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Cory Moloney speaks to F.R.E.E. members during May Day protests at the HSU Art Quad. Photo by Manuel Orbeozo

Lost in translation

May Day protests incite heated student dialogue

by: Diover Duario with additional reporting by Rebecca Gallegos and Ryan Nakano

Regardless of what was said, there is a major ideological divide between student-run grassroots movements in Humboldt State. On May 1, students from Finding Empowerment through Education (F.R.E.E.) and Empower HSU clashed on the Humboldt State Art Quad regarding issues of race, class, representation and the lexicon of oppression.

It started with a zine. Empower HSU released a collection of poems and prose reflecting their political and environmental views that call students to action. On the front page of the publication is a list of clubs and student organizations on campus with the text “Join our sisters and brothers already acting to make the future a better place for us all!”

Several of the clubs on the list including F.R.E.E. expressed grievances regarding a misrepresentation that these clubs were affiliated in any way to Empower HSU.

Ankush Ganapathy, a 20-year-old ethnic studies student, found it problematic that a “mostly white” group was trying to speak on behalf of all students projecting a unified front.

“I understand that they want to create that image to administrators, because that is a threat, to see students like that [resisting],” Ganapathy said. “But we don’t want it to just be an image or an allusion of student unity. We want it to be real, to come through action.”

Empower HSU attempted to coordinate a 24-hour event



F.R.E.E. member Robert Infante holds a sign in protest of immigration enforcement. Photo by Manuel Orbeozo

“occupying” the HSU Art Quad to foster dialogue they say is not traditionally cultivated in classroom environments. F.R.E.E. orchestrated a counter-protest and the resulting discourse drew the attention of passing ears of students, faculty and community members alike.

By midafternoon, the quad resembled a public forum. Students openly and loudly relayed frustrations between dominant narratives of oppression and white appropriation of predominantly minority concepts. Cory Moloney, a 27-year-old unhoused local resident, was among the most vocal of the participants of the forum, even inciting a passer-by to demand him to stop.

“How many of you are going back to a home? There are plenty of kids here that can’t go back to home because they have none. I’m a privileged white dude but I’m homeless. Do you know how easy it is for me to walk into a store in the morning and ask if I could use their bathroom? I don’t get to shower everyday like most of you. I don’t get to eat everyday like most of you,” Moloney belted as he stood atop the center planter on the art quad.

Randy Rodriguez, a 22-year-old psychology major and member of F.R.E.E., stated that there is a fundamental difference in methods of empowerment that stems from fundamentally

different perspectives of oppression.

“These different movements are trying to unite the student body but are looking at it from a different paradigm, not one that acknowledges differences or respects differences or takes guidance from differences,” Rodriguez said. “Colonialism is not gone. We’re all human beings, that’s true, but we’re not affected the same way by other human beings’ decisions.”

Jennifer Alejo, a member of F.R.E.E chose to represent herself at the protest and like others took issue with the use of the word “occupy.”

“We thought that their occupation was a little problematic seeing how, as students, this institution is already occupying native land,” Alejo said. “We don’t believe in the idea of occupying anything. Who are we to occupy anything?”

Moloney understood that F.R.E.E. did not agree with the intention of the word occupy.

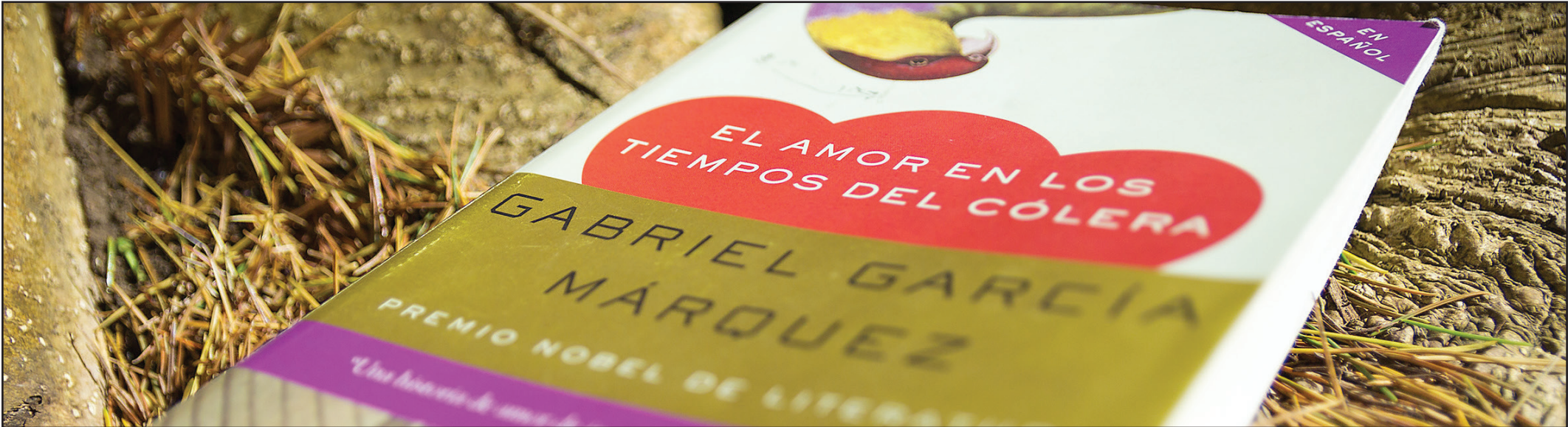
“They have their strong feeling on the use of the word occupation and what it might mean to them,” Moloney said. “I can’t really take that away from them, [but] I disagree.”

He believes that the dispute over the word is “philosophical quibbling.” To him occupy means to take back something that was taken, but ultimately it should not matter what you call it.

“Whether or not we call it an occupation or a vigil, or any number of other things, I don’t think it’s going to matter,” he said. “They’re upset with the intent of this group, and this group has all their best intentions.”

Members of F.R.E.E. were also bothered by their club being listed in the zine as a participating club. Alejo wrote a comment on Facebook to Empower HSU asking them to take F.R.E.E. off the list of participating clubs. They were less than pleased with the way Empower HSU responded.

“They just weren’t willing,” Alejo



El decimoctavo Aureliano y su legado

La importancia de haber tenido un cronista en el siglo XX

por: Manuel Orbeagozo

El elegante liqui liqui blanco, tan sencillo y caribeño como su usuario, contrastó con el frac del rey Carl XVI Gustaf de Suecia, una tarde de verano en octubre de 1982. Aquel día, el escritor colombiano Gabriel García Márquez habría de recibir, entre elogios y trompetas cortesanas, el premio nobel de literatura por su obra fantástica y a la vez realista, comprometida con la actualidad latinoamericana de entonces. Conmovido por el apogeo, García Márquez de blanco saludó a las gentes nobles que llenaban el auditorio para luego sentarse junto a las mentes más preclaras de la humanidad.

Su vida había cambiado tanto desde que el viento liberó a Macondo de la soledad. Su interminable fantasía, sus desvaríos causados por el calor y el amor perpetuo, y su apego a la izquierda revolucionaria, lo había transformado en el héroe colectivo de Latinoamérica. No había joven lector que no se encontrará a sí mismo en sus páginas que narran la historia del continente anacrónico y sufrido.

Siendo aún estudiante en París, la profesora de español y de literatura hispanoamericana Lilianet Brintrup, habría de conocer el realismo mágico de García Márquez en un viaje en tren carreta de Barcelona a Sitges. Con la intención de relajar los ojos para atraer al sueño, Brintrup compró la novela recién publicada “100 años de soledad” en una librería en la estación de Barcelona. El efecto de la obra en la lectora fue fulminante. Esa noche, Brintrup no durmió ni tampoco soltó el libro.

“Me lei la novela entera durante la travesía,” dijo Brintrup. “Por primera vez lejos de Latinoamérica podía entender Latinoamérica.”

En la década de los 60s, América Latina era un caldo en ebullición. Las nuevas dictaduras retrasaban las reformas de una izquierda que prometía prosperidad al pueblo. El caudillismo de aquellos años turbios despertaba rebeldía en los jóvenes, y las artes, con la literatura al mando, se volvieron en armas irrefutables de la resistencia latinoamericana.

A través del realismo mágico, estilo literario y propio del boom latinoamericano de los 60s, García Márquez plasmó los conflictos sociales, políticos y economicos que desgraciaban las vidas de los pueblos menos favorecidos.

“García Márquez observa el descentramiento absoluto en nuestras sociedad, teniendo esta sociedad tanto que ofrecer,” dijo Brintrup.

García Márquez creía que el lenguaje no era suficiente para dar cuenta de la realidad desmesurada de Latinoamérica. Siendo la realidad mayor que el lenguaje, el escritor colombiano se ocupó de crear frases que mostrarán sin duda un mundo cuasi ficticio pero real, mundo que él mismo vivió para contarlo.

“El no inventaba nada. Todo está allí,” dijo Brintrup. “El dijo que conoció a todas las personas que estan en sus novelas. No son personajes literarios inventados.”

Los abuelos de García Márquez fueron notables ejemplos en su universo. Don Nicolás Ricardo Márquez y Doña Tranquilina Iguarán no

solo serian los responsables inculcar en él la pasión por las fábulas fantásticas, sino también se volverian la base de algunos personajes emblemáticos como Úrsula Iguarán en “100 años de soledad” y el coronel veterano de “El coronel no tiene quien le escriba.”

Desde su primer cuento “La Tercera Resignación” (1948), García Márquez, ha logrado abastecer a la mente de fantasía, convirtiéndose en una literatura imprescindible para todo estudiante hispanohablante ansioso por conocer más sobre sí mismo y su entorno.

El profesor Francisco De La Cabada experimentó este fenómeno mientras estudiaba en la Universidad Nacional Autónoma de México (UNAM) en la década de los 70s.

“Como toda buena literatura, García Márquez te autorevela, te ayuda a entenderte, te hace sentir bien porque refleja tu realidad,” dijo De La Cabada. “Es muy emocionante,” afirmó.

De la Cabada recuerda la

impresion que le dejó la novela “El Otoño del Patriarca”, publicada en 1975.

“Me fascinó porque es como una avalancha verbal, como un río de palabras donde no hay puntuación. Es un texto sumamente poético” dijo De La Cabada.

En dicha novela, el escritor colombiano describe como un dictador senil que llega al poder a través de un golpe de estado, se aferra a la cúspide hasta la decadencia extrema.

“En términos artísticos, estéticos y literarios, la corrupción del dictador se expresa por lo que le estan saliendo gusano por las orejas,” señaló De La Cabada. “El texto te hace sentir lo que es que la gente aguante un dictador por 20 años, que se viven como cientos de años, y qué significa la corrupción de este dictador.”

El maestro de la palabra y de la narrativa descriptiva dejó un valioso legado a la lengua española con los aportes de una fresca literatura profunda y human. Una literatura que transmite los olores,

sabores, y colores y todas la gama de sentimientos humanos. Sus textos se han vuelto un esenciales en las clases de español.

“Es valioso que los estudiantes (hispanohablantes) lo lean,” señala De La Cabada, “porque ha sido alguien que ha enriquecido su lengua, el de sus padres, el de sus ancestros,” dijo De La Cabada.

Gabriel García Márquez murió el pasado 17 de abril y el mundo ha estado triste desde entonces. Pero la vasta obra que dejó como legado sigue vigente en la enseñanza de la lengua española. Latinoamérica sobrevive al autor de “El amor en los tiempos del cólera” cada vez que un libro suyo es abierto, compartido o conversado. Así es como renace su prosa, rica y poética, devota devolverle a las estirpes condenadas a 100 años de soledad una segunda oportunidad sobre la tierra.

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Public discourse erupts on HSU quad

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said. “They were pretty much saying ‘can’t you realize that we’re trying to collaborate, we are acknowledging all the work that you do by putting you name behind the zine.’ We get it, but we just don’t agree.”

The altercation escalated when members of F.R.E.E. began referring to Latino members of Empower HSU as Uncle Toms and University Police Sgt. Packer, who present at the event, as a pig. Students immediately rose in their defense.

Juan Diaz-Infante is a member of Empower HSU and a self-identified second generation Mexican-American who reacted to the insinuations made by F.R.E.E.

“I responded particularly to when the term ‘pig’ was used. I just feel that it’s never appropriate not to acknowledge someone as an individual,” Juan Diaz-Infante said. “I don’t believe in that kind of dehumanization, even in language.”

Fabian Fiorentini, a 23-year-old business major, was passing by



Fabian Fiorentini (left) and Juan Samaniego (right) confront each other. Photo by Manuel Orbeagozo

when he heard the commotion and stopped to observe. He then came to the defense of Sergeant Packer with whom he was familiar.

“You can’t just generalize people like that. You don’t know him. I know that man. He is a good man,” Fiorentini said.

Moloney thinks both groups could benefit from a conversation

and lay out all their issues in a safe space. Ultimately, he believes that they are on the same side, but there’s a lot of disagreement on the approach and core problems surrounding oppression.

“Don’t get me wrong. Privilege, when you actually get people on the same page as you, you can talk about it. They realize ‘holy shit, I get to walk home without

worrying about a cop chasing me down, holy shit I didn’t realize I get to walk home and not worry about a dude raping me.” Moloney proclaimed referring to the privilege present in race and gender. “They live in a fantasy world. But telling them that their fantasy world is an aggression on other people, they’re gonna recoil naturally.”

Despite their disputes, both sides acknowledge the overarching similarity in their views and goals. Ganapathy noted that Empower HSU acknowledged the mistake and hopes that they will learn from it in the future.

“Talking to Empower HSU I realized that I shouldn’t generalize where they’re coming from. Originally they came to our meeting as a group. I talk to some of them and they did a really good job at listening. I explained and they seemed very receptive of it,” Ganapathy said.

Moloney, who didn’t explicitly identify as a member of Empower HSU concluded his passionate tirade with what he thought the public holiday meant.

“That’s where intersectionality comes in. That’s when all classes, all races, all creeds, all genders can come together and figure shit out. That’s what May Day is about.”

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Color de mi piel, historia de mi país

La discriminación en la comunidad Latina

por: Shareen McFall

Como Purnell yo también soy de piel oscura.

Mi padrastro me llamaba india morena cuando me comportaba mal. Mi negrita linda es lo que me llaman mis amigos de Los Ángeles, cuando regreso a casa. La negra estúpida es lo que dijieron unos extraños en El Superior, cuando compraba comida con mi mamá. Pensaron que no entendía español por el color de mi piel y se sorprendieron cuando les respondí. Ojalá se hayan sentido ignorantes como sus comentarios.

Por ser morena la gente que yo debería llamar “mi comunidad” me menosprecia.

Me dicen: “Oh, eres Latina, a ver hálame en español.”

Para esa gente les pregunto: ¿Eres o te haces?

No entiendo porque tengo que comprobar que soy Latina. Les aseguro si fuera de piel más clara y pelo liso no harían la misma pregunta.

“Tú eres negra nomás,” fueron las palabras que hicieron sentir a Michelle Purnell fuera de la cultura Latina.

Mi amiga Purnell, 20, estudia inglés en la Universidad de

Humboldt (HSU) y puede comprender mi frustración. Su madre es de Panamá.

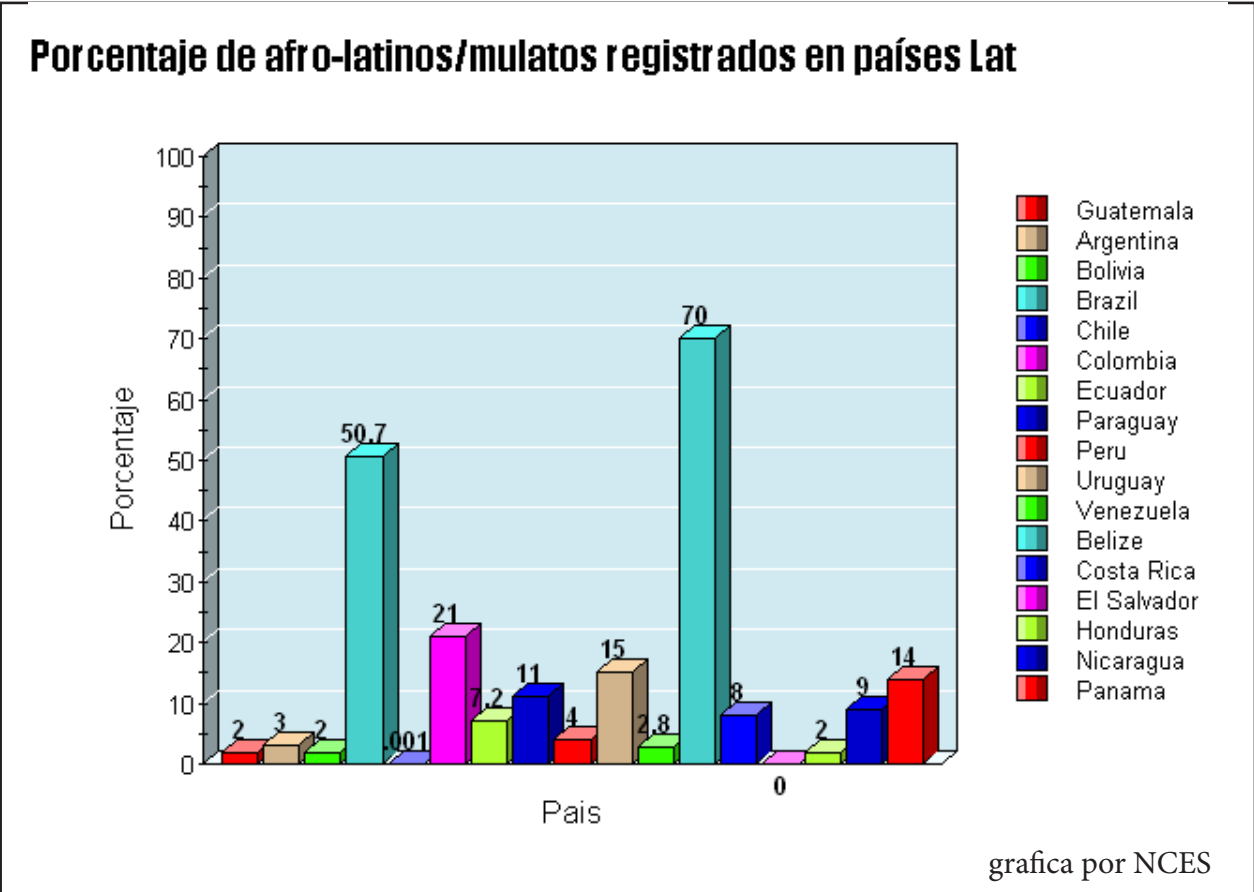
“No me siento conectada a la comunidad Latina porque soy de piel oscura y no hablo el idioma. Muchas veces me siento marginada y fuera del círculo,” dijo Purnell. “Siento como si tengo que ocultar parte de mi persona porque muchas veces la gente no me cree y por eso siento que no formó parte de la cultura Latina.”

En Latinoamérica hay muchos como yo; de piel oscura y hermosa.

Aunque pienso que es importante tomar acción en tópicos como inmigración me pregunto por que no ponemos el mismo empeño en la igualdad dentro de nuestra comunidad.

Mientras hablamos sobre cuán difícil es ser Latina/o en los Estados Unidos olvidamos que en nuestros países de origen todavía hay gente que se ha cansado de cargar su piel como una constante representación de una historia dolorosa.

Y sabiendo eso estoy orgullosa de ser negra y Latina. Descender de gente trabajadora y tomar parte de varias culturas; porque una cultura no es suficiente para representarme.



El gráfico enseña los porcentajes de gente que se identifica como afro-latinos/mulatos registrados en países Latinoamericanos. La información fue obtenida por el censo de cada país y del libro de hechos CIA.

Hace una semana mi hermano menor regresó de sus vacaciones a Puerto Barrios, la capital del distrito de Izabal, Guatemala. Por primera vez tuvo la oportunidad de conocer a una fracción de su familia.

En Guatemala, mi hermano comió arroz con frijoles hasta hartarse y nadó en el Río Dulce hasta enfermarse.

Y pasó una semana en familia aprendiendo de su cultura Garífuna, Mestizo, Criollo, Maya y mucho más.

Cuando hable con él le pregunté ¿Cómo le fue? Me dijo que le gustó pero que le picaba la piel por los zancudos que le chuparon la sangre.

Sangre de color rojo oscuro flotando con su ADN que son como planos y que cuando se desarrolla se convierte en un mapa de su historia. Un mapa que lo conecta a sus raíces y dice aunque nos vemos diferentes no es totalmente así porque estamos conectados como una telaraña.

Sus venas pulsan rápidamente gritando yo soy tu hermano. Pulsando sangre de las cámaras de su corazón diciendo no me rechaces porque yo también soy Latino, representación viva del pasado.

Nosotros no necesitamos su permiso para ser Latina/o’s pero no queremos su rechazo por nuestro color. Nuestra piel oscura es parte de la diversidad de nuestra gente. Mírenos.

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Calendario

Fiesta Borgeana
Wednesday May 7, 2014
Theater Arts 115 7 p.m.

A homage to Argentinian writer Jorge Luis Borges featuring his work, dancing and food.


Korean Womyn in the L.A. Riots
Thursday May 8th, 5 p.m.
Founders Hall 235

In honor of Asian Pacific Islander Heritage Month, F.R.E.E. will be screening the documentary “Sa I Gu”. The film describes the 1992 Los Angeles People’s Rebellion from the point of view of Korean womyn who work in convenience stores.


WALK for Education and Faculty Diversity
Friday May 9th, 12 p.m. to 2 p.m.
HSU Quad

A non-violent walk in protest of cuts in diversity programs and underrepresented staff.

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Poetry Corner

Palabras

“Remember quien t enseñó?” she asks me,
She asks me?
She tells me, she tells me.
She tells me because she knows how easy it is to forget
to forget what is most important to us.
She knows how easy it is for me to focus on only the words, and to forget their meanings.
Quien.
Who.
She.
Ella.
Mujer.
Remember la mujer que te enseño.
Remember sus luchas
And how she speaks of them
Remember the systems that have oppressed her
And her words to describe the,
Her words
Quien soy yo para intentar poner palabras a su vida
Your theories, your knowledge, your systems of liberation..have been my source of forgetfulness
Who am I to forget the validity of my mother’s words?

Poem by Gema Quiroz

Submit your poetry at

el-lenador@humboldt.edu

El Leñador



The Super Taco dialouge was moved to the Goodwin Forum. Photo by Manuel Orbeagozo

Forum fills with various voices

Controversial painting converges students for a facilitated dialogue

by: Adrian Barbuzza

The controversial painting “Super Taco” sparked the interest of the campus community to participate in a May 1 forum dedicated to discussing the effect it has on Humboldt State.

The painting depicts people of color working in an industrial kitchen and was painted by HSU alumnus Ryan Spalding. “Super Taco” was purchased using the HSU President’s Award that has been allotted to students since 1988, and was later displayed around campus.

Every chair, every step of the staircase, every space on the floor of Siemens Hall 108 and the hallway outside was full of students, faculty and administrators but due to the high number of attendants, the forum was relocated to the Goodwin Forum. Participants sat in a circle of seats, others encircled on the floor, and some stood against the wall.

Jennifer Eichstedt, the Bias Response coordinator, facilitated the forum and opened the space by

establishing ground rules. Students identified the ground rules as to have an open mind, listen to an entire statement, respect, avoid personal attacks, check your privilege and recognize intersectionality.

Gabrielle Gopinath, an art history lecturer, stated that Ryan Spalding’s humanist picture holds a mirror to an aspect of society. Gopinath said, the work challenges the audience to ask questions about society and employs an art history lens.

The club Finding Resources and Empowerment Through Education (F.R.E.E.) wrote a statement to address the historical context of events that lead to the forum. Such concerns addressed the problematic nature of the painting, how administration handled the situation and the need of a solution.

F.R.E.E. contacted the administration after they returned from winter break and learned about the painting displayed in the J. The painting hung with no title, no artist statement and with no context as to why the painting was there.

In the statement, F.R.E.E. writes

about how the J employs many students of color who would see the painting daily. HSU, which did not previously have a body of art that represented people of color, was recently identified as a Hispanic

“How can you all call yourself allies and people of color allies when you do not support me? ,” said HSU student Addy Martinez.

Serving Institution. This lead F.R.E.E. to question whether the painting being displayed reflected the institution’s view of students of color.

The administration agreed to remove the painting in January and relocated it in the library, citing freedom of speech as defense for

the paint being rehung.

The administration suggested that the painting could be used as a tool to discuss. The meeting resulted with F.R.E.E. writing a statement to be posted alongside the painting and in a dialogue forum.

The administrators who attended the forum were not the responsible for the choices made with the painting. Students and faculty at the forum questioned why the administrators responsible for the painting being hung were not present. The artist Ryan Spalding was not in attendance either.

Ann Valdez, a granddaughter of Cuban refugees and a second-year art studio and art history major, sees “Super Taco” as a reflection of the sacrifices her family made for her to receive higher education.

“Education is really important in my family. This painting reminds me of my grandfather’s struggle so my mom and I can succeed in school,” Valdez said.

Valdez’s grandfather was a successful accountant in Cuba and Spain before arriving in the U.S. where he worked as a security guard and her grandmother worked as a seamstress. Valdez’s mother went to college to become a psychologist. The sacrifices and struggles her family made for her education and success are what she internalizes from “Super Taco.”

Felix F. Quintana, a studio art major, said people should ask themselves why they are so offended by a painting.

“At the end of the day it is just paint. It is not flesh and blood. It is not even words from a human being,” Quintana said.

Some of the students and faculty who spoke against the painting

stated that the art work reinforces stereotypes and perpetuate institutional racism.

“How can you all call yourself allies and people of color allies when you do not support me?” said student Addy Martinez.

“Given the history of people of color in art you cannot detach art from oppression which is still here. White supremacy does exist,” said Carlos Molina a critical race, gender and sexuality major.

Molina said the forum depicted how administration is unwilling to listen to the community being depicted.

Maité Castillo, philosophy major, saw the painting for the first time at the senior exhibition last year. Castillo felt the painting was appropriate within the framework of an art exhibition.

Castillo said the previous location in the J and current location in the library of the painting are problematic.

“From a cafeteria to just outside of a cafe reinforces a stereotypical depiction of people of color,” Castillo said.

The forum ran until after 8 p.m. as a result of the relocation of the venue and attendees who continued to voice their views. A vote was called in order to decide the next course of action. The majority of students voted that the painting should be removed and rehung when a mural and a greater body of work created by people of color depicting people of color is collected.

Latinoamérica en las noticias



Colombia, Bogotá: Una tragedia ocurre en Colombia por derrumbe de una mina de oro en Santander de Quilichao. Las autoridades aún no han podido confirmar exactamente el número de desaparecidos ya que no existen ningún registro sobre las personas que trabajaban en el lugar.



Venezuela, Caracas: Venezuela celebro el día del trabajo con la notica que el presidente Nicolás Maduro ha aumentado el salario mínimo mensual a 6,30 bolívares por dólar que es equivale a aproximadamente unos 675 dólares, pero muchos venezolanos no están contentos porque no es suficiente dinero para sobrevivir en Venezuela.



Cuba, La Habana: Juan Formell artista que recibió en 2013 el premio Grammy latino a la excelencia muere a sus 71 anos edad. Dejando unas de las más populares orquesta en la isla “Los Van Van”



México, Ciudad de México: En el estado de Puebla meren al menos 7 personas a causa de deslave e inundación de rio. Las autoridades de protección civil estatal han confirmado que de esas 7 personas 4 son menores de edad.



Perú, Lima: La ministra peruana de relaciones exteriores, Edad Rivas y su colega ruso, Serguie Lavrov hablaron sobre tratos para un acuerdo de libre comercio entre Perú y Rusia. La ministra de Perú se encontró muy feliz que el secretario Lavron haya incluido a Perú en su gira latinoamericana. También hablaron sobre los temas de la educación, tecnología, la ciencia y sobre los aspectos militares.



Bolivia, Sucre: El presidente Evo Morales anunció formalmente su candidatura para las elecciones presidenciales el próximo 12 de octubre. Evo Morales el primer presidente indígena en la historia de Bolivia ha estado en el poder del país desde el 2006, y todo parece que Morales es el candidato favorito para volver ganar las elecciones presidenciales.

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