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## The Pacific Sentinel, November 2016

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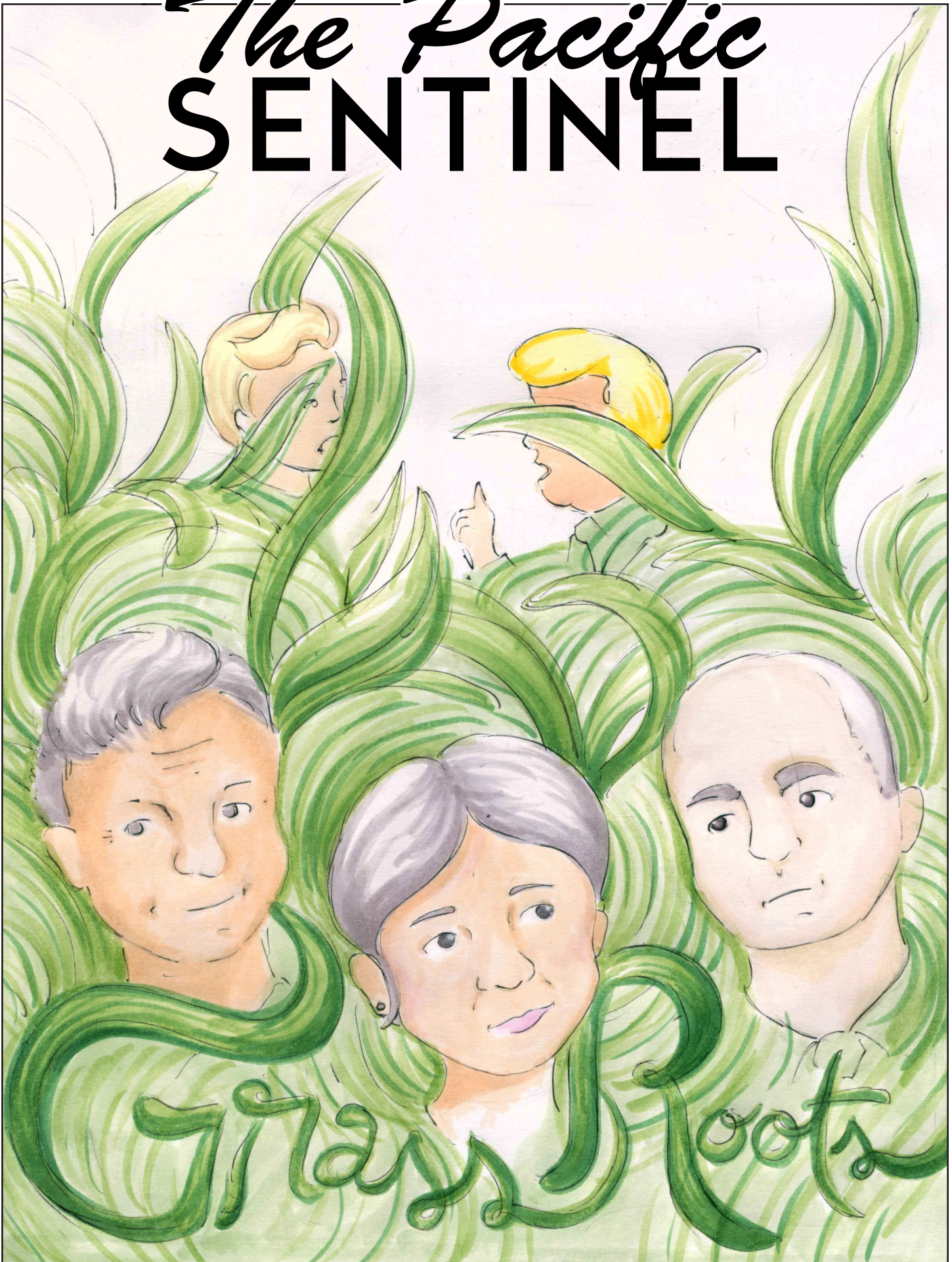
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# *The Pacific* **SENTINEL**





# The Pacific SENTINEL

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The Pacific Sentinel magazine offers an inclusive forum incorporating in-depth content from the PSU community. We advocate on behalf of the marginalized, explore the merits of cultural artifacts, and initiate interdisciplinary communication.

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## IN THIS ISSUE

GRASS ROOTS   Mike Bivins & Jessica Pollard	3
UNDER THE SUN   Alex Skousen	7
GET OFF THE DAMN SIDEWALK   Kasey Colton	9
BAGEL MEMORIAL   Molly Shove	12
PROTEST AGAINST NEW POLICE CONTRACT   Mike Bivins	13
POP QUIZ: UNDERSTANDING ANDY   Thomas Spoelhof	15
22, A MILLION: ALBUMN REVIEW   Samuel Rothacker	19
GETTING MYSTICAL WITH ALAN MOORE'S JERUSALEM   Peter Gerlek	21
DENIAL   Kasey Colton	23
SUSTAINABILITY   Kaelan Herrera	25
COMICS   PSU Comics Club	26









# Grass Roots

Discussing Third Party Candidates

By Mike Bivins & Jessica Pollard

The United States is entering its most important presidential election in decades. This Nov. 8 we could see the Democratic nominee Hillary Clinton become the first female president of the United States. Or we could see Republican candidate Donald Trump, a man with zero political experience and all the trappings of a sleazy degenerate, become the next president of the United States.

The run up to the Nov. 8 election has been an absolute circus. During the Democratic primary, Wikileaks released emails showing the DNC conspired to sabotage the campaign of Clinton's democratic rival Bernie Sanders, according to the New York Times. This has lead to criticisms that at least part of this election cycle was rigged. Trump is also no stranger to controversy. Once described by the New York Daily News as the antichrist, Trump has drawn near

universal criticism for sexist and racist comments. If these controversies have left a sour taste in your mouth, do not fear--there are a litany of candidates that are neither Trump nor Clinton who've thrown their hat in the ring in hopes of presenting a more appealing option. They might not be the best options, but damnit, if Americans like anything it is the ability to choose. We value competition, and why should quite possibly the most important United States presidential election in recent memory be limited to an uncompetitive environment with only two candidates to choose from? This is absolutely un-American, and this uncompetitive environment is precisely why we bring to you a glimpse of the three most high-profile presidential candidates aside from Trump and Clinton.

## The Radical Middle

The former Republican Governor of New Mexico, Gary Johnson, and his vice presidential running mate Bill Weld are the highest profile ticket outside of the Democrats and Republicans. If you've been considering Johnson for president then you're not alone; *FiveThirtyEight* has Johnson currently nabbing 5.5 percent of the popular vote. Johnson has also picked up endorsements from several big American newspapers, chief amongst them the *Chicago-Tribune*. But while the current level of nationwide appeal for the Libertarian party might not seem like anything to get up and get excited about, Scott Crimshaw, the Oregon for Gary Johnson Chair, sees it differently. He describes it in terms of Johnson being the primary choice for millions of Americans.

"For me this is first choice, and for millions of Americans this is not a third party," says Crimshaw. Crimshaw believes that "so many Americans want to move to the center," but do not see that shift realized because of "activist" Democrats and Republicans "pulling us further and further apart." Crimshaw says these same activists are "hijacking our civil rights" by thinking it's acceptable to tap phones without consent. Crimshaw refers to those Johnson voters desiring a political return to the center as "the radical middle." Crimshaw also believes that the election has become less about the issues and more about "who can throw the most mud."

Rather than sling mud, Crimshaw gets down to the issues. Johnson has some relatively radical plans in store for America, should he get elected president. Crimshaw says Johnson will balance the budget within 100 days, and that we will see "the end of the imperial presidency." By this Crimshaw means Johnson will get Congress involved in all acts of war, and will curtail executive orders. Crimshaw says that Congress is the voice of the people and that the voice of the people is circumvented when wars and what amount to de facto laws are created without involving Congress.

Crimshaw also says Johnson will champion renewable energy by eliminating tax subsidies for oil companies in order to let companies like Tesla compete with oil companies on a level playing field. Johnson is on the ballot in Oregon as well as in the other 49 states. He is currently polling at around 5 percent in Oregon, according to a recent poll on KGW.com.

## The Environmentalist

The Green Party's presidential candidate Jill Stein has radical plans for the future of this country should she and her running mate Ajamu Baraka win the election. Stein is the only candidate calling for reparations, and has taken to Twitter on multiple occasions to make her position on the matter known. She is also calling for a 50 percent reduction in the United State's defense budget, according to her campaign website. Regarding police, her campaign website makes her positions clear:

"End police brutality and mass incarceration. Create a Truth and Reconciliation Commission to understand and eliminate the legacy of slavery that lives on as pervasive racism in the economy, education, housing, and health. Ensure that communities control their police rather than police controlling our communities, by establishing police review boards and full time investigators to look into all cases of death in police custody. Demilitarize the police."

Stein was scheduled to speak at an event at the Roseland Theatre on Oct. 23 but cancelled after the event was already underway due to an illness, according to KBOO reporter Theresa Mitchell who was hosting the event.

"Let's own that Jill Stein is a human being," Stein's campaign manager David Cobb said in reference to her missing the rally. "It's a powerful statement that you're here even though she's not."

Socialist Seattle City Councilwoman Kshama Sawant was also in attendance and gave a speech in support of Stein.

"Your vote for Jill Stein counts. It counts very much. If we are seriously fighting for social justice, to defeat climate change, to actually have a society that benefits not just the sliver at the top but provides decent living standards and end racism and misogyny for all of us." Kshama was also critical of what is seen by some as the lesser of two evils--the Democratic party. "Many will ask you: isn't it easier to push for change inside the democratic party?.. No, let's be sober," she said. "Our job is to reach out to the people who are as disgusted as we are with the status quo and are grappling for where to go,"

Stein is currently polling around five percent in Oregon, according to an Oct. 18 poll on KGW.com.



## The Utah Suprise

The Utahn, Evan McMullin, is a bit of a mystery. He has never held elected office, yet he is running as an independent for the highest office in the land, and is polling as high as 29 percent of the vote in his home state of Utah. According to, although very unlikely, there exists a possible scenario where McMullin could become president. To win, McMullin and his running mate Mindy Finn would first need to win Utah. Winning Utah alone would be a stunning turn of events, and if he does, there is a strong likelihood that no candidate will reach the required 270 votes needed in the electoral college to win the presidency. Essentially, McMullin can secure the presidency, via an unlikely turn of events, on procedural grounds. *FiveThirtyEight* is giving McMullin a one to three percent chance of “making it interesting.” While making things interesting is not the same as winning, however unlikely, those odds alone make this

On the policy side of things, McMullin’s campaign bio doesn’t say much in the way of specifics, but he has the hallmarks of a traditional conservative, and, reached by telephone, indicates upon his accession to the presidency he would “return the power to the people” by taking it “from Washington and placing it with states and local government.” In regards to the executive branch of government, McMullin seems to have a similar view as Johnson. He believes the “executive branch writes far more rules and regulations than congress passes laws, and those executive orders don’t have input from elected officials. That’s a violation of the fundamental principles of our country.”

In regards to the other presidential candidates, McMullin’s views are clear. “Donald Trump is a racist,” he says, and adds that Trump is not a suitable candidate for president because “he is somebody who would deprive American people of their civil liberties.” He also characterizes Trump as a “threat to democracy.” While not as critical of Clinton, he says Hillary should not be president because she “would grow the size of an unaccountable government that doesn’t listen to people and where insiders thrive and [regular people] don’t have a voice.” And as for Johnson and Jill Stein, McMullin believes they are “unprepared for those responsibilities.”

If you’re going to vote for McMullin, you might be saddened to see that he did not make the Oregon ballot, though he is on the ballot in eleven states, and you can always write him in.

Not since the Whig party’s Millard Fillmore 1850-1853 presidential run have we seen a United State’s president not affiliated with the Democrats or Republicans—and it’s high time America started looking into third party candidates and realizing that they do have options. But whatever you do, whether you vote for a candidate or write-in your candidate of choice, just make sure you vote if you have the ability.

# UNDER THE SUN

By Alex Skousen



Loudspeakers call all citizens to attention, people flock to gather in an otherwise empty basketball court, and so begins a morning of requisite gymnastics in northern Korea, or as it is properly known, the Democratic People's Republic of Korea (DPRK).

This extremely rare footage was procured by Vitaly Mansky for his most recent documentary, "Under the Sun," which focuses on eight-year-old Zin-mi, who is preparing to join the Children's Union, a DPRK nationalist youth group. Zin-mi tells the camera, with a big toothy smile, that according to her father—a garment factory engineer—North Korea is "the most beautiful land under the sun." Her eager endorsement of her country is where the documentary derives its name.

Zin-mi is quite knowledgeable about her country and culture. She excitedly tells her parents, in their meticulously clean and modern apartment, about the health benefits of kimchi (which include curing cancer and preventing age) who both eagerly nod along, praising their daughter's genius. She attends various lectures about the glorious exploits of Kim Il-sung, and the cowardice of Japan and America. She is incredibly proud of the soy milk factory her mother works at for exceeding their quota with such regularity and enthusiasm. Zin-mi will even play a prominent role in the upcoming celebration for "Day of the Shin-

ing Star," the nationalist holiday celebrating the dear founder's birth.

One of the glaring problems with Zin-mi's patriotic enthusiasm, however, is that it's all scripted.

Mansky told the DPRK that if he could shoot a documentary film in their reclusive country, he would only film the sanctioned script they provided him, under the strict supervision of "minders," who would also review all the footage he shot. Instead, Mansky kept his cameras running in between takes and kept a second memory card in his cameras. At the end of the day, when he and his team were required to surrender their footage for censor approval, a team member would create a distraction so footage could be copied and stowed before handing over one of the cards.

We learn from titled inserts (Mansky intentionally left out any voiceovers) that Zin-mi's father is actually a print journalist; her mother, a cafeteria worker. Zin-mi repeatedly nods off during lectures, which are repeated and stopped every few minutes at the spurring of a minder calling "stop!" and then commanding, "say it more joyfully, with more enthusiasm, you look like you're acting." In one take, Zin-mi's father's garment factory has exceeded their quota by 150 percent. In the next take, they've exceeded it by 200 percent. The minders tell the factory workers that they need to pay

more attention to their comrade when he's congratulating them— oh, and the workers still need to still fill their actual quota, so don't stop working.

Mansky's patient exhibit of repetitious patriotism is juxtaposed harrowingly with footage of day-to-day life in Pyongyang, North Korea's capital city. Children pick through grass to find food while adults march around them; citizens pour out of broken bus after broken bus to push the downed vehicles to their destination. A DPRK police officer whistles at someone in the subway while unbuckling her nightstick before the camera is abruptly shut off.

It should come as no surprise that a film of this nature has sparked controversy during the short amount of time it's been released. The DPRK demanded that Russia, Mansky's home country, suppress the film and prevent its release. While Russia did not suppress the film, its Ministry of Arts, which partially funded it, did ask Mansky to remove its name from the credits. Mansky did not do this either. The Museum of Modern Art in New York cancelled the film's intended debut due to significant concerns about DPRK retribution.

They have since apologized, calling the cancellation "wrong," but the curator who was responsible for the cancellation cited Sony's cyber attack back in 2014, which resulted in the company's withdrawal of "The Interview" from theatrical release, as one of the motivating factors behind the decision. Mansky has noted that he received no complaints from the DPRK until after "Under the Sun" began receiving attention at festivals. Mansky and the DPRK had originally agreed to let him visit, and film, three times. The visits only happened twice, the third visit was cancelled "without explanation."

"Under the Sun" is a heartbreaking film. Zin-mi is reduced to tears at least twice, while minders immediately bark at her to stop crying. Mansky accompanied his footage with morose violin music, adding another layer of tragedy to the already tragic, almost unreal film. DPRK citizens, unaware they are being filmed, are silent. No one speaks to each other, no one looks one another in the eye. This rare view of North Korea is both tragic and surreal, and sticks with the viewer as a haunting glimpse of what life is— or can be—under totalitarian rule.



"Under the Sun" Trailer Still

"Under the Sun" was shown at the NW Film Center on Oct. 12, 2016. It was directed by Vitaly Mansky and stars: Lee Zin-mi, Yu-Yong, Hye-Yong, and Oh-Gyong. "Under the Sun" has not received a content rating from the MPAA. The film is also available for streaming on VUDU.





GET TO

THE D A

SIDEWA

By Kasey Colton



OFF

DAMN

ALK

## Listen up, all bike commuters, riders, and cruisers

Maybe you came to Portland because you heard it was the most Bike-Friendly City in America—a title that has since been stolen from us by Chicago, the hills of San Francisco, even the frozen tundra that is Minneapolis 70 percent of the year, depending on who, and how you ask. I can blame it on transplants, the influx of new drivers unaware they have to share the roads, and new cyclists unaware the road is where they also belong; and I can blame it on Nike, and their ten million dollar bike sharing program that has taken up even more space with the most hideously colored bikes the world has ever seen, making parking even more impossible in this bulging metropolis, but I think it may just be time to accept that the city I was raised in may be wheezing its final Old Portland breaths. But that doesn't mean I won't defend it right into its soggy, leaf-covered grave.

Which is why I'm here to tell you you need to get off the damn sidewalk. Have you seen them recently?



They're barely wide enough for two people to walk side-by-side in most places, and somehow you think you're just going to ease by me at ten miles per hour without so much as an "on your left"? As they say in New York, I'm walkin' here! Which means get your God-forsaken-greased-gear-mobile out of my way.

I grew up implicitly knowing that it was illegal to ride on the sidewalk downtown, as if the greater Portland gods stuck cycling law into my brain the moment I popped out of my mother's womb. I've continued to pass this factoid on to new Portlanders, young and old, only to find out recently that it's...complicated. Riding on the sidewalk is indeed illegal between

SW 13th, Jefferson, Naito Parkway, and NW Hoyt, and you can face fines up to \$500. Even if you're outside of this square, you can get written up according to section 814.410 of the Oregon Revised Statutes for "unsafe operation of a bicycle on a sidewalk", which is defined basically as riding above walking speed, and not giving an audible warning. Unless you have that kind of money to burn, you'd better hope cops still have better things to do than hand out tickets for the two-wheeled equivalent of jaywalking. And while it's not technically illegal everywhere else in the city, that doesn't stop me from "accidentally" stepping in front of you for practicing cycling slalom with pedestrians. You can pay my tuition, and my medical bills.

I blame part of this sudden influx of ill-informed riders on Nike's launch of their rideshare program, Biketown, pronounced "bike-ee-town" for marketing purposes. One day, the sidewalks were empty; the next, filled with bright orange bikes. I never heard anything about this. It just happened, like the apocalypse, or Beyoncé's self-titled album. Some racks have matching tangerine tablets next to them, and there, in the smallest white print possible, it says "walk your bikes on the sidewalk". Thanks Nike, you tried; but your intention is about as effective as a terms of service you don't have to agree to. Put that next to the pricing information. Force people to read it, and read it again. Rephrase your warning to say "if you have not ridden a bike since you were ten, and are only doing it now because we've made it accessible to every able-bodied loon on the street, avoid busy streets, wear a helmet, and stay off the damn sidewalk."

Look, just because you can, doesn't mean you should. Educate your damn self. Learn how the road works before you hop on a pedal-powered vehicle, because trial and error is not an option here. Learn the lay of the land before you rent from your local Fortune 500 company, and I won't have to run your ass down every time you're trying to squeeze through a pedestrian alley.



**"I grew up implicitly knowing that it was illegal to ride on the sidewalk downtown"**



# Portland Bagel Works

Let us have a moment of silence for the delicious hallmark of NW 23rd and Glisan, Portland Bagelworks. It perished in a explosion at approximately 10 AM on Oct. 19th. Three fighter fighters, two civilians and dozens of delicious bagels were initially injured. Later reports indicated as many as eight people were injured. The explosion was caused by a gas leak, which caused the gas provider NW Natural to start evacuating area at 9:10AM.

In other bagel related news, the bagel delivery truck which supplies campuses delicious Spielman's bagels was stolen, according to their hand written sign.

Information courtesy of *NY Daily News*.

*By Molly Shave*



"They threw us down these marble stairs, and kicked us. I got knocked out because I got stomped on." These are the words of Don't Shoot Portland organizer Micah Rhodes, sitting outside Portland City Hall near the very same marble steps. Rhodes recounted the actions of the Portland Police Bureau in the wake of a protest against the City of Portland's vote to approve the new Portland Police Association contract.

Rhodes and others camped outside City Hall the evening before the Oct. 13, 2016 City Council meeting with hopes of speaking out against a police contract they say gives police too much leeway in reviewing body camera footage, and gives Portland police too much money. They also would prefer the outgoing mayor Charlie Hales not be allowed to negotiate a contract that the incoming Portland mayor, Ted Wheeler, will have to live with. However, when the 9:30 a.m. City Council meeting began, they learned that there would be no testimony, and when tem-

pers flared in the council meeting, the meeting was paused and moved to the Rose Room, with restricted access. In this meeting, seen via a live feed broadcast in the council chamber, the council voted 3-1 to approve the collective bargaining agreement between the Portland Police Association and The City of Portland. The legality of this move has been called into question, and Portland Copwatch founder Dan Handelman said that he would like to see the vote thrown out on procedural grounds due to the city council violating the city charter in order to push the contract through.

The accessibility, as it pertains to the Americans with Disabilities Act, of this maneuver is also questionable. Phillip Wolfe, an Oregon Representative for the Deaf Grassroots Movement, said that when the Portland City Council decided to recess and move to the Rose Room there was no one from the city who could speak American Sign Language to communicate this to him. "I had no idea what was going on," Wolfe wrote. This was not the first time Wolfe said the City of Portland had failed to make City Council meetings accessible to him.

After the vote was announced protesters began moving tents and supplies from outside into City Hall. "We just gotta occupy City Hall," said Don't Shoot Portland founder Teressa Raiford, while also referring to City Hall as "our building." Eventually, due to concerns related to the tents running afoul of the fire code, City Hall was closed and security guards announced via megaphone that everyone needed to exit the building. No heed was paid to the security guards,

**“They threw us down these marble stairs, and kicked us. I got knocked out because I got stomped on.”**

**-Micah Rhodes**



and so the Portland Police Bureau was called in to clear the building.

Dozens inside City Hall were taking down tents and in the process of exiting City Hall with their belongings, but this apparently was not happening fast enough for the City and the police began pushing and shoving anyone caught in their path toward the exit. “Multiple people got hit in the face” and were “bludgeoned with batons,” said Rhodes about the force-out. Rhodes also said that multiple people were also pepper-sprayed by police. Rhodes also claims that police did not let paramedics through to attend to the injured.

After the force-out, protesters took to the streets and blocked the southbound 5th Avenue TriMet lightrail line. Eventually, close to 100 riot police composed of Multnomah County sheriff’s deputies and Portland Police arrived and chased the protesters back onto the sidewalk and made several arrests—leaving once the street was clear. However, as the riot police left, protesters would retake the streets. This would again summon the riot police. The scene replayed itself several times. Police say they arrested 10 people.

After several hours, the protest was called, and organizer Gregory McKelvey announced that they had something big planned in two days.

A Portland Police Bureau press released afterward, while not addressing the allegations of police brutality directly, encouraged anyone who witnessed what they feel to be police misconduct to get in contact with the city’s Office of Independent Police Review to submit a formal complaint, and to provide as much video, photos and information as possible.

McKelvey’s plan was a campout outside Mayor Hales’ southeast Portland home. The campout only lasted until Saturday, due to extreme weather, and the threat of falling branches and power lines in the tree-heavy neighborhood. “We wanted to make a statement” Raiford told *The Oregonian*, “we don’t have to stay here a week.”

The only council member who voted no on the contract was Commissioner Steve Novick, and Rhodes attributed his vote to the fact that Novick is the only commissioner up for reelection Nov. 8 where he squares off with a game Chloe Eudaly. Novick could not be reached for comment on the police contract vote or issues related to the Americans with Disabilities Act despite multiple emails as well as a phone call to his office.





# POP QUIZ: Understandi



# n g Andy

By Thomas Spoelhof

The name Andy Warhol represents one of those iconic American trademarks of which the mere mention immediately channels images in the mind's eye of screenprint soup cans and multicolored Marilys. Warhol had a way of observing the landscapes of manufactured consent and consumerism we take for granted in our day-to-day lives and reflecting our complacency back to us through a variety of color-plated repetitions. His art reflects society in unusually unexpected ways, or perhaps society reflects his art in unusually unexpected ways; Andy would never tell us which.

But those same prototypical images that lead us to believe we have an understanding of Warhol's contribution to 20th century American art are misleading. We think we know Warhol, but the prolific exhibit on display now at Portland Art Museum (PAM)—over 250 prints and innumerable strategically-placed ephemera—lead us to believe otherwise.

Now through Jan. 1, 2017, PAM presents "Andy Warhol: Prints from the Collections of Jordan D. Schnitzer and His Family Foundation," and the exhibit is the largest print retrospective of Warhol's ever assembled in one place.

Museum Director Brian Ferriso, art collector Jordan Schnitzer, and exhibit curator Sara Krajewski collaborated to resurrect Warhol's art house, The Factory, as well as the infamous Studio 54, where Warhol and so many pop culture celebrities lived, worked and played. PAM engaged with local design firm Ziba to collaborate on the logistical and sequential aspects of viewing such an expansive collection, and the design they came up with is definitely a trip.

Warhol's recalcitrant take on the propaganda of mass media dissemination is manifested in the exhibit's opening foyer—a wall of Mao-patterned wallpaper beneath the full battery of screen printed faces of the 1970s era Big Brother. Warhol's neon-and-pas-





tel colored lips give flesh to the face of fear, sometimes condescending and dark, other times menacing, others yet charming. A wall projection demonstrates the one-color-at-a-time process of layering Chairman Mao's screen print countenance and subsequently stripping it away.

"Warhol utilized art in a conceptual way and shared his commentary on our times," Krajewski said. The upper level of the exhibit leads viewers on a chronological tour of the artist's prolific career and dimensions of expression. Polarizing shifts in influence convey a sense of turmoil within Warhol's critique of the consumer culture that drove the United States during the post-WWII decades, and the expanse of his eye leaves the viewer a little on the dazed side—as if you've just witnessed an overwhelming truth that causes you to reconsider beliefs you've long held sacred. Warhol recognized the cult of personality in the mainstream and dissected it, one screen at a time.

"He was always consuming images, digesting them and reproducing them," Krajewski said. Warhol's fascination with pop culture, mass-produced imagery stemmed from the confounding manipulation of mass-produced, mass-marketed creativity. Art en masse both celebrated Warhol and tortured him. It made him famous and it alienated him. His lifestyle bled from his work, and his work bled from his lifestyle, as his experiments in design and proliferation of repetitive imagery bled into experiments with the pitfalls of celebrity. At a time when the most revered creative minds in music, film, and art were falling prey to drug overdose with alarming regularity, Warhol found a sprinting stride of productivity, cranking out

iconic images in factory-like efficiency.

"It was like a weird portal in time where all the beauty that was surrounded by all the ugliness of New York City all came together at one time," said Portland State student and self-described Warhol enthusiast Alanna Madden.

The most readily familiar characteristic of Warhol's style is the repetition of the same image in various color plates—screen print—although the artist perpetually expanded on his own theses through portraiture, pencil, and play. Some of the most amusing elements of the exhibit are the lithograph shoe prints, the cats, the faux cookbook—toys, really, and you feel a sense of playfulness among the cynicism of Warhol's demeanor. The stuff is oddly childlike with uncanny intentionality.

Worth bearing in mind is the cultural status quo in which Warhol was working, an era before mainstream homosexuality was acknowledged or accepted. When museum-goers round the corner into the exhibit's room of homoerotica, the viewer is taken with the juxtaposition of male physiques in positions mainstream commercialism had conditioned the mind to expect in the binary love of two separate genders. A supine, supple arse with male anatomy suspended below, arched and inviting to another man. Andy recognized the hypocritical tendencies in our preconceived judgements of all that we survey, all the time, everywhere.



**“Isn’t life a series of images that change as they repeat themselves?”**

—Andy Warhol

“Andy Warhol will probably go down in history as the most important artist of the latter 20th century,” Schnitzer said. “His themes, one after another after another were brilliantly picked and brilliantly executed. Executed with screen prints, which is the easiest way of making art, and that was part of his theme. He was a big believer in the democratization of art. He rebelled against the idea that art was only for an elitist few in museums.”

Can we now claim to know Warhol, having experienced the massive collection and toured its accor-dioned chronicle of the artist’s portfolio? No, but we can claim to know him better. Do we claim to now understand Andy? Can anyone claim to understand Andy? Portland Art Museum’s Andy Warhol exhibit: Just go there.



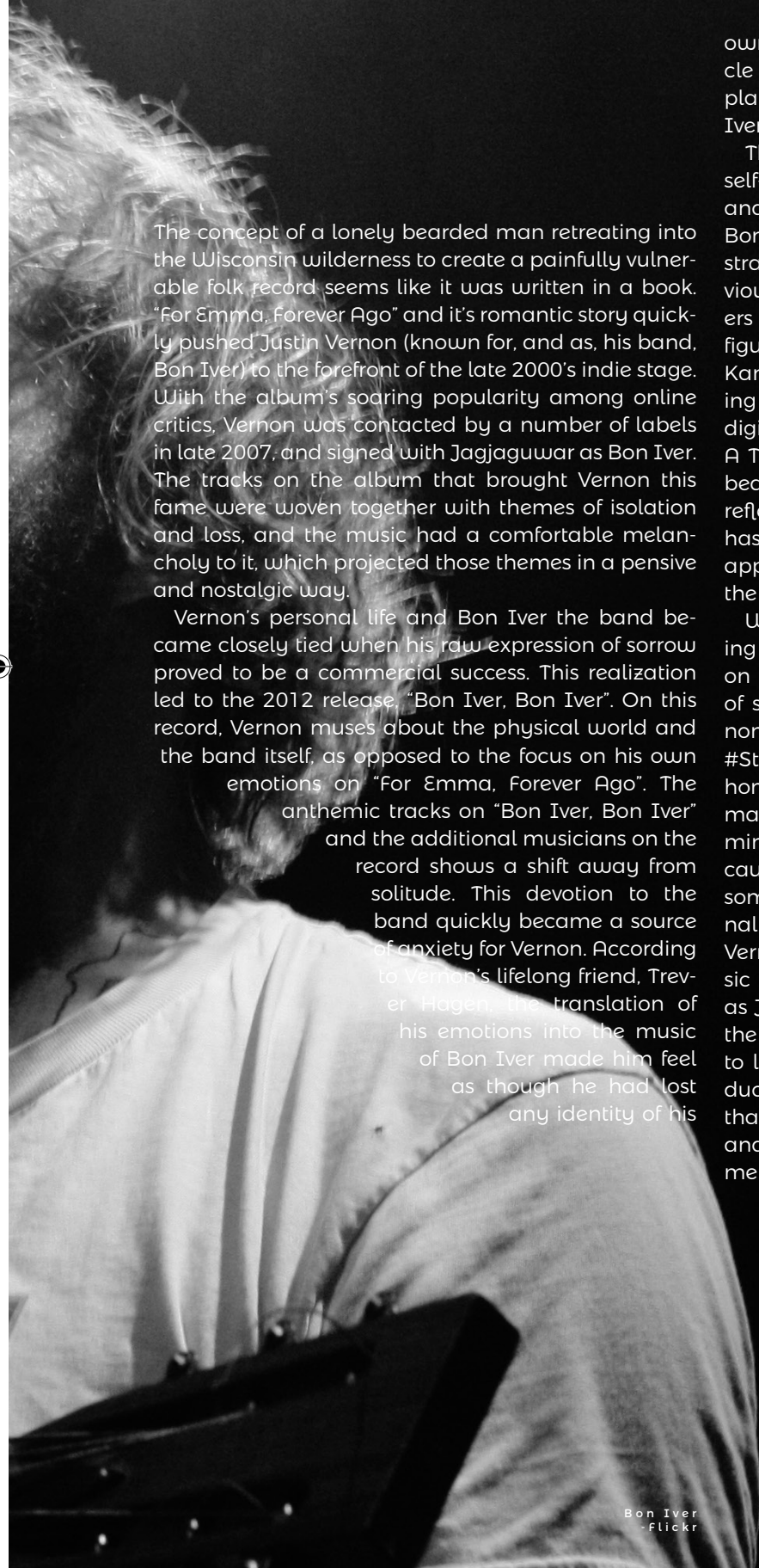
# 22, A MILLION



O N

## ALBUM REVIEW

BY SAMUEL ROTHACKER



The concept of a lonely bearded man retreating into the Wisconsin wilderness to create a painfully vulnerable folk record seems like it was written in a book. "For Emma, Forever Ago" and its romantic story quickly pushed Justin Vernon (known for, and as, his band, Bon Iver) to the forefront of the late 2000's indie stage. With the album's soaring popularity among online critics, Vernon was contacted by a number of labels in late 2007, and signed with Jagjaguwar as Bon Iver. The tracks on the album that brought Vernon this fame were woven together with themes of isolation and loss, and the music had a comfortable melancholy to it, which projected those themes in a pensive and nostalgic way.

Vernon's personal life and Bon Iver the band became closely tied when his raw expression of sorrow proved to be a commercial success. This realization led to the 2012 release, "Bon Iver, Bon Iver". On this record, Vernon muses about the physical world and the band itself, as opposed to the focus on his own emotions on "For Emma, Forever Ago". The anthemic tracks on "Bon Iver, Bon Iver" and the additional musicians on the record shows a shift away from solitude. This devotion to the band quickly became a source of anxiety for Vernon. According to Vernon's lifelong friend, Trevor Hagen, the translation of his emotions into the music of Bon Iver made him feel as though he had lost any identity of his

own. Hagen addresses Vernon's struggles in an article that has been posted on the Bon Iver website, explaining how all of this fear manifested itself as Bon Iver's September 30th release, "22, A Million".

The perspective on this album is a fusion of the self-evaluation found on "For Emma, Forever Ago" and the sweeping look at the world cast by "Bon Iver, Bon Iver". The viewpoint on "22, A Million" demonstrates the artist's loss of self to the brand the two previous LP's had built. Recently, many other entertainers have been pushing this topic as well, including figures such as Bo Burnham, Kendrick Lamar, and Kanye West. Vernon explores this feeling by switching from his traditional indie-folk sound to a more digital tone. One of the album's first singles, "10 d E A T h b R E a s T", contains an aggressive synthetic beat backing distorted and heavily produced vocals, reflecting a fractured perception of pop music that has been a focus for many artists lately. This forceful application of editing technology presents itself as the most defining characteristic of the album.

While the pitch shift, auto-tune, and audio tearing are initially the most attention-grabbing feature on "22, A Million", upon closer inspection, the form of songwriting aligns very closely with that of Vernon's prior Bon Iver albums. This is apparent on "29 #Strafford APTS", which would sound completely at home on "Bon Iver, Bon Iver" if it weren't for the slight manipulation of the audio in post-production. These minor details are important to note, however, because the point of the harsh digital sound articulates something completely new. By expressing his original writing style in a more production-based context, Vernon is able to parallel the atmosphere of the music with the intimate conversation between himself as Justin Vernon, himself as Bon Iver, and the rest of the world around him. He shows that he is willing to look outside himself by experimenting with production trends in the music industry, but he expresses that the music is still his own, honest and vulnerable, and that is how it will be, regardless of his involvement with the Bon Iver brand.

# Getting Mystical with Alan Moore's **JERUSALEM**

By Peter Gerlek

After a decade in the making, Alan Moore's highly anticipated novel "Jerusalem" has been released. It is an experimental pastiche, or imitation of different literary styles, really less of a novel and more of a collection of short stories threaded together by their setting: Moore's hometown neighborhood of The Boroughs, Northampton, at disparate moments throughout time. The stories are of mostly-real characters drawn from the history of the Boroughs and from Moore's own family, woven into a hallucinatory tale of commoners, prostitutes, ghosts, and angels; all while calling upon thematic influences of figures such as William Blake and Albert Einstein.

"Jerusalem" is Moore's second novel, essentially a spiritual successor to his 1996 book "Voice of the Fire," but he's best known for writing graphic novels like "Watchmen" and "V for Vendetta," stories which both received the Hollywood treatment. Yet, despite their popular success, you won't actually find Moore's name anywhere in those films. He turned down significant payment for being listed in the credits and has never seen the movie adaptations of his work. Though he created those stories, DC Comics owns the rights to them. He's called Hollywood films "regurgitated worms" which "water down our collective cultural imagination," and his disagreement with DC's treat-



ment of the intellectual properties convinced him to withdraw from the mainstream comics industry and distance himself from the work he had done for them.

Moore's insistence on creator control shows in the 1,200 page "Jerusalem." The book is as long as the Bible and could've used editorial slashing, but Moore insisted on leaving it as intact as possible. The prose is lyrical, at times frustratingly overwrought and even maddening, but it is so full of gems— mind-bending metaphors, logophilic turns of phrase, and disarmingly affecting stories— that you end up clamoring to find out what Moore's up to. It's like he wants his readers to go mad with him. But none of this is odd, coming from a man whose midlife crisis involved declaring himself to be a wizard.

To better understand the reasoning behind "Jerusalem"'s lofty aspirations, we have to trace Moore's growing interest in occult themes throughout his earlier writing. In the 1980s he revamped "Swamp Thing" for DC, reimagining the mossy monster as a hero with the ability to immaterialize into a universal 'plant mind,' exploring themes of mystical and psychedelic states of consciousness. When he later released the graphic novel "From Hell," a meditation on the historical and psychological repercussions of Jack the Ripper, Moore claimed that during the course of writing he'd "accidentally made a true statement" that had since obsessed him: "The one place the gods inarguably exist is within the human mind."

Shortly thereafter, he announced his dedication to being a ceremonial magician. He wrote "Promethea," a comic about a girl who is the reincarnation of an ancient goddess of imagination. Thematically it is a dissertation on Qaballah, a mysticism concerned with the magic power of letters. It also presented Moore's concept of the Immaterialia (a universal 'idea space'), expounding on questions of the curious nature of ideas (like where they exist and who they belong to), and reflecting a concern with the very possibility of intellectual property.

But primarily, "Promethea" explored the power ideas have to affect reality. For Moore, art is magic: it is the "science of manipulating symbols, words, or images to achieve changes in consciousness." To cast a spell is simply that— to spell out a word.

Moore's contributions to our culture's collective 'Immaterialia' have already reverberated through this noosphere and sent fissures into reality. "Watchmen" was a groundbreaking comic in its own right, presenting a realistic take on the superhero genre that colored the darker tone of comics for decades to come. "V for Vendetta," popularized through the film, inspired the Anonymous Hacker's Collective and the Occupy Movement to don Guy Fawkes masks as a symbol of

insurrection. Moore's words have affected the world at large in a significant sense.

Moore is keenly aware of the subtle but subversive social impacts of his work, and addresses this with a wink in "Jerusalem" with the character of Alma Warren. Alma serves as the author's alter ego, depicted as a manic artist planning to change the world with a series of visionary paintings. "Jerusalem" examines the power of art, as well as the connections between the artistic creative process and altered states of consciousness like madness.

"Jerusalem" itself imposes a sort of fugue state upon its reader through its polyvocal style. Moore's writing shines most in the chapters concerning Alma, with the somber narration recognizable from "Swamp Thing" that established his literary cred, but he inhabits the minds of myriad other characters throughout the book. At times he succeeds beautifully, at others his voice seems forced. This is partly because he maintains the third person with a writing style heavy on monologue, creating tension between an omniscient narrator and the subjective views of individual characters. It shows most glaringly when the respective people of the Boroughs all seem to have the same encyclopedic knowledge of the area's history as Moore does. The narration clues readers in to the feeling that this knowledge bubbles up from an unconscious level in the form of strange memories, premonitions, or half-forgotten dreams.

So, when it starts to become clear that the consciousness Moore seeks to inhabit is not really that of any one person, but the consciousness of the Boroughs itself, the audacity of his project seems inevitable and brilliant. For Moore, the altered state of consciousness brought on by writing and inhabiting the 'mind' of his neighborhood is itself an act of magic, a mad wizard experience he wishes to pass on to his readers in an unabridged form.

"Jerusalem" is a walking tour through the geographic psyche of the Boroughs. Moore channels the ghosts of his neighborhood and their stratified narratives buried within the bricks, superimposing time, space, and subjectivity into a single, synchronous eternity. The massive tome itself is an apt metaphor for the story's main theme of eternalism, or the idea that all events that have happened, will happen, or could happen all exist simultaneously—already written, layered upon themselves like pages of a book.

Dedicated readers who delve into this dense grimoire will be rewarded with kaleidoscopic insights and fantastic stories, and once they are adjusted to the novel's dream-like style, will be happy to submit to the enchantment of Alan Moore's latest spell.

# DENIAL

A Movie Review By Kasey Colton



"Denial" Trailer Still

In "Denial", Deborah Libstadt must defend herself and the historical integrity of the Holocaust when Holocaust denier David Irving sues her for libel.

The film opens with Libstadt going about her day: running with her dog through the neighborhood, teaching a class on Holocaust history, and preparing for a Q&A for her new book on Holocaust denial. David Irving crashes this event, offers \$1000 to anyone who can give him "one document" that proves Jews were ever murdered in Auschwitz, accuses Libstadt of not being able to debate him, and offers up free copies of his own book to the students attending. Afterwards, Libstadt watches students flock to the atten-

tion-loving Irving, as she stands next to her own pile of books—the first of many eerie scenes.

She then receives a call from her publisher, alerting her that Irving is suing her for labeling him a Holocaust denier in her book. He's taken the case to the British courts where, unlike the US, the burden of proof falls upon the accused—meaning Libstadt must prove that the Holocaust happened, and therefore, that Irving's statements are indeed denial. After a disconcerting trip to Auschwitz, we learn just how difficult this really is, since the Nazis destroyed all evidence of their crimes before the end of the war. The massive piles of shoes, guard tower rising above the fog, and



descent onto the rubble of the gas chambers makes clear what is really at stake here— should Irving win, it would represent a complete rewriting of history. That it would be okay for harmful opinion to reign over fact.

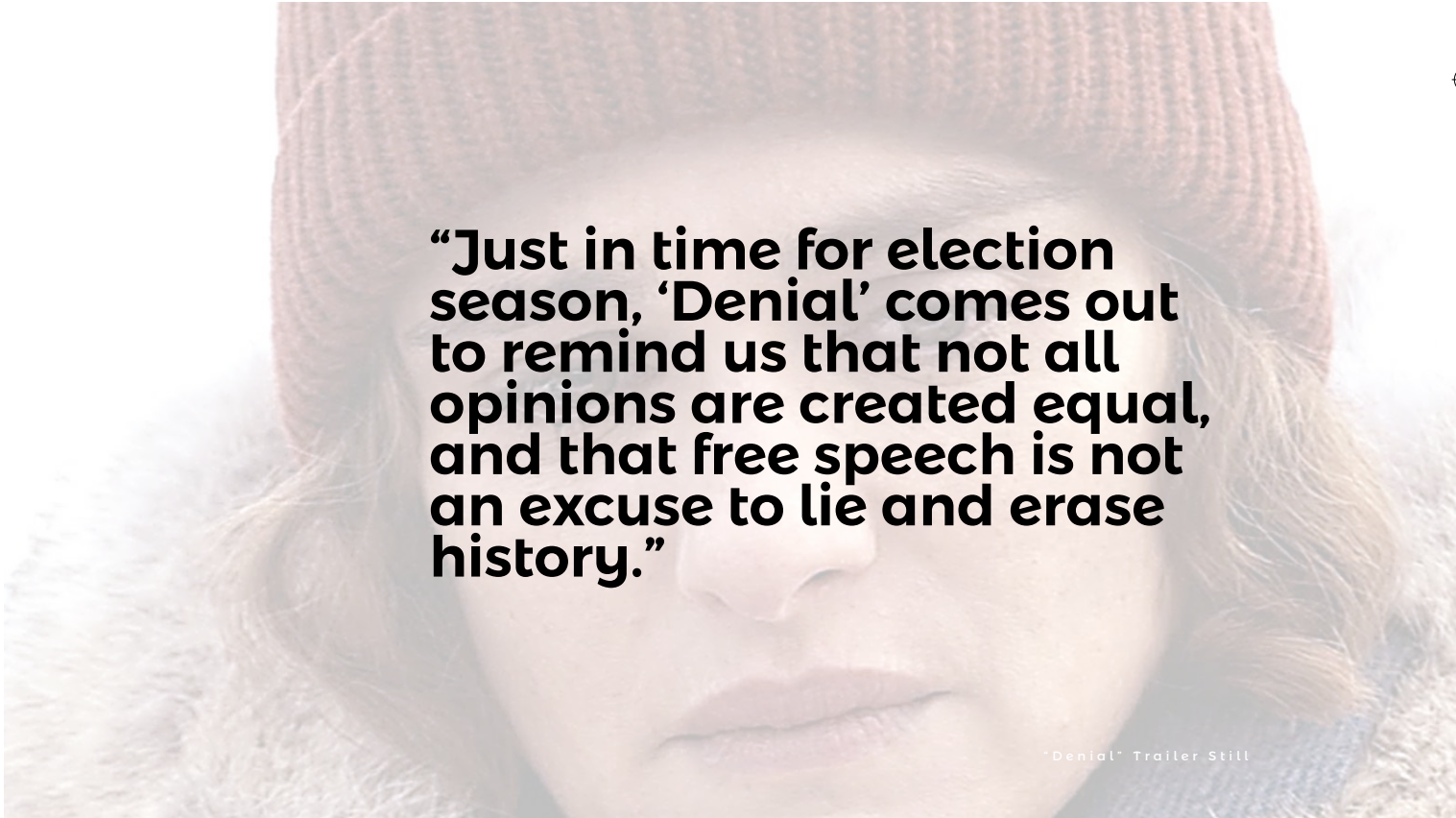
At her lawyers' council, Libstadt doesn't testify, as much as she wants to. They don't allow her to put survivors on the stands, even though they're sitting in the audience. She sinks into her supporting cast in the middle of the film and ends up playing her own comic relief by providing New York attitude in a British dominated character cast. At first, this drags a little. It's hard to root for her lawyers, whose motives seem to be rooted in glory and who constantly oppose Libstadt's ideas. What is a Jewish problem ends up not being argued for by Jews at all.

What "Denial" does well is create chilling moments in a legality-based film. We watch Irving play with and sing to his young daughter, just moments after seeing him give a speech in German to a crowd of Neo-Nazis chanting 'Sieg Heil!' We watch Libstadt and her German tour guide sing the mourner's kaddish over the fog-covered remains of the gas chambers. Members of the British-Jewish community tell her to 'just settle'. At home, she pulls out a note that says 'stick to your own kind...dirty Jew'. At the trial,

skinheads fill the upper level of the courtroom, and shout slurs at Libstadt outside the courthouse. It's a reminder that these are not ideologies that were left behind in 1945: "Denial" is based off the true story of Deborah Libstadt fighting David Irving in the late nineties, with the case only being officially resolved in 2000.

To modern Americans, the scene of an offensive, attention-loving man spew unsubstantiated claims surrounded by crude jokes might be all too familiar. We even see Irving making uncomfortable comments about the women of color in his office—because no one respects women more than he does. Even worse is the way that Irving's supporters seem to gain confidence through his fame, paralleling America's own problem with political extremism. Just in time for election season, "Denial" comes out to remind us that not all opinions are created equal, and that free speech is not an excuse to lie and erase history.

"Denial" was released September 30th, 2016. It was directed by Mick Jackson and adapted by David Hare and stars: Rachel Weisz, Tom Wilkinson, Timothy Spall, and Andrew Scott. "Denial" is rated PG-13.



**“Just in time for election season, ‘Denial’ comes out to remind us that not all opinions are created equal, and that free speech is not an excuse to lie and erase history.”**

"Denial" Trailer Still

# SUSTAINABILITY

## A look into the Environmental Sustainability of Portland State University

By Kaelan Herrera



This year, Portland State University rose to number 14 on the Sierra Club's "Cool Schools" list of the most environmentally sustainable schools in the country. A ranking well deserved as PSU has implemented cutting edge, environmentally sustainable designs into every aspect of the campus. The school has brought environmental sustainability directly to the students with no-frills designs that are cost effective, energy efficient, and provide more superior learning environments to the students and faculty alike.

"[The innovative and sustainable designs on campus are] incredibly gratifying," said Ruby Buchholtz, the Conservation Outreach Specialist at the university's Campus Sustainability Office. Eight of PSU's buildings are LEED certified, which is the "...most widely used green building rating system in the world," according to the United States Green Building Council. LEED buildings on PSU campus are, above all, user friendly. Every aspect of the environmentally sustainable de-

sign was built to benefit students and faculty, with features such as passive solar lighting. By constructing buildings with large windows that face the sun as it rises natural light is provided that improves student wellness and productivity, and is a simple solution to energy consuming fluorescent lighting. Most students would prefer the natural light, as opposed to sitting in a windowless room with hospital-esque lighting.

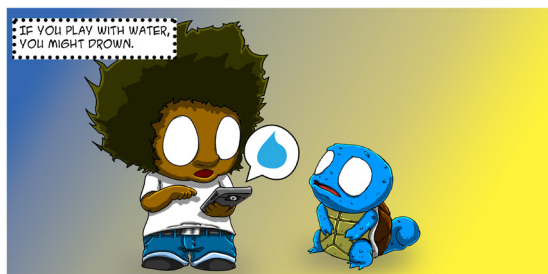
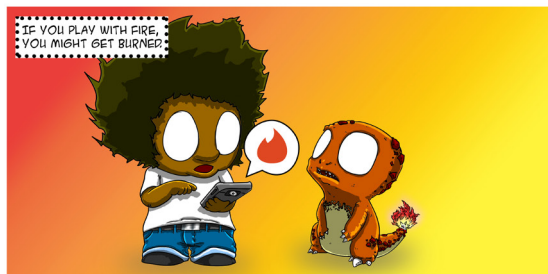
PSU is also home to the reuse room. All things that would normally go to the landfill like binders and old coffee mugs are available in the reuse room for the benefit of students on a budget to use. Located on the first floor of Cramer Hall, the reuse room was created to reduce waste on campus. "It's more eco friendly as opposed to throwing everything in the trash," said Madelaine Hughes, a freshman at PSU.

On campus, Neuberger Hall, Lincoln Hall, Cramer Hall, and Smith Memorial Student Union are supplied with clean energy through a multi-use energy loop. The design uses geothermal energy, a renewable energy source. Hot water moves through a complex underground piping system, providing buildings with heat. Then, as the water moves back through the loop, it cools and is reused as water for the building's plumbing and cooling systems. Other systems in place, like the self-sustaining stationary bikes in the Campus Recreation Center, utilise physical force of use to create energy and store it in a battery cell and even indicate how the energy the user is creating is being used.

The environmentally sustainable incorporations serve multiple benefits to students on campus by creating a positive learning environment. In turn, we as the younger generation will absorb the environmentalism sentiment and perhaps be more inclined to implement them into our daily lives to create a more sustainable future.

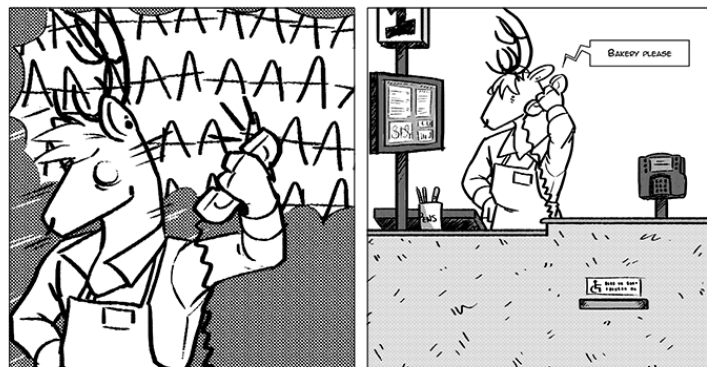
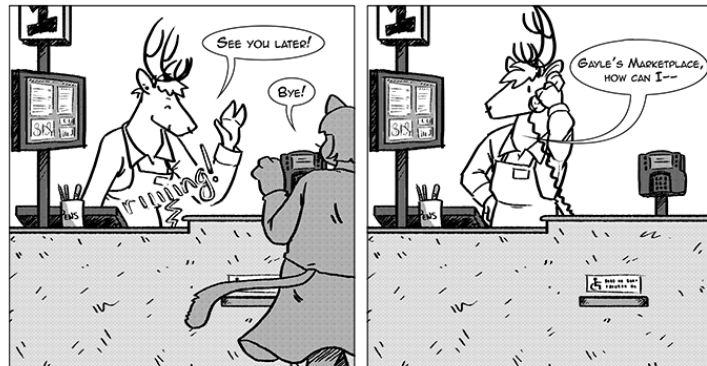


# Portland State Comics Club



By Steven Christian

## CLEAN-UP IN THE EAR DRUM DEPARTMENT



BAGGAGE AT THE CHECKOUT © 2016. KERSTIN A. LA CROSS

By Kerstin A. La Cross

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## NOTE FROM THE EDITOR

We're still such a young publication. *Vanguard*, our sister publication, turns 70 this year. As of this typing, *The Pacific Sentinel* will be just shy of 11 months old. The amount of support and interest that we've generated in that time has been impressive, and exciting. Thank you for reading. Remember to go out and vote. Enjoy Volume II, Issue 1.

 The Pacific  
SENTINEL

See you soon

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