York punk scene and was joined at the hip with Bowie during some of the most free-ranging years of both of their careers. Maybe he's finally a little tired. Not too tired to quit the business altogether, but enough to tell his audience in song form that he's not the same guy who writhed on stage and screamed into his microphone.

"Love and sex are gonna occur to you but neither one will solve the darkness," he sings on "The Dawn". Morality seems to be a common thread in this new record, and we must remember that he's 72 now, an age far beyond what

many people expected him to get to. Whether or not more albums will come remains to be seen.

Free is most definitely a sensory album, the kind that make you want to lie down and listen to the entire thing front to back, but it doesn't feel like Pop wrote it for his fans. If you're a fan of 70's Iggy Pop, you may not like this record. But if you're a fan of artists who take the time to write something for themselves once in a while, give this a try. It's creepy, weird, mystical, and will leave you a bit confused - just like Pop himself. Long live the Godfather of Punk.



# Bullspit!

by Ryan Gleason

# My High School Friend Sells Milkshakes!

We all have those friends from high school who ended up as the bottom rung of a pyramid scheme. They message you, asking if you are "interested" in making "money" from "home." How... how does that.... HOW THE HELL

DOES THAT HAPPEN?

We went to the same school. We took the same bus. We ate the same heat lamp-cooked foods. How does one of us get a real job and have dreams and goals while the other sells weight loss milkshakes

over Instagram and decides that's their life?

I think it's a generational thing. There has to be a dumb millennial gene that makes a smart, goal-oriented, and responsible person decide to sell green shakes that make your

tummy flat! My parents had some bad jobs while in college. My mom worked at Dunkin Donuts and my dad worked at a deli. But here is the kicker, THEY NEVER CONSIDERED THOSE JOBS AS CAREERS!

These herbal tea salesmen and saleswomen are calling this scam their career! They don't expect to work outside of selling tablets that taste like goat pee that supposedly make your ears slimmer and your ankles glow!

Imagine waking up one morning and someone you haven't talked to in years sends you a direct message online. You open the message and they pitch this bullspit business model

where you buy 300 bucks worth of teas, shakes, and pills. Would you say "Sign Me Up!" or would you block their Bernie Madoff behinds?!

I would rather be fat (and I am) than let someone I went to high school with teach me about health and weight loss. I remember high school. I saw kids put paper clips in outlets and cause an evacuation of the entire building. I don't want Sparky over there telling me what to put in my body. I. Don't. Trust. It. Make America Fat Again! And start unfriending, unfollowing, and blocking these supplement scam artists!



## "I'm Just a Bill (de Blasio)"

(to the tune of "I'm Just a Bill")

**I'm Mayor Bill  
I'm de Blasio, Bill  
And I want control of Capitol Hill  
So while I'm out there campaigning,  
I've abandoned New York City  
(Though my odds of a victory  
are looking pretty shitty)  
To eat deep-fried crap in Iowa  
For me they'll vote, I pray that they will,  
'Cause if not, then I'm still Mayor Bill**



**I'm Mayor Bill  
A lame duck hunting thrills  
'Cause my job as New York Mayor's a pill  
So while the NYCHA is ailing,  
and the subways are all stymied  
Vision Zero is failing,  
and the cops are being slimy  
I'll be laying low in Iowa  
I've got a lot of time I can kill,  
'Cause I don't want to be Mayor Bill**

lyrics and illustrations by Quiara Vasquez



**I'm Mayor Bill  
And my podium will  
At the CNN debate go unfilled  
I claim I'm fresh and exciting,  
and a true New York progressive  
But the voters ain't biting,  
and my polling's not impressive  
I've got no support in Iowa  
Bad polling may have slain Kirsten Gill,  
but today it won't kill Mayor Bill**



# Movie Review: "IT Chapter 2"

By Carmen Saffioti  
Staff Writer

This past weekend the second and final part to the IT series came to an end. The film returned to show the child characters of the first film 27 years later. The now adult "Losers Club" once again team together to defeat Pennywise the clown (Bill Skarsgård) - this time permanently.

Two years ago, the much-anticipated adaptation of Stephen King's novel debuted. From the start, the creators of this adaption knew they wanted to make a two-part film series. This was evident through the promotion of the film - promotional posters with phrases like "IT ends." I can appreciate when a saga or series knows when to finish up; even though the IT adaptations could've dragged on if the producers wanted to milk IT. Even so, the almost 3-hours-long-ending makes the scary

clown trope feel tired and overdone. What the film tried to do, but couldn't execute, was illustrate the more abstract fears of adulthood.

The movie begins with a re-introduction of the characters as adults. Characters such as Beverly (Jessica Chastain) are now married, wealthy, and do not remember a single thing about their hometown in Derry, Maine (or IT). The losers get a call from Mike (Isaiah Mustafa), the only member who has remained in Derry in order to better understand IT, and reluctantly come back. The film follows the novel's narrative, almost to a fault; as though the creators were too afraid to use any creative direction and fell back on King's plot. The problem with this is that King's novel does not translate well to film. The atmosphere that King creates in his novel is impossible to recreate

in a movie. In fact, it often comes out as tacky, funny, and definitely not scary.

For instance, when the losers club gathers for a reunion dinner at a Chinese restaurant, their fortune cookies crack open like eggs and creepy chimera-like creatures emerge. While grotesque, the audience in the theater broke out in laughter as Bill (James McAvoy) tried



The adult Losers Club from IT Chapter Two. / Promotional Photo

to swat one away. The fear I sensed in the audience was not from Pennywise, but instead from the fear which lies in the writers - of making something of their own.

The film was not a complete failure, it just seemed more of a missed opportunity. I have to praise the special effects and design team of this project. Just like the first IT, the set design was

able to cast a distinctive tone and feeling that is Derry, Maine. Pennywise's makeup and design was one of the most impressive aspects of this film and will surely strike fear into the hearts of children for years to come. I wish that the creative energy from the design team could've transferred to the narrative.



## SCHMEN-KEN

(the trademark-ducking logic puzzle)

Each row and column contains the numbers 1 thru 4 (or 1 thru 6), with no repeats.

Each outlined set of boxes must combine to reach the number in the top left corner using the operation in the top left corner.

2 /	5 +		2 -	2 -
	11 +	2 -		
			2 /	
15 ×		2 /		20 ×
3 ×		6 +		

## WHERE'S VINNY?

(the GOAT scavenger hunt)



Where's Vincent Vangoat? / Emily Vahanyan

Hey, it's the Vanguard's very own Vincent Vangoat! He loves to go exploring the Brooklyn College campus, taking selfies. (How does he do this with no arms? Goat magic of course!) Today he's taking some time to do his favorite activity: turtle watching!

Think you know where Vinny is in this photo? (Hint: Vinny also loves watching the KOI.) Take a selfie there and post it on Twitter or Instagram, tagged @TheBCVanguard. Do it fast enough and you'll be featured in next week's issue!

# Men's Soccer Drops Third Game, Moves to 0-3

By Conrad Hoyt  
*Sports Editor*

In their home opener on Saturday, Brooklyn College Men's Soccer faced off against SUNY Polytechnic Institute, losing 2-0 in a hard fought battle.

After Suny Polytechnic arrived an hour late to the field, the team warmed up quickly and the game was underway.

Brooklyn started off slow. In the first five minutes, Polytechnic applied high pressure and dominated the ball in the Bulldogs' defensive third. However, showing great resilience, the Bulldogs battled back and settled into a nice flow, controlling the ball well.

The Bulldogs opened with a 4-3-3 formation, a formation that needs the three midfielders to be strong on the ball and defend at a high level. Number six, Alex Sosa, was a standout with his creative play and ability on the ball. A 4-3-3 formation also requires fullbacks to get forward on offense, as the two wing attackers shift in to help the striker. The Bulldogs have some work to do in this area.

In the fifteenth minute,

Brooklyn had a bad tackle at the edge of their own 18-yard line. In the ensuing free kick, the ball ricocheted a few times before a Polytechnic player headed the ball into the net.

The Bulldogs did not track their men back, which ended up costing them a goal. There was good interplay between Bulldog midfielders and defenders in the first half and great timely switches of play. A final pass was all that was needed to break through Polytechnic's back line though and sadly, it never happened.

On a counterattack at the end of the first half, number 9 of Polytechnic burst down the left wing past Brooklyn's right back. The rest of Brooklyn's defense shifted over but number 9 was fast and agile, and he cut inside onto his right foot and slotted the ball past the keeper. Suddenly, Brooklyn was going into the half trailing 2-0, and head coach Joseph André was going to need a big speech to motivate his players.

André cited more discipline, a better defensive shape, and not

committing too much as areas the team could improve in. A defense must be a unit, and only through time, practice, and familiarity will defenders learn how to move and act together as opposed to by themselves.

"Aside from that we controlled the second half," André was quick to note. The second half was more of the same in the physical battle taking place between both teams to an audience of sixty or so fans. There were many fouls, especially as the game was coming to a close, and Brooklyn's urgency increased. The Bulldogs were the aggressors this half, controlling possession and creating good chances. Unfortunately though, the players took too long to get off a quality shot or when they did, fired it right at the goalie.

Ultimately, this was a crushing loss because the win was right there for the taking. Although Polytechnic may have had more chances and possession, both goals could have been avoided and Brooklyn had its good shots too. The defense needs to be better



Bulldogs playing against the SUNY Polytechnic Institute. / Damion Reid

organized and improve their communication.

There are positive takeaways from this game though. After conceding within 20 minutes, a team can have the tendency to roll over and become discouraged. This was not the case for the Bulldogs. They fought hard to the final whistle. The Bulldogs used the width of the field well, and while the fullbacks could have had a greater impact on offense, they got forward and helped the midfielders switch the ball and keep the opposing defense on its toes.

After losing another home game to Farmingdale

Monday 4-1, Brooklyn is sitting at 0-3, and the Bulldogs need to regroup, find their chemistry and look to turn it around before it is too late.

"Typically from year to year, you don't get an idea of who you are until about the fourth or fifth game," André told me. "We know a lot more today than we did Friday."

There are always lessons in defeats. By seeing more players touch the field, the team's overall chemistry, strengths, and weaknesses, the Bulldogs will look to make the necessary changes and turn their season around.