English Professor, LGBT Mentor Hospitalized

By Quiara Vasquez
Editor-in-Chief

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 College 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 colleges LGBTQ Alliance club.

“During my very brief time of knowing David, I have considered him the to-be-go-person for any LGBTQ related information, guidance and support for students,” wrote Hasaan Ocan, 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 understated.

“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, September 10, “some 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 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.

“Even the new students have heard about Professor McKay and who he is and what 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.

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, says 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 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 Africana 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.
“Having to start a new place affected me tremendously [...] I had to learn a new language and navigate a new culture.” – Jesus Perez

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 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 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 that expertise into the new ISSO office: the same space thatGenerated

Metal/ Victoria Munoz

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 of Mexican traditional music, spicy appetizers and “Loteria” boards scattering the tables. The rich mahogany and Victorian architecture of the State Lounge was iconic, juxtaposed with surroundings of rich Mahogany with the image of some likely beneficiaries of the any time of Americas dark injustices watching by.

“We’re having an [Mexican] Independence Day event soon, we’ll also be having a Indigenous 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, 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.

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

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

“The day is looking for writers, photographers, and illustrators! For more info, contact us at TheBCVanguard@gmail.com or stop by during club hours: 11-4 Mondays/Tuesdays in 118 Roosevelt
When I do count the clock that tells the time, I find myself wondering: Is it of those all-night, once-a-week Computer Science classes that are packed tighter than a fishbowl or a university where instruction is interrupted by alarm clocks at the clock and sees the wave start to form. It was hard to correct him, but we stay there for 10 minutes. Walking through (old) Ingersoll, I see some of the older clocks there. These clocks have a beautiful illustration of the library tower and they read Brooklyn College, so you know exactly which college you are in without functional clocks.

I am impressed with the library, it’s a place where people can relax and have a good time. It’s also a place where people can enjoy the beautiful books. The library is a sanctuary for those who need a quiet place to study and learn.

One good way to go is to choose a career you like and that makes you happy. For example, if you like systematic trading; while people such as entrepreneurship or trading; while people such as entrepreneurship or trading. If you like systematic trading the future hold for you.

I think the library is a great place to study and learn. It’s a quiet place and you can focus on your studies. I also think that it’s a good place to meet people and make friends.

CUNY Remembers 9/11

By Bobbie Bell

Sixteen 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 Strow, 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.

Strow and Paredes were two of many paying their respects at John Jay’s 9/11 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 Veterans 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 different countries, with a United States flag located in the middle of the diamond.

Athletic teams such as the cross country team planted flags as they do every year. Some students who were able to recall the stories their family 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.

Damaris Mendez, a John Jay student, was in the fourth grade at the time. He remembers the principal speaking through the intercom of the headspade and informing teachers to turn on the television. Mendez and his classmates had no choice but to take in the heart-wrenching, catastrophic events.

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 Mendez’s. Her memory remains fuzzy about the day, but like many students in New York, Uddin was picked up from school early.

"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; a Brooklyn College freshman. 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, he is happy to have been there.

"I know I paid the light bill, " said Laura Kaminskiy, a Brooklyn College freshman. 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, he is happy to have been there.

"I know I paid the light bill, " said Laura Kaminskiy, a Brooklyn College freshman. 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.
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’s the way that I’m interested in that as anything. That’s a response. I’ve been trying to defer judgments in that way, and think, well, do I understand about it? There could be something important there that I should think about. One of the most destructive aspects of our way of thinking today is that we’re so caught up in the hamster wheel of our education that we can’t 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 that way is complicated and critical.

Coleman: For me, your interviews don’t function to mythologize or canonize individuals. I think that’s a goal that you had while in mind in creating What It Means to Write About Art?

Ewart: That is an interview, but it’s not that you never know how your work is going to be received. From the very beginning, the vision was that it was going to be received in ways beyond their imagination. I may have been writing about aspects of that book in my own work, but I don’t really know how it’s going to be received. So there’s a lot of work for what people tell me. If people, whether they’re students, teachers, political scientists, or politicians, are made to function as abstracts—people who are in a community—then it becomes very easy to dismiss them, affirmation 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 scour 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 analysis that is necessary when that happens. 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 in my book. What It Means to Write About Art, but that doesn’t mean what they did isn’t interesting. I want to understand what they are and why they did that question directly, so how did you come to that conclusion?

Ewart: 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 loves art, they can love all types of different things. In my experience of reading someone’s work and then talking to them, I say 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?

Ewart: I was involved with the Bruce High Quality Foundation; University. What were you trying to do there was to create an alternative for people going to art school or graduate school and then 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 those things. Having done that for a number of years, I began to think deeply about young people getting this exposure to specifically MFA programs and going into debt for something that I hate something should be free. In terms of art history, I think that it is so flawed and desperate at the moment, the very foundation of it, what don’t I understand about it? Art History, since 1900, the dominant tendency in the twentieth century art, is functionally a white supremacy. The very framework that it sets up is an extremely narrow, confining one. We have 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 do one thing and histories at a time with any depth. But the world is so complicated and there is so much going on there, it’s 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 that we need to think about 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 as it is. Nobody has no faith in there being any jobs for people getting PhDs in art history any more or MAs in art. Which means the university as we know it, it’s essentially a doomed and immoral institution.

Coleman: Were people put off by your opinionated nature?

Ewart: It’s not polite, it always caught me by surprise. I was a dramatic student. One of the things I had to struggle with was the number of strong opinions because I hated things, but because I loved things. I’d focus on everything that you don’t like, there’d always be ways even if you don’t think you are horrible and stupid. You could spend a lifetime 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’s the way that I’m interested in that as anything. That’s a response. I’ve been trying to defer judgments in that way, and think, well, do I understand about it? There could be something important there that I should think about. One of the most destructive aspects of our way of thinking today is that we’re so caught up in the hamster wheel of our education that we can’t 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 that way is complicated and critical.

Coleman: You are the originator of a very popular premise that a writer, who was a poet and he told me to write some of these things, who was a poet and he told me to write some of these things, and he was an artist, he went to the San Francisco Art Institute as an artist, and he continued to be that after he graduated. It was probably by your opinionated nature, you were a big influence.

Ewart: One of my earlier interviewers, a Playboy Christmas special, when a giant box gets delivered to the house and out of it comes Grace Jones wearing this Icy Sue dress, the Headpiece of the Day, a plastic headpiece and a form fitted bustier singing Little Nefertiti, I grew up in rural southern Florida, and I saw that I thought whatever is going on there, if it was so interesting, Free Reed was a big influence.

Ewart: I was always super bratty and opinionated. I went to the Phillips Academy Art Institute as an artist, and I continued to be that after I graduated. It was probably by your opinionated nature, you were a big influence.

Coleman: Were people put off by your opinionated nature?

Ewart: It’s not polite, it always caught me by surprise. I was a dramatic student. One of the things I had to struggle with was the number of strong opinions because I hated things, but because I loved things. I’d focus on everything that you don’t like, there’d always be ways even if you don’t think you are horrible and stupid. You could spend
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 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 weight loss milkshakes to the general population. I'm still sings about sex at age 72, 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, this is the right record. It's creepy, weird, mystical, and will leave you a bit confused—just like Pop himself. Long live the Godfather of Punk.

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
(Though my odds of a victory are looking pretty shitty)

You can't escape it. Everywhere you look, you see these supplement scams advertising their career! Sells Milkshakes!

Make America Fat Again!

The Losers

I'm still Mayor Bill

I'm Mayor Bill

I've had both bad and good days while in college. My mom worked at Dunkin Donuts and my dad worked at a deli. But here is the kicker, THEY NEVER CONSIDERED THESE 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 simmer 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 bullshit business model where you buy 300 bucks worth of sex, 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 go to 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 thinking he knows what to put in my body. I Don't. Trust. It.

I'm Mayor Bill
And my podium will
At the CNN debate go unfilled
I claim I'm fresh and exciting, and a real work progressive
But the voters aren't biting, and my polling's not impressive
I've got no support in Iowa
Bad polling may make me Kirsten Gill, but today it won't kill 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 alilling,
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 Quinn Vangard
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 three midfielders to be strong on the ball and defend at a high level. Number six, Alex Sosa, was a standout with his discipline, 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 was increasing. 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 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.