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THE BROOKLYN COLLEGE VANGUARD

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Cover by Olive Treadwell and Jocelyn Rios

General Inquiries
THEBCVANGUARD@GMAIL.COM

Club Hours
118 ROOSEVELT HALL
THURSDAY: 12:30 P.M. - 1:30 P.M.

Editor-in-Chief
RAMI MANSI
RAMI.MANSI66@STU-MAIL.BROOKLYN.CUNY.EDU

Managing Editor
SERENA EDWARDS
SERENA.EDWARDS@TV.CUNY.EDU

Business Manager
SAMURAH ISLAM
SAMURAH.172@GMAIL.COM

Layout Editor
JOCELYN RIOS
JOCYWOWC@GMAIL.COM

Digital Editor
ADRIAN SKEANS
ADRIANJSKEANS@GMAIL.COM

Content Creators
AMEENA KHAN
AMEENA.EHSAN.KHAN.2007@GMAIL.COM
MARS MARTE
VICTORIA0731M@GMAIL.COM

Podcast Manager
ANASTASIA GIGAURI
GIGAURIANASTASIA44@GMAIL.COM

Section Editors
NEWS: EMILY NIXON
EMILYNIXON05NEWS@GMAIL.COM

FEATURES: RENAE VISICO
RENVISICO@GMAIL.COM

ARTS: MARGOT DRAGOS
MARGOT.DRAGOS@MACAULAY.CUNY.EDU

OPINIONS: SAMUEL MORTEL
SMORTEL40@GMAIL.COM

SPORTS: MANUEL POLANCO
MANNYPOLANCO764@GMAIL.COM

Staff Writers
HAADI AMIR
VANEESA ARCHER
SAMANTHA COLON
SCHONN ELCOCK
DLAL ELSSAID
HALIYA JOODA
SAYLES KALISZEWSKI
REAGAN MCLEAN
KANIZ SAMIHA
RAVEN SANTOS
ELIANNA TSIGLER
ZAKIA YESMIN
KARINA ZAMBRANO
MICHELLE ZHEN

Staff Photographers
H.M. AYE
TIFFANY EDWARDS
OLIVE TREADWELL
IGOR PAVLENKO

Staff Cartoonists
GABY PABLO KNIGHT
ADAM MAGWOOD
NICOLE RUIZ
CHAVELY REYNOSO
JOSIAH SANON

Faculty Advisor
MJ ROBINSON

"The Bluenami" That Won Democrats Control of The Senate and The House



(L to R): Dr. Abdul El-Sayed, Chris Pappas, Deb Haaland, Keisha Lance Bottoms, Peggy Flanagan, Byron Donalds, Xavier Becerra, Gina Hinojosa, James Talarico, Mary Peltola, and Hakeem Jeffries./
Courtesy of Wikmedia Commons/Collage by Jocelyn Rios

By Emily Nixon
News Editor

The Democratic Party won control of the U.S. Senate and House of Representatives in what some are calling a "Bluenami," flipping at least seven seats in the Senate in less than 24 hours after the polls closed on Nov. 3.

"Democrats built a blue wave that swept across the country — recapturing majorities in both chambers of Congress, flipping governorships from red to blue, securing Democratic trifectas, winning hundreds of state legislative seats, and fracturing Trump and JD Vance's 2024 coalition," stated the Democratic Party in a press release.

While races in Alaska and Mississippi have yet to be called, Democratic candidates are projected to win in each state and currently hold a small lead over their Republican opponents for Senate seats, according to NBC projections. In the House race, Democrats flipped 43 seats and are estimated to hold 259 of the 435 seats in the House of Representatives, an 83-seat majority, as reported by NBC.

Across America, voters chose a variety of diverse candidates to fill Senate, House, and local state legislature positions, sparking celebrations across social media. Some found the election's results to "shatter" the political glass ceilings for minorities and genders, like Barry Hartigan on X.

In New Hampshire, Chris Pappas became the first openly gay man elected to the Senate, according to PBS reporting. Abdul El-Sayed was elected as the first Muslim senator by Michigan voters, the same report added.

Deb Haaland became the first Native American female governor in U.S. history when New Mexico voters elected her, according to PBS. In Minnesota, Peggy Flanagan was elected as the first Native American female Senator, and Alaska's race could elect Mary Peltola, who is Yup'ik, an Indigenous group that primarily lives in southwestern and western Alaska, as the first Alaska Native U.S. senator.

Keisha Lance Bottoms was elected as the first Black female governor in 250 years of American history. Florida voters elected Republican Byron Donalds, the first Black governor in Florida history, as reported by PBS. The House's current Minority Leader and New York Representative Hakeem Jeffries is poised to be elected as the first Black Speaker of the House, as reported by NPR. NPR added that he had previously been the first Black politician to lead either party in the House or the Senate.

In Texas, Gina Hinojosa was elected as the first Latina Governor in Texas history, and Xavier Becerra was the first elected Latino governor since 1875, according to PBS. With these historic placements, voters hope this diverse team can rebalance the representation of the American people within the government and bring equitable legislation.

The Democratic politicians have begun announcing plans to push back against the Trump administration's policies once they are sworn into their roles in January. As seats for the U.S. Congress turned blue, Democratic Representative of California Robert Garcia posted on X, warning the Trump administration to "lawyer up."

"Garcia will become Chairman of the House Oversight Committee, where he has vowed to take on the Trump Crime Family, corporate corruption, DHS and ICE abuses, and the cover-up of the Epstein files," stated a press release by the House of Representatives committee on Oversight and Government Reform, of which Garcia is a ranking member.

The Republican Party, also known as the Grand Old Party (GOP), lost more than one billion dollars by losing the Senate race alone, according to reporting by Reuters. One of the top donors to the GOP was Elon Musk, who contributed $445 million to the midterm election, according to Open Secrets, a non-partisan and nonprofit watchdog group for money in politics.

The day after the polls closed and votes came flooding in for Democrats, Vice President J.D. Vance posted on X, stating the reasons Republicans lost the election were people's discontent with the Iran war, inflation, the U.S.' relationship with Israel, and policies that didn't "put America first."

"The reason we lost is the war. The president himself said so last night," wrote Vance. "If you'd like to argue it was worth it, that losing the Senate for the next 6 years was worth it, then do so [...] But everyone knows why we lost."

Some, like Marc Thiessen, a Fox News contributor and columnist at The Washington Post, found this post to be an act of disloyalty to Trump in his appearance on "Special Report" by Fox News.

As Democrats take power, the race to the top could be altered indefinitely through the passing of the National Popular Vote Interstate Compact. The compact would equalize the importance of Americans' votes while electing the people who run the country, effectively removing the Electoral College. The agreement can only take effect once enough states representing the Electoral College, or at least 270 electoral votes, pass the bill, and currently has 19 states with a combined 222 votes signed on, according to reporting by The New York Times (NYT). Only four of the newly democratically controlled states would need to sign on to fundamentally change how Americans elect their politicians, the NYT added.

Big changes are on the horizon for America in light of the new regime change, according to a press release by the Democratic Party.

"In red, blue, and purple districts, working people put their trust in Democrats and our agenda to lower costs, expand access to healthcare, and make life more affordable," stated the release.

"With these historic victories, working families are gaining Democratic champions who will lower costs and deliver for them in public office."

An Island Without Borders: ICE's Presence Within Puerto Rico

By Mars Marte
Content Creator

On Oct. 22, Puerto Rican residents noticed an uptick in Immigration and Customs Enforcement (ICE) officers, prompting contention from local officials and leaving communities in fear.

ICE agents have been seen openly carrying weapons throughout the streets of residential areas and approaching any individual recording them in Río Piedras, Capetillo, Barrio Obrero, Villa Palmeras, and Villa Capri, shaking up residents. Latin City, a cultural page, shares locals' videos documenting the scene.

The community's fear was amplified by agents targeting immigrants from data supplied by the government. The Department of Homeland Security (DHS) compelled the Transportation and Public Works Department (DTOP) to hand over records on 6,321 immigrants with provisional driver's licenses to federal investigators in Jan. 2025, as reported by The Rio Times. The DTOP issues and maintains records of driver licenses for Puerto Rican citizens, even those who lack the proper legal forms. Information included in the data handover was home addresses of those with provisional licenses, breaching a confidentiality law settled in 2013, which protects the information of immigrants, according to ACLU Puerto Rico.

Those who had sought to obtain provisional licenses in the past had done so under the promise their information would be protected despite their undocumented status. A move made by Puerto Rico's previous governor Alejandro García Padilla to increase safety measures by ensuring all drivers held the proper training. With the handover, the trust immigrants had built with PR's local officials faced a severe fracture.

The fragmented faith in officials faces further complications as community leader Jonathan Hernández reported that the raids appeared to be carried out by agents who stopped people because of their skin color, clothing, or appearance. The execution of enforcement described by Hernández brings in the question of racial profiling. A sentiment that is further amplified by a witness claims to Breakthrough News that they watched a Puerto Rican citizen being surrounded by officials demanding to see their ID. The altercation highlights citizens' concerns with the conduct of the raids, as Puerto Rico's classification as a commonwealth grants islanders birthright citizenship.

The island's proximity to the Caribbean islands and Latin America has left Puerto Rico as a hub of immigration for fellow Latin and Caribbean individuals. A practice that's been practiced throughout the archipelago long before the contemporary political climate. With the raids in effect, the community finds itself devastated by the loss of their fellow neighbors.

Those residing there described those detained or stopped as "hard-working people, many with families," according to Locals' conversations with Minority Rights. In a recounting of the arrests, a restaurant staff member told The Rio Times that outside his workplace agents had arrested a customer who had come to eat with his wife and three children.

Officials on and off the island, such as Puerto Rico's Senate spokesman Luis Javier Hernández Ortiz and the Mayor of San Juan Miguel Romero, have condemned the ICE raids in a community gathering held in Barrio Obrero. The officials' condemnations of ICE's actions are further propelled by Romero's orders to municipal police not to assist federal agents with any ICE operations, as reported by The Rio Times. With local law enforcers being ordered to stand down, citizens within the impacted neighborhoods are able to direct their worries to federal agents, not their own enforcement. Thus allowing a means for the people's trust to be restored after the data breach.

Yet despite actions made by local officials to lighten the current strain, the repercussions of the raids have rattled residents. The current number of arrests and detainees remains uncounted, with estimates ranging from six to fifteen people in custody, many of Dominican descent, locals explain to The Rio Times.

Annette Martínez Orabona, executive director of the ACLU of Puerto Rico, has alleged the arrests were made without the proper warrants, contributing to what she describes as a pattern of intimidation, according to The Rio Times.

The raids complicate the relationship between Puerto Rico and the Dominican Republic as the islands sit nearly 237 miles apart and share a deep history of migration.

Approximately 100,000 individuals with Dominican background now reside in Puerto Rico; 30,000 are thought to be undocumented, according to Minority Rights. Despite suspicion of illegal immigration, those who moved from the Dominican Republic to Puerto Rico have carved out lives for themselves and their families, according to Minority Rights.

Previous ICE raids in Jan. 2025 impacted the neighborhood of Santurce, San Juan, and left residents unnerved. Rev. Nilka Marrero, a Methodist pastor at Iglesia Metodista San Pablo in Barrio Obrero, describes the contrast in the community after the operations.

"This [community] used to be so vivacious, so dynamic. Neighborhood residents used to fill the square, playing dominoes and chess, shopping at the produce carts, and children playing in the park [Rev. Marrero describes in her recount to reports at ZNetwork] Now, we're like a ghost neighborhood. People are hiding. They pull down the window shades of their houses and stay inside for one, even two days at a time, until someone lets them know it's safe to come out."



Calle La Fortaleza./***Courtesy of David via Wikimedia***

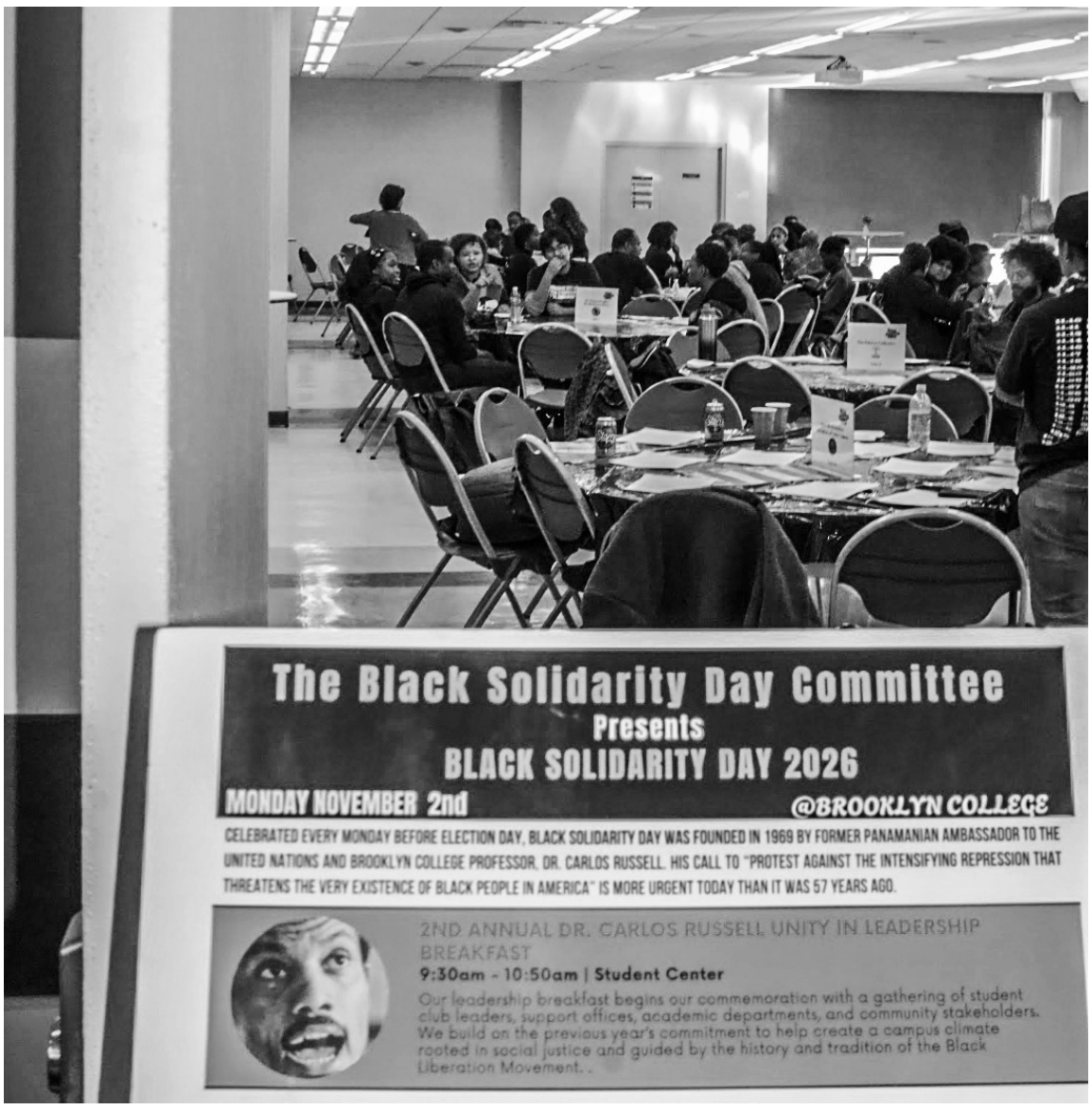
The sentiment shared by Rev. Marrero highlights the fears the citizens of Puerto Rico have been subjected to in recent times. With the current actions made by ICE compounded by the previous loss of community, those on the island, such as The Feminist Collective PR, question the legitimacy of the U.S.' right to determine who the island's neighbors are and aren't.

The raids are expected to continue throughout the island, with ICE officials citing no end date for the operation. With no plans to cease the campaign in sight, citizens of the island have collaborated to protest and condemn the actions of ICE, according to Breakthrough News.

Kiara, a member of the Fire Ants of Rio Piedras, a community-led advocacy group, told Telemundo about their mission during a protest on Oct. 26 in Puerto Rico. "We want justice for the Dominicans. We want justice for our family, for our neighbor, for our people," said Kiara. "And we want Dominicans to be free to have their future here in Puerto Rico, and we are going to fight for that."

Black Community Organizers Empower BC Students at Black Solidarity Day

By Renae Visico
Features Editor



Black Solidarity Day Community Panel./***Courtesy of Mars Marte***

The sixth floor of the Student Center was filled with students and faculty engaging in meaningful conversations. On Nov. 1, the Brooklyn College (BC) Black Solidarity Day (BSD) Committee hosted the 57th annual Black Solidarity Day at the Student Center.

Created by former BC professor and Afro-Panamanian activist Carlos Russell, Black Solidarity Day is celebrated each year on the Monday before Election Day. During this day, people are called to stop commercial spending to protest a society that benefits from the oppression of African Americans.

For the first time in Black Solidarity Day's history at BC, the event took place in the same week as the Puerto Rican and Latinx (PRLS) Studies Department's Encuentro, inspiring the organization of BC's first Solidarity Week to honor both events that encourage political engagement in the BC community.

"[Solidarity Week] is all an effort to have students recognize that they're living in a time where you should be thinking about how your education is uniting you with other people, not separating," Black Solidarity Day Committee Faculty Advisor Lawrence Johnson told the Vanguard.

Every year during Black Solidarity Day, a Meet Your Community Organizers Roundtable is held. Rather than taking on the structure of a traditional panel or lecture, students had the opportunity to have roundtable conversations with African American and Afro-Latino grassroots organizations.

The Roundtable opened with introductory remarks by Omar Hardy, Chief Minister and District Leader of The People's Coalition To Stop Deed Theft. He represented an organization that aims to prevent homes from being disproportionately taken from Black communities, especially in Brooklyn and Harlem.

"We as a people have been violated a lot and dehumanized. […] If we're not standing up fighting them, it's our fault at the end of the day," Hardy told the audience. "Our homes are being stolen away from us unlawfully, and we as a people have to know that we don't have to abide by any unlawful acts."

Around eleven community organizations were present for the Roundtable, including Haitian Woman for Haitian Refugees, Crown Heights Tenants Union, and NYC Road Runners MC.

All of the present organizations offered different perspectives and areas of community involvement for BC students to learn from. One organization, the Black Alliance for Just Immigration (BAJI), emphasized its dedication to improving the everyday lives of black immigrants.

"I learned that because I come from an immigrant background, I could trigger detention and deportation," said BAJI Deputy Director Abraham Paulos. "Ever since then, I've been fighting for the rights of immigrants and people that are incarcerated."

Paulos described that it's especially important for the BC community to learn to be better allies to immigrants because of the student body's diversity and their location in a city filled with immigrants.

"I think that [BC] represents Brooklyn and New York more than the great majority of campuses out there," said Paulos. "I think it is because of the diversity of the students' socioeconomic status, ideology, and intellect that I really like the students at Brooklyn College."

Another organization at the Roundtable, Carlota's Warriors, is dedicated to debunking disinformation about Cuba in American media and uplifting stories told by Cubans.

"Carlota, who we are named after, is an enslaved African woman who was in Cuba and led a rebellion against the Spanish colonizers," Carlota's Warriors curator Sohini Das told the Vanguard. "That's why we named ourselves around her, to continue that fight against the colonizers of today."

Das stressed the importance of bringing underrepresented people's stories into the classroom, as she believes awareness through education is one of the first steps towards action.

"There's a role that we need to play as people inside the United States to tell the real truth about what's happening in Cuba," said Das. "I felt like part of my responsibility as an educator here is to partake and invite my students to Black Solidarity Day."



GrowHouse Brooklyn Share Resources for Brooklyn College Students./ ***Courtesy of Mars Marte***

Local political parties were also present at the Roundtable, including the All-African People's Revolutionary Party (A-APRP.) Inspired by the writings of influential philosopher W.E.B. DuBois, they have been advocating for Black liberation in the United States for decades since 1972.

"You don't have to join us to be a part of the struggle. As long as we're moving in the same direction, that's all that matters," said A-APRP Pre-Cadre Member Yao Gbanaglo. "It was important for us to both have a voice and a presence, but also to provide guidance."

Black liberation was a key goal for many of the organizations present, including the December 12th Movement (D12). D12 dedicates itself to bringing the NYC community together to demand better quality health care, criminal justice, and reparations.

"I observed how the dynamics of exploitation, demobilization, and mass incarceration continued to be patched up with band-aids, while the root of the issue was unaddressed," D12 member Deja told the Vanguard. "Being around D12 members and learning the history of the founders proved to me that there is always something we can do."

BC students gathered around the tables for productive discussions with these community organizers, and Black Solidarity Day reached and inspired New Yorkers beyond the BC community.

"I've gotten a lot of information out of [the Roundtable]. I've been very inspired to know that I'm only one individual, but I know that my small contribution will have a major impact in the world and the community," said attendee Sirlenda Williams.

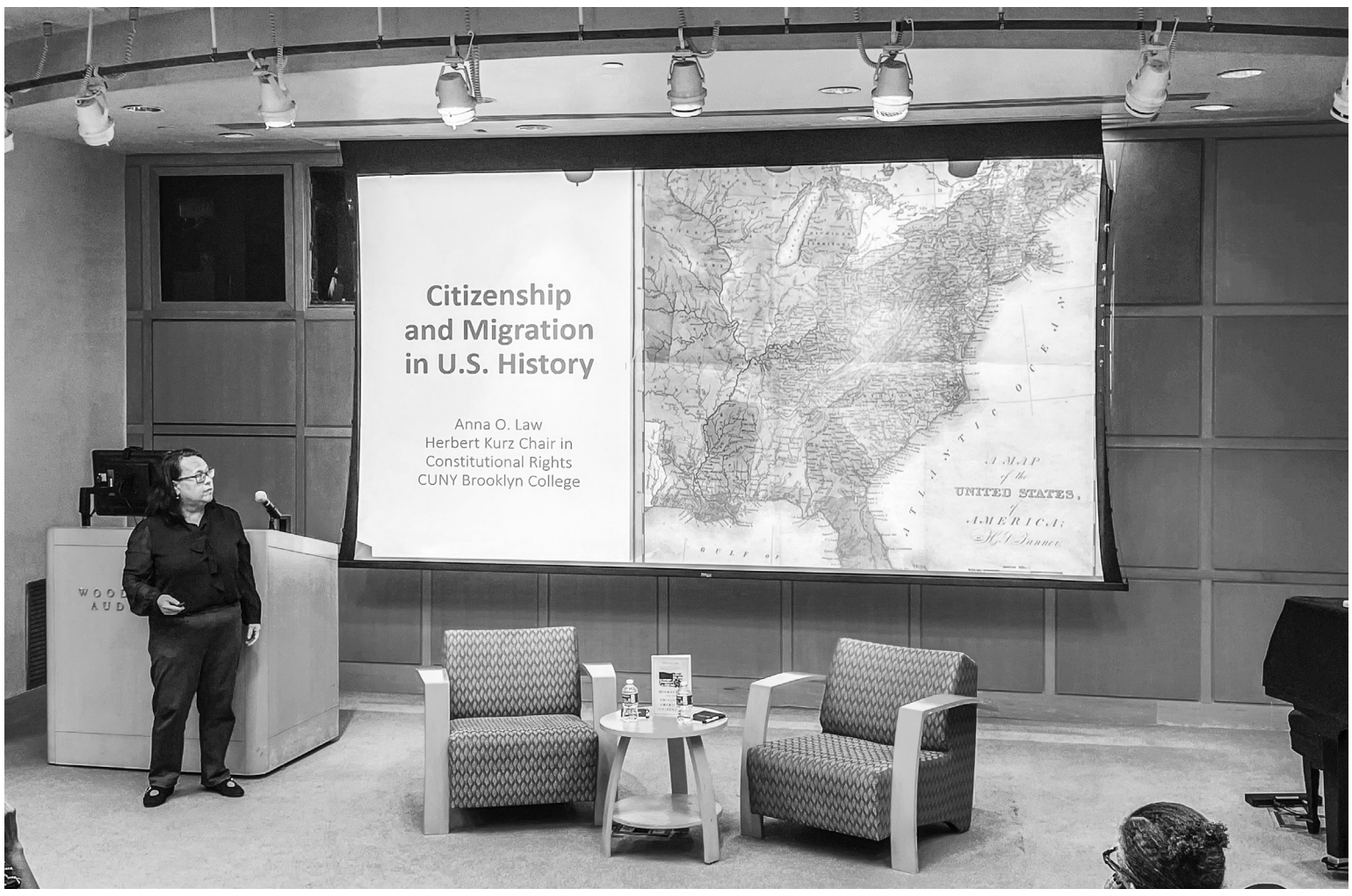
Ultimately, the Black Solidarity Day Committee wanted to challenge the BC community to demand better education that empowers students to be change makers in their communities.

"The question is never going to be, 'Who's going to do it?'" Johnson told the Vanguard. "The question should always be, 'Why not me?'"

For more information on Black Solidarity Day, visit BC's website: https://www.brooklyn.edu/diversity-and-equity/black-solidarity-day/
For more information on the Black Solidarity Day Committee, visit @blacksolidaritydaycommittee_bc on Instagram.

‘Citizenship Does Not Guarantee Rights’: Wolfe Institute Hosts Professor Discussion

By Ameena Khan
Content Creator
& Renae Visico
Features Editor



Professor Law presents slideshow at the beginning of “Migration, Citizenship, and U.S. Constitution” event./***Ameena Khan***

On Nov. 3, the Brooklyn College (BC) Ethyle R. Wolfe Institute for the Humanities presented “Migration, Citizenship, and U.S. Constitution,” a discussion between Professor Anna O. Law, Professor of Political Science and Herbert Hurz Chair in Constitutional Rights, and Professor Prudence Cumberbatch, Associate Professor and Chairperson of the Department of Africana Studies. This discussion was a part of BC’s Solidarity Week 2026 to celebrate the release of Professor Law’s new book, “Migration and the Origins of American Citizenship.”

As attendees gathered in the Woody Tanger Auditorium, the Wolfe Institute shared that the event was purposefully scheduled on Election Day as a reminder that the direction that the United States (US) will charge into is contingent upon constitutional memory, which Law wrote in her book, “[...] has always been profoundly political and continuously contested, perhaps, more than ever.”

Law’s book and lecture focused primarily on the historical patterns of migration to the U.S., but she made sure to emphasize that current immigration and deportation policies were built off of past policies that forcibly removed ethnic minority groups. She described that the lines between state and federal responsibilities in immigration management have always been changing, as the Constitution didn’t have any specific guidelines on power division for that matter.

“In a federal system of government, where power is shared between the national government and the states, where’s the location of the dividing line between national and local and state power?” Law emphasized to the audience.

For a hundred years, state governments mainly held control over local migration patterns, with New York specifically having Castle Garden as a landing depot for European immigrants before Ellis Island was established.

“New York was the only state that chose to create institutions and laws to protect migrants and not just to restrict them,” said Law.

However, not all of these states offered the same amount of protection to immigrants. States in the South prohibited specific ethnic groups from migrating, replicating New York laws regarding immigration. Slave states kept poor and disabled migrants out by labeling free black sailors as dangerous, as they had the potential to influence slaves that they, too, could be free.

”These are free black men,” Law emphasized. “They’re being sold into slavery because the slave states are saying that under police powers, in Massachusetts, and New York, can keep out dangerous migrants, defined with people as carrying infectious diseases,
we have equal rights to keep out people who are morally contagious.”

Free black sailors who got off the boat would be arrested, and if their ship captains did not pay a bond in time, these free black men would be sold into slavery, hence restricting freedom of mobility and an example of how citizenship does not guarantee rights.

Prof. Law also highlighted the deeply interconnected relationship between slavery and the forced migration of Native Americans. More specifically, as the price of cotton increased, Southern planters displaced Native Americans from their homes to make room for more cotton fields, in turn making room for more slaves.

“The institution of slavery affects the trajectory on the substance of voluntary migration laws.
I am not saying slavery is immigration. Immigration implies consent, of which slavery, there was no consent,” said Law. “Throughout the book, at different parts of U.S. early history, because of the existence of slavery, I can see clear effects on voluntary migration laws about people who are not enslaved people.”

After the Civil War ended, the federal government started taking on a larger role in local immigration. Law gave the example of Chinese immigrants coming into California, and how the Supreme Court invalidated California’s state laws that protected immigrants.

“Basically, California said, ‘Well, if you’re not gonna let us restrict the Chinese, you, federal government, you deal with it.
You take over immigration,’” said Law. “Similar thing going on in the Northeast: After the Civil War, the federal courts started striking down state immigration laws that used to be legal.”

Before the 14th Amendment, the U.S. The Constitution did not clearly define citizenship and birthright. African Americans who were born on U.S. soil were excluded from birthright citizenship until 1869. Naturalization, a process in which immigrants obtain U.S. citizenship, was not given to Asian Americans until 1952 and was strictly reserved for free white immigrants in 1868.

Once the 14th Amendment was passed, the Reconstruction Amendments, a series of U.S. federal and constitutional changes after the Civil War, were enacted to protect the citizenship of newly freed African Americans across the North and South. However, Jim Crow laws would be put into place, restricting African Americans’ freedom of mobility.

Prof. Law expressed that, despite authority powers between the federal government and the state continuously being debated, she highlighted how states do not have to use local law enforcement, nor any resources, to help the government enforce these laws.

Furthermore, Law articulated how the Supreme Court’s interpretation of the law is not only reserved for them, but for citizens as well to be reinterpreted and challenged, especially relevant today.

“Native Americans, although they weren’t asked to ratify the Constitution, [nor] weren’t at the Treaty of Paris ending the Revolutionary War, they certainly had ideas about how the Constitution could respect tribal sovereignty. African Americans petitioned the president, all of an express in black newspapers. These are alternative readings of the Constitution that the majority white majority population didn’t take.”

After Law’s lecture, Professor Cumberbatch took the stage to provide commentary on Law’s book and to ask her questions regarding its subject matter. They discussed economic concerns of immigration, the whitewashing of early American narratives, and the specific inspirations behind Law’s book.

“If you had told me at the beginning of this project, this is gonna take 16 years, I would have quit,” Law told the audience. “But there was this nagging sense in my mind where, you know, we are a nation of immigrants, but we are also a nation of enslavement.”

Ultimately, Law hoped that her book
and lecture sparked an interest in history among BC students, as policies of the present often mirror those of the past.

“The U.S. Constitution has never been only what the Supreme Court and political elites say it is,” Law said.

“It wasn’t true then, and it’s not true now. The historical stuff is a reminder, we should not default to what the Supreme Court and what the political elites tell us the Constitution means.”

“Migration and the Origins of American Citizenship” can be purchased through Oxford University Press.
To view the rest of the books featured in the Wolf Institute’s New Books by HSS Faculty Series, you can visit
https://libguides.brooklyn.cuny.edu/wolfe2026/fallbooksbyhssfaculty
To stay informed about The Wolfe Institute’s upcoming events, follow their Instagram @bcwolfeinstitute.

Yoshitomo Nara Returns to NYC with David Zwirner Exhibition



Yoshitomo Nara, Foggy Tale, 2026. © ***Yoshitomo Nara 2026, courtesy of the artist, Equivalence Art Agency, and David Zwirner***

By Margot Dragos
Arts Editor
& Samurah Islam
Business Manager

After nearly a decade, Japanese artist Yoshitomo Nara returned to New York for his first solo presentation with David Zwirner on Nov. 5. The long-awaited exhibition takes place in two galleries, with the sculptures being held on West 19th Street and the paintings on West 20th Street in Chelsea.

Nara is known for his childlike figures with large heads. His art uses a "punk rock style," with characters embodying Nara's own personal experiences throughout his life.

"[Nara's] distinctive body of work has evolved through his ongoing search to identify what is uniquely his: his upbringing in rural northern Japan at a particular moment in time and, above all, his profound concern for humanity, including those outside mainstream society," according to David Zwirner's website.

A line of excited art-goers wrapped around 10th Avenue for the exhibition's opening reception. Nara himself was in attendance, surrounded by a group of his friends that included singer-songwriter Cyndi Lauper.

"I saw [the exhibition] a lot on social media, and I've been following Yoshimoto Nara as an artist for a while now," said Barnard freshman Shio Iwayey at the reception. This was her first time attending a gallery opening. "It's also my first time living in New York City, and I feel like attending a gallery opening is very much a New York thing to do."

Nara's work has garnered a large following, and the exhibition was the first time many fans were able to see his work in person.

"My family has appreciation of his works, I've never been to an art exhibition before. My daughter looks like that girl [on the t-shirts]" said Chunyuan Jig, a longtime fan of Nara's work. "I wanted to come see the art in front of my eyes. I always see pictures and things online, this is the first time [seeing the paintings in real life.]"

The West 19th Street gallery featured 13 of Nara's sculptures. Portraying his signature child-like faces, the sculptures were made in 2024 from bronze and coated in white urethane paint, inspired by the snow-covered Mount Hakkōda in Japan. His sculptures are meant to nurture conditions of "serenity and contemplation," according to the exhibition's press release.

Attendees like 24-year-old Queens resident Melanie Harister were curious to see how Nara's stylistic paintings would translate to sculptures.

"My first impression of the sculptures, the faces themselves are very childlike and innocent, but there's something about the textures to me that are almost, like, grotesque in the sense," Harister told The Vanguard. "It feels like [the eyes in "Round-Eyed Head"] are almost clawed out, which feels like a little more of a violent image to me juxtaposed to a very childlike image."

The West 20th Street gallery displayed nearly 80 drawings and paintings Nara created throughout four decades. His paintings were created on styrene boards and wood panels using earthy colors. His most recent works are monochrome drawings displayed in the exhibition that were created using oil paints, according to the press release.

Andie Kim, who came with her group of friends to check out the opening, said that the scale of his pieces are what stands out the most to her, "The scale of their work versus the simplicity of the figure that they're trying to represent and also it's this kind of almost youthful adolescent figure with their use of color."

Nara's iconic scaled figures and their expressive eyes hold meaning and sentimental value to fans.

"[Nara's work is] very simple stuff. But it has a lot of emotional weight to it," said Aitan Cohes, a student at Pratt Institute. "It speaks to childhood a lot. I'm a painter, so I like thinking about childhood a lot when I'm painting. So it's cool to me."

Coinciding with the exhibition at David Zwirner, "Yoshitomo Nara: Sentinels of Stillness" will be displayed in the Hirshhorn Sculpture Garden in Washington, D.C., through Nov. 7. San Francisco Museum of Modern Art will also host a major retrospective of Nara's work in Fall 2027, allowing Nara's work to reach his fans throughout the country.

Yoshitomo Nara is on view at David Zwirner until Dec. 12. Visit https://www.davidzwirner.com/exhibitions/2026/yoshitomo-nara for more information.



Yoshitomo Nara, Peace, 2026. © ***Yoshitomo Nara 2026, courtesy of the artist, Equivalence Art Agency, and David Zwirner***

"My Freedom of Expression is my Enterprise": Arts, Activism, & Black Solidarity Day 2026



Attendees gather and raise fists and signs highlighting key ideas of Black Solidarity./***Ameena Khan***

By Ameena Khan
Content Creator

Black Solidarity Day (BSD) is celebrated annually every Monday before Election Day and is hosted at Brooklyn College (BC) by the Black Solidarity Committee.

Founded in 1969 by BC Professor Carlos E. Russel, BSD is held in solidarity with the Black community and highlights the crucial role democracy plays in demanding reparations.

This year, the Black Solidarity Committee held "Arts and Activism" as the final BSD panel on the sixth floor of the Student Center for attendees to unwind, engage in art as a form of resistance to oppression, and to celebrate Black identity.

The event kept attendees engaged by having them gather around a table and decorate a banner with hollow letters spelling "Black Solidarity Day 2026."

Some attendees filled in the hollow letters with elaborate, colorful designs and patterns. Others wrote messages such as "Liberation across the diaspora," "'Peace to those who are willing to fight for it! - Fred Hampton," and "I'm Black and I'm proud."

Ramatu, a BC senior majoring in chemistry, discussed her experience at the event and highlighted that it was her first time attending BSD.

"My friend Nyima is the vice president of the Black Solidarity Day Committee. And basically, she was just going around [...] trying to promote the event, and I was there, helping her sometimes with the promotion. I just wanted to come because this was my first time ever coming to Black Solidarity Day events."

Meanwhile, the Black Solidarity Day Committee invited audience members to the stage to share their own art forms related to activism and celebrate Black identity.

Nymia Elmore, vice president of the Black Solidarity Day Committee and a BC junior majoring in Sociology, was one of the first attendees to take the stage and read her original poem about self-expression and jewelry as a form of resistance.

"The things I wear, rings that fit perfectly on each finger that you see as accessorization that I see as my ancestors fight for emancipation." Elmore recited to the audience.

"Where my attention lies is in your demise. My freedom of expression is my enterprise. This sounds, the beauty, the details that shine. With unity, it all aligns."

When Elmore was asked by The Vanguard what inspired her to write her poem, she recalled her experience of wearing jewelry since middle school and the evolution of going from small to bigger, flashier jewelry as a way to honor those who came before her.

"[Jewelry] can really be seen as something very suffocating, or restricting, but I feel like it is my freedom of expression, and I feel like my ancestors fought for that expression," Elmore told The Vanguard.

"They fought for me to do whatever I want, to wear my flashy jewelry, to make noise when I walk into a room. [...] I think that it shows my persistence because it contains my ancestors legacy of being as dramatic and over the top as I want to be."

"I really like the poems because I think that [the performers'] poetry was very beautiful," Ramatu had expressed to The Vanguard, witnessing attendees volunteer and go up stage one by one to perform.

"I think they attest to what a lot of Black people and people of color go through in America and even just globally. I really liked the last [poem] because it was about protecting your own spaces, very much protecting all the spaces [and] this push, or, this call to people to really stand up [to] the system, like capitalism. We're conditioned to accept the bare minimum or accept being disrespected."

The last performance was by Fia Sanchez, the President of the Black Solidarity Day Committee and a BC senior majoring in sociology and minoring in Puerto Rican and Latin Studies.

Sanchez performed "Blackbird" on the guitar, a song released in 1968 by The Beatles as a message of solidarity during the Civil Rights Movement for Black Americans.

"Blackbird is like a Black woman," Sanchez told The Vanguard.

Yet, Sanchez expressed to the audience that they were not a huge Beatles fan, rather a huge Beyoncé fan, and how they were inspired to cover Beyoncé's rendition of the song, retitled as "BLACKBIIRD" for her 2024 album, "Cowboy Carter."

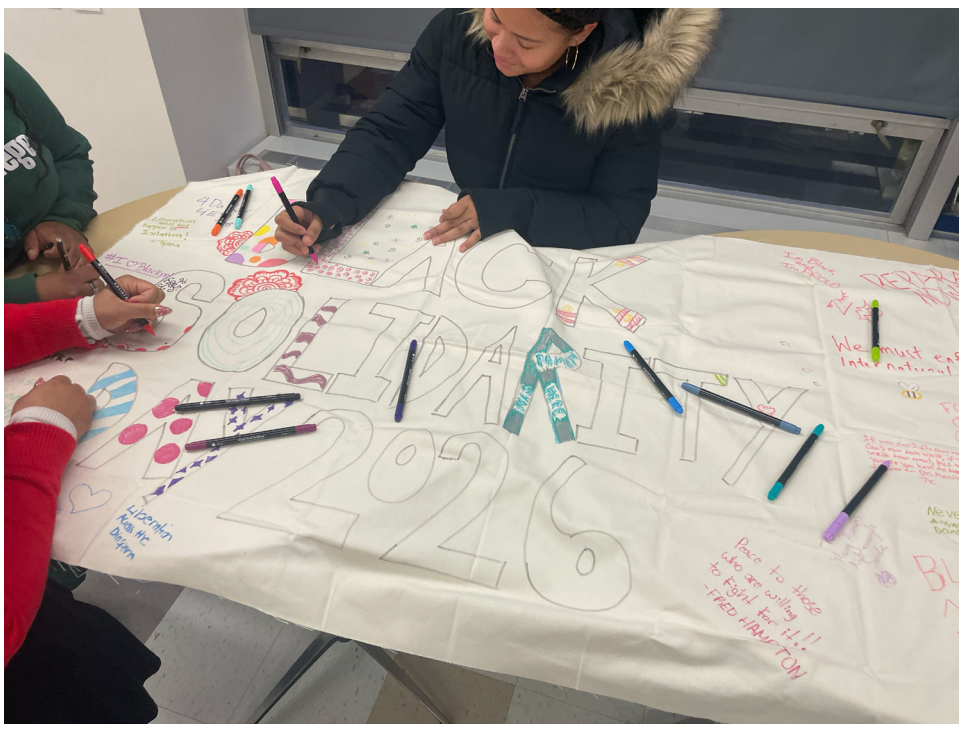
"[The song] felt connected to me in that way in terms of [how] it was originally meant to show support for the civil rights movement. And then Beyoncé kind of brought it into her album in terms of highlighting black country artists and just black musicians in general."

When The Vanguard asked Sanchez about the importance and relevance of arts and activism within BSD, they highlighted the importance of having a space for people to express themselves freely.



Graphic by Gaby Pablo Knight

"Art is inherently connected to activism. You can even see all these flyers here. They all have an artistic level of design to it. [...] The arts and activism [panel] was just a way to highlight that, but also, to just give a place for us to wind down the day and have free expression."



Attendees decorate a banner for Black Solidarity Day 2026./***Ameena Khan***

Towards the end of BSD, all students and faculty came together for a group photograph, raising signs reading significant messages such as "Reparations NOW."

Other signs included quotes from prominent Black revolutionary activists such as Frederick Douglass stating "Power concedes NOTHING without a demand," and other messages such as "They STOLE us, They SOLD us, They OWE us" from The Durban 400, and "We who believe in freedom cannot rest," stated by Ella Baker.

Attendees, such as Elmore, expressed the importance of BSD being a City University of New York (CUNY) wide event, not just limited to BC. Other attendees, such as Sanchez, expressed the need for BC to excuse students and faculty from classes to attend in solidarity with BSD.

"BC needs to give us some more promotion," Sanchez told The Vanguard.

"The students should be excused from classes.

Professors should be bringing their classes here because this is important information."

"A lot of topics we talked about involved the students in our school, and I really liked how they were like centering, not only just the faculty, but students, [and] that's very much needed in this college," Ramatu had reflected as the event came to a conclusion .

"We're building a community that we are longing to have."

Students interested in learning more about Black Solidarity Day can follow the committee on Instagram @blacksolidaritydaycommittee_bc

"Past and Continuing": The Met Showcases Lee Krasner's and Jackson Pollock's Works



Attendees observing Lee Krasner's artwork "Listen"./***Raven Santos***

By Michelle Zhen & Raven Santos
Staff Writers

On Oct. 4, The Metropolitan Museum of Art (The Met) opened its latest exhibition, "Krasner and Pollock: Past Continuous", to capture the lives of Lee Krasner and Jackson Pollock, a married couple of late abstract artists.

The two artists met at McMillen Gallery, where Krasner introduced herself to Pollock, and they married three years later in 1945. They moved from Manhattan to Springs, New York under Krasner's suggestion, and Pollock set up his workplace in a barn on their property. That barn is where Pollock would eventually paint his iconic drip paintings and, with some help from the Central Intelligence Agency (CIA), popularize them.

The exhibit features over 120 works from the artists and is the first art exhibit to feature them simultaneously. Alongside Pollock's drip paintings are Krasner's works, ranging from traditional sketches during her time as an art student to abstract collages recycling her and Pollock's old works. A montage with various photos and videos of the couple's domestic lives is projected onto the entrance wall.

Featured in promotional posters and the exhibit's complementary art book, Krasner's "Bald Eagle" opens the exhibit; it consists of warm colors cut into a collage reminiscent of autumn leaves. Beyond the main colors of yellow, orange, beige, and brown, the canvas has undertones of black and pink. One of Pollock's discarded drip paintings, depicting black streaks and dots over a beige background, was cut up by Krasner and pasted onto this canvas.

"It's very organic. And I always have been a Pollock fan, but [I am] deeply impressed by Krasner's work," said Ray Haynes, a visitor to the exhibit. "I think her work is emergent, but it's also bounded by patriarchy in some respects. I think within that context of love and their relationship, she emerged from a traditional partner to find her own voice."

The exhibit also features "Autumn Rhythm: Number 30", one of Pollock's most famous drip paintings, halfway through the exhibit. White and black paint race throughout the tan canvas, occupying as much of the space as it can with the thin streaks Pollock allowed them. Dull brown paint hides beneath the stark black and white, but these lines are straighter and wider. Some of the black and white paint gathers more at certain spots, similar to ink blots, adding to the painting's dynamism.

"I thought, before I came in, that Pollock flicked a bit of paint around and that was it. I enjoyed looking at the big pieces, the scale of them […] it's interesting and impressive," Julian Roanoke, another visitor, remarked.

Pollock's drip paintings, including Autumn Rhythm, are placed front and center in one of the exhibit's largest rooms. Yet, after his untimely death driving drunk, Krasner dominated the exhibition with her post-Pollock works.

About a year after his death, she moved her art supplies to the barn, and her art became bigger and brighter as her palette gained its colors. She began to paint in umber to represent the wintry cold she felt once her mother died in 1959.

Near the end of the exhibit lies "Past Continuous", a collage Krasner assembled in 1976 with both her and Pollock's past works. Many of Krasner's old works are carefully cut and arranged into what appear to be large monochrome tiles, with the exception of a single, red-orange tile on the right of the piece. As an art student, she mastered her fundamentals, yet she turned to abstract art in adulthood and never turned back until she recycled them for her collages.

"I read that she put aside- well, not put aside [her work as an artist], but […] she was a champion for him. But it's nice to see her work standing tall here, around the side," visitor Sue Beck mentioned.

As Roanoke mentioned, abstract art such as Krasner's and Pollock's is often questioned as true "art". This exhibit does not seek to argue that; instead, it uses the abstraction of their works to tell their story, organizing the works into a timeline of their pasts, their meeting, and their futures.

"I like seeing the skill in art, and sometimes it's hard when it's so abstract. But seeing the backstory made me appreciate it more," Brittany McGee, a visitor from California, said.

Pollock became the more popular of the two, which Krasner predicted in her lifetime. Krasner recommended Pollock use the entire barn on their property as a studio, while she worked in a studio office at home.

"She really took it upon herself to campaign for him, and she believed in his genius and wanted him to receive acclaim," said Caroline Lange, another visitor. "I love that, following his death, she really made her own career. She was working throughout, but she never stopped working."

Pollock died in 1956 at 44, and Krasner died afterward in 1984. Krasner in particular received more recognition after Pollock's death, including an Honorary Doctor of Fine Arts from Stony Brook University, but not quite more than Pollock.

The Met's exhibit will run until Jan. 31, 2027. Until then, anyone who visits the Met may enter the exhibit and see their art — their legacies — for themselves.

Lange continued,

"She came into her own, and something I admire is that she allowed her creativity and artistic practice to evolve over the years."

For more information about this exhibit, visit https://www.metmuseum.org/exhibitions/krasner-and-pollock-past-continuous.



Attendees observing Jackson Pollock's "Autumn Rhythm (Number 30)"./***Raven Santos***

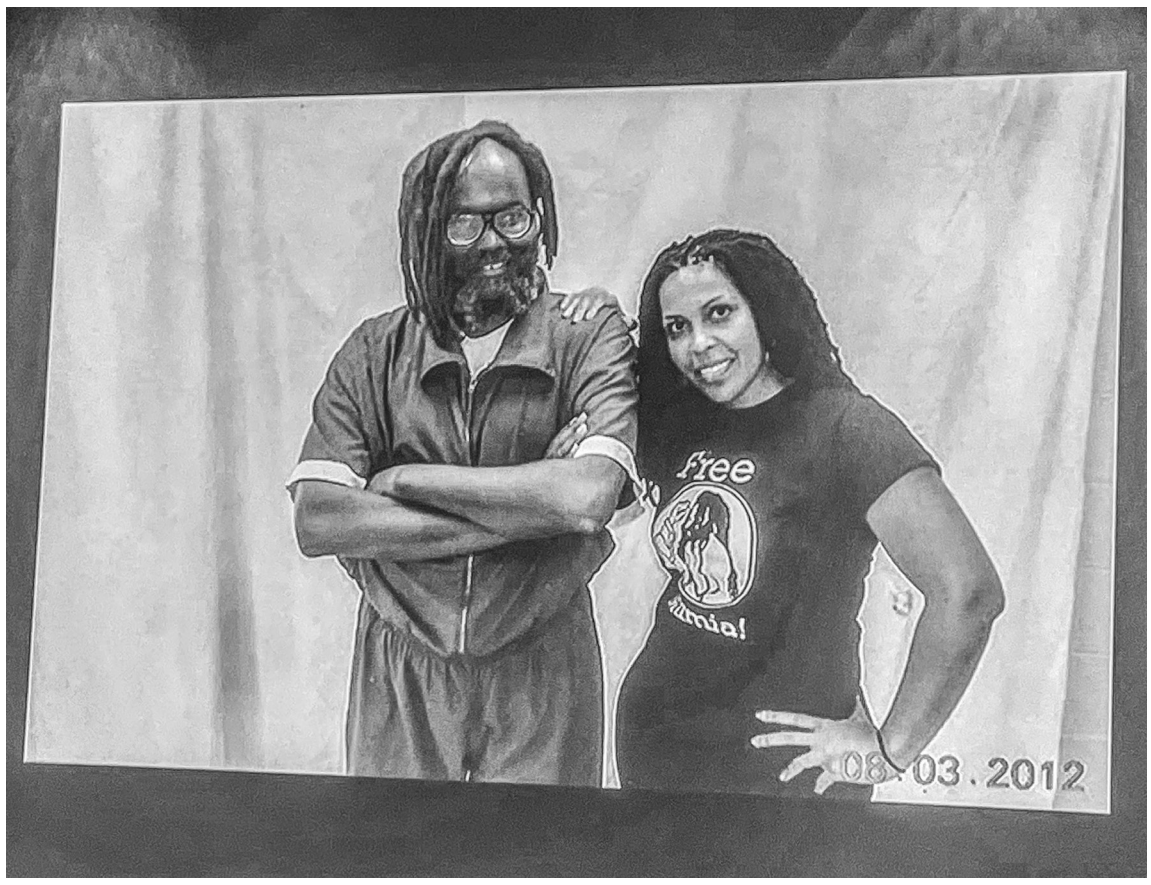
BC Film Society and PRLS Hosts 'Justice On Trial: The Case of Mumia Abu-Jamal' Documentary Screening

By Ameena Khan
Content Creator

On Nov. 4, attendees gathered in the dimly lit Woody Tanger auditorium as the Brooklyn College (BC) Film Society and Puerto Rican & Latinx Studies (PRLS) Department hosted a documentary screening and discussion of "Justice on Trial: The Case of Mumia Abu-Jama,l" as well as the legacy of Professor Johanna Fernández.

"Dr. Fernandez represents the best in the world of activism as an author, as a researcher, as a scholar activist, [and] as a film producer," PRLS Professor Mike Mena addressed to the audience.

According to the City University of New York (CUNY) Graduate Center website, Dr. Fernández had "collaborated with and wrote about the imprisoned radio journalist and veteran Black Panther Mumia Abu-Jamal," and had written and executive-produced the documentary, "Justice on Trial."



Photograph of Professor Johanna Fernández, executive producer and writer of "Justice on Trial: The Case of Mumia Abu-Jamal" poses with Abu-Jamal./ ***Ameena Khan***

The documentary examines the systemic flaws of the United States (U.S.) criminal justice system regarding the conviction and death sentence of Mumia Abu-Jamal, also referred to as "the most recognized death row inmate in the world today," after being tried and convicted for the murder of Police Officer Daniel Faulkner in 1982.

Allegations of judicial and racial bias, police corruption, prosecutorial misconduct, and withheld evidence led to decades of appeals and federal court rulings deeming Abu-Jamal's trial to be unfair and unconstitutional.

Furthermore, the film expands upon a larger discussion regarding how these systemic flaws in the U.S. justice system are still present.

"Instead, they are commonly practiced within the criminal justice system and account for the disproportionate incarceration of African Americans and Latinos in the United States," according to the IMBb website.

"Fernández's life was making sure that we don't forget the political prisoners of our time," said Ismael Bustelo, President of the BC Film Society, highlighting the documentary's importance and relevance today.

"I personally believe we owe it to Professor Fernandez as students, as colleagues, and as comrades,
to continue the struggle that she fought so passionately for."

"I have a friend, and he was reading a book about the case of Mumia Abu-Jamal," said Noora Khwaja, a BC senior majoring in linguistics and attendee at the screening. "I didn't know who Abu-Jamal was, so I was interested. And then I saw that [this event] was doing this documentary. So, I thought it was a really good opportunity to learn more."

"I remember that day that Instagram posts memorializing her legacy," Mena recalled regarding the sudden and tragic passing of Fernández earlier this past summer.

"It was nonstop for about a week. [...] And to say that I was shocked wasn't an understatement."

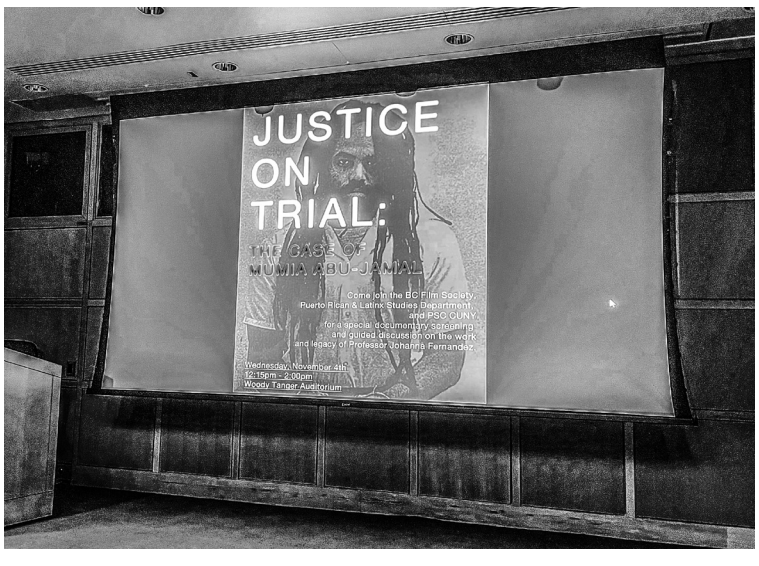
A year ago, Fernández was a keynote speaker at the PRLS Department's 19th annual "Encuentro: The Possible Dream" and hosted a panel discussing her book titled "The Young Lords: A Radical History" about revolutionary Puerto Rican activists who organized and fought for social justice in New York.

"But more than being a simple historical presentation of the Young Lords, a simple history book, it is in fact a guide to activism,"

Mena stated.

"[Fernández] fundamentally changed my entire approach to activism; How I understood it, even how I teach about it now.
And perhaps most importantly, she taught me that activism can take many forms, including photography, [and] documentary filmmaking. So here I am, once again, honored and humbled to introduce more work of Johanna Fernández."

For more information about the BC Film Society, visit @bklynfilmsociety on Instagram.
Students interested in the PRLS Department can visit Boylan Hall 1205, follow their Instagram: @bc_prls, or check the BC official website.



Attendees gather in the Woody Tanger Auditorium to view screening of "Justice on Trial: The Case of Mumia Abu-Jamal."/***Ameena Khan***

Boys Don't Cry: Trans Men, Masculinity, and The Rules of Being A Man

By Elianna Tsigler
Staff Writer



"Rise Up for Trans Youth" Rally./***Courtesy of Lana Leonard***

It always sticks out like a sore thumb.

You are never "masculine enough" to be a man; everything about you gives it away. If anything, attempting to present in this way appalls others, as you are just a "confused butch lesbian."

You also can't be feminine, or else you aren't a "real" man. As 17-year-old Zel Beldriver was told, "'You're sitting in a dress right in front of me. How am I supposed to view you as a man?'"

Due to this, many transgender (trans) men fear being seen as too feminine; even relating to female experiences makes them feel that they are invalid.

Trans men are expected to follow a rigid set of rules imposed by both broader societal standards and, at times, members of their own community to pass—they have to "prove themselves" to everybody. The standards are even higher than those for cisgender (cis) men.

Any individuality, or femininity, leads others to question your identity. You are expected to maintain traditional masculine standards: wearing clothes that conceal your body, avoiding certain piercings, hairstyles, or hair colors. In the process of becoming a man, you strip away every part of yourself.

In an article by Intomore, attention is brought to femme (feminine) trans men through interviews in which they discuss the criticism they've faced because of their identity and way of expression. "People don't understand why you would transition to being a man if you are not a 'usual' or 'normal' man," Flor tells Intomore

If it's not your appearance, it's the fact that you are "too emotional" to be a man. Trans men are often portrayed this way to make them seem as though they are "still a woman." In turn, many turn to toxic masculinity, specifically stoicism, where emotion is seen to be a sign of weakness and femininity.

On the other hand, there will be people who don't understand why you transitioned in general. What's the point if you were better off as a girl? "Trans men [are seen] as 'brainwashed victims of the patriarchy' [...] poor, innocent, deluded women," who need guidance back onto the right path, according to Jay Hulme.

As someone who typically presents more masculinely, I have had people urge me to dress more femininely, insisting that no one would be interested in me while I "look like this." I've been told to grow out my hair and wear certain clothes because they would look "better" on me than the styles I typically choose. Only when I choose to present myself in a way that aligns with femininity do these criticisms turn into compliments.

There is no winning. No matter what you do, someone will attempt to undermine your identity and force you back into the confines of societal norms.

But the only way they succeed is if you let them. So why let them? As Gabriel tells Intomore, "Diversity of gender and gender expression should be reasons for celebration, rather than defensiveness or hatred. Developing our empathy and emotional connection as a species is the only way for people to start understanding this."

The fulfillment that comes from expressing your authentic self shines far brighter than negativity, and everyone deserves sunshine.

Throughout the years, society has become more accepting of Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, Asexual (LGBTQIA+) individuals. Although complete acceptance hasn't been achieved, there have been great steps in the right direction. For the first time in history, there is an openly gay male—Chris Pappas—in the Senate. Progress is made every day; we shouldn't lose hope, especially not when we've made it so far.

The concept of masculinity itself is changing. Men have begun expressing themselves in a wider variety. They are now willing to wear clothing once labeled as "feminine." Some men shop in the women's section; others wear brighter colors and accessories beyond a wedding ring or a watch. It's now believed that clothing has no gender; "fashion is fashion."

For decades, it was a standard that boys must suppress their emotions and endure pain in silence. As stated by Blokes Psychology, "Boys were taught to 'man up,' not cry, and to equate vulnerability with weakness."

However, men are now opening up to their very human emotions. They are beginning to reject tradition and pave a new way for themselves. Those who have been victims of these previous standards call for change. "The pressure to perform or stay silent has prevented many men from living authentically," according to Blokes Psychology.

"It's important to remember that, as trans people, we are generally held to much stricter standards of gender expression and presentation than cis people," Gabriel shares with Intomore. This article was written in 2018, and since then we have seen so much improvement.

That being said, since it applies to cis men, the same should be applied to trans men. They should be able to express themselves without added pressure, because at the end of the day, boys are allowed to cry.

Why Has-Beens Love Grifting To The Right

By Samuel Mortel
Opinions Editor



Nicki Minaj delivers remarks at the Andrew W. Mellon Auditorium in Washington, D.C., Wednesday, January 28, 2026./
Courtesy of Daniel Torok via the Official White House website

You can only stay at the top for so long. In any profession, there eventually comes a point where you reach the end of your prime, taking a real toll on the person mentally and financially.

This is especially true for artists, athletes, and entertainers; in these fields, your career is based on your ability to perform at a consistent level and maintain relevance. When a singer is no longer capable of making a good song, or a basketball player is no longer productive on the court, people just stop caring, and the same industry that told them they were special and supplied them with millions of dollars is just as eager to abandon them.

When your livelihood slowly fades away, how are you supposed to provide for yourself? For a while, we've seen numerous celebrities turn to the same method: grift to conservatives.

One of the most notable recent examples is rapper Nicki Minaj. Minaj was, for a time, one of the most powerful rappers on the planet, who's had an iconic career with dozens of hits spanning over a decade. The rapper allegedly has insecurity about her slipping position as a central figure in the culture. The artist has been particularly antagonistic towards anyone who's had a chance at taking her spot as the queen of rap, including some notable and infamous beefs with rappers Cardi B and Megan Thee Stallion. It seems that Minaj's burning desire to maintain relevance, amid a fanbase that's been growing increasingly tired of her antics, has led her to seek an audience amongst conservatives.

Since Donald Trump took office for his second presidential term in 2025, the rap icon has fully embraced the administration. Her support for Trump and the Republican Party has intensified with this year's midterm elections, urging her fans to "vote red," and even taking the stage with Trump at an Oct. 25 rally that the President held for Michigan Senate candidate Mike Rodgers. Rogers would end up losing the race, along with other candidates that Minaj endorsed. After the results of the midterms, the rapper took to social media to double down on her support for Trump.

Minaj isn't the only musician or even the only rapper who's appeared alongside Trump following a fall from grace. Back in 2020, Trump held a rally (ironically, also in Michigan) where he invited rapper Lil Pump on stage. Despite calling him "one of the big superstars of the world," Lil Pump had long vanished from the public consciousness, quickly rising and falling in the SoundCloud-rap era of 2017.

One of the well-known examples of a has-been artist grifting to the right is Kid Rock, who found fame in the early 2000s as a rap-rock musician. His success came and went, and he's currently mostly known as a committed Trump ally. He might be a pioneer for fallen celebrities pivoting to the right, making money off of Republicans by selling pro-Trump merchandise before he ever took office. Kid Rock has maintained his relationship to Donald Trump, standing alongside him in the Oval Office as recently as last March.

For a minute, it seemed like Jonathan Majors had the world in his hands. After capturing the attention of audiences with acclaimed performances in movies like "The Last Black Man in San Francisco" and "Creed III", Majors was poised for a rise to international stardom as a central antagonist in the Marvel Cinematic Universe. This all came crashing down when the actor was met with multiple charges of assault and harassment against his then-girlfriend, which led to him being dropped by Marvel. Eventually, Majors was found guilty, and his meteoric rise quickly fell back down to earth. However, Majors made a surprising return to film recently in "Run Hide Fight: Infidels," the latest release from conservative commentator Ben Shapiro's media company, The Daily Wire. The film has received backlash for its controversial themes, including a monologue where Majors outlines a far-right conspiracy theory that Muslims are plotting to take over western civilization.

Former National Basketball Association (NBA) player Enes Kanter Freedom has been on the right-wing grift for a while. Unlike other figures in this article, Freedom was never quite at a position of prominence, spending most of his 11-year career as a somewhat serviceable back-up center. Near the end of his career in 2021, Freedom started his appeal to Republicans by making appearances on Fox News and taking a stand against China. Since then, the now-retired NBA player has further embedded himself in the right-wing culture war with a stunt targeting the WNBA and transgender athletes. The women's basketball league has been the target of conservative outrage surrounding what they see as nonspecific language that wouldn't bar a potential transgender player. Freedom decided to make this a national issue with a bad-faith stunt to "come out" as a woman and declare for the WNBA draft.

It's important to note that these sorts of antics and desperate moves for attention rarely come from people who are secure in their careers. Why is it that Russell Westbrook isn't making plans to declare for the WNBA draft, or Zendaya isn't signing up for the next Daily Wire film? Most of the time, successful celebrities don't even pay any attention to these controversies. Some of the few instances I can recall where a still-relevant star acknowledged one of these grifts were from award-winning, celebrated athletes Shannon Sharpe and Montrezl Harrell calling out Enes Kanter Freedom and Royce White, with Sharpe saying "If you were good, you'd still be in the NBA," and Harrell calling the stunt "lame" and "corny." While Freedom had a short-lived, unremarkable blip of fame, Harrell and Sharpe have both received accolades and are currently still enjoying lucrative careers with adoring fans.

There's a reason why celebrities who feel secure in their careers rarely feel compelled to run to the right and find a new fanbase amongst conservatives. It's no secret that, for a variety of reasons, popular culture usually leans more progressive and "politically correct," and media representation amongst conservatives is relatively hard to come by.

In that case, if you're a fallen star who badly needs a dose of relevance and maybe a little income, conservatives are a ripe group just waiting for anyone with even a slight margin of notoriety to signal to them.

BC Recaps 10/28-11/05

By Manuel Polanco
Sports Editor

The women's soccer season came to an end as they lost to the incumbent champions, John Jay College. The women's volleyball team celebrated their senior players during senior day at home. With the basketball season looming upon us, the Bulldogs are gearing up to take on a new challenge.



Women's Volleyball team honoring their senior players./***Courtesy of BC Athletics***

Women's Volleyball

Despite splitting their tri-match double header, BC finished their CUNYAC run with a 6-1 record. Their final CUNYAC match came against fellow Brooklyn school Medgar Edgvars College, and BC took a 3-0 sweep for the win.

The sets went 25-3, 25-8, 25-3. What better way to end their CUNYAC season than with a dominant win? Sophomore Olive Carroll had eight kills and two aces. Graduate student Chloe Siena racked up seven kills and six aces.

Sophomore Saule Okeke-Ziburkus ended her night with five kills and three aces. Lastly, senior Olivia Fan had three kills.

Seniors Olivia Fan, Malia Reyes, Chloe Siena, and Stephanie Samulde were honored by their teammates and family during their senior ceremony. The team honored them another way with a 3-1 win against Rutgers-Newark.

The sets went 24-26, 15-25, 25-21, 17-25. BC finished its regular season 11-12 and clinched the No. 3 seed in the playoffs.

Okeke-Ziburkus ended her season on a high note with 15 kills, three blocks, and three aces. Carroll stayed hot with 12 kills and three aces. Junior Sophia Galchus had eight kills to end her night.

Lastly, to end her regular season as a senior, Fan had a great defensive game with four blocks and seven kills. On Tuesday, November 10, BC will host the number six seed Lehman College for the quarterfinals.

Women's Soccer

BC took on the number two seed John Jay College and unfortunately lost 6-0. BC had eight shots altogether as a team; six of those shots were on target. BC ends their season with a record of 5-8-2. Goalkeeper April Hartje played all 90 minutes and recorded five saves.

Another playoff appearance for BC, and the hope is they can continue this next year and come back even better.

Men's Swimming

The BC swim team has started their season on a hot streak (ironic, right?) and won three games straight, including their win against St. Joseph's Long Island via a score of 156-30. BC took first place in 13 individual and relay events.

Senior Michael Kravets took first place in the 1000-yard freestyle with a time of 12:15.01. In the 200-yard freestyle, he again took first with a time of 1:57.58. His third victory came in the 100-yard butterfly with a time of 57.37.

Freshman William Forrest won the 100-yard backstroke in 57.46 and the 100-yard breaststroke in 1:03.17. Freshman Coren O'Brien took first place in the 50-yard freestyle with a time of 23.62 but placed second in the 100-yard freestyle with a time of 52.65.

Next up was freshman Anthony Zarvovskiy, adding to the BC win column with a win of his own in the 200-yard individual medley. His time of 2:21.56 helped secure the win.

BC took home its fourth straight win, beating William Patterson 156-78. Kravets had three individual victories. The three victories came from the 200-yard freestyle, 100-yard butterfly, and 500-yard freestyle.

His times for each were 1:52.88, 55.82, and 5:09.09. Forrest kept his winning streak going, taking first place in the 200-yard individual medley (2:03.43), 100-yard backstroke (57.35), and 100-yard breaststroke (1:00.37).

Sophomore Andrew Woo took first place in the 100-yard freestyle in 50.71. Their next game will be at Sarah Lawrence College on Saturday.

BC hopes to continue their momentum and continue their win streak.