



A CASE AGAINST CONFEDERATE MONUMENTS

BRANDON QUINERE (CE ‘19) | ASANTÉ MILLS (Art ‘19)

On Oct. 23, Cooper Union hosted a panel discussion on Civil War monuments as a response to the recent events in Charlottesville and other similar gatherings across the country. The event, “Monument, Myth and Meaning,” was held in the Great Hall and moderated by Cooper adjunct lecturer Mya Dosch, who is currently teaching the HSS course “Take ‘em down: Monuments, Artist Interventions, and the Struggle for Memory in the Americas.”

Dosch jump started the conversation amongst the panelists with a key question: “What should be done with Confederate monuments?” Empowered in the age of Trump’s America, white supremacists have committed acts of terror in preserving Confederate statues as symbols of Southern white pride. In spite of that, the overall apprehensiveness from the panelists in addressing the statues as nothing more than propagandic symbols of a deranged racial and social order left much to be desired.

During the event, each participant declared their research and presented points of reason for their suggested solutions. Columbia professor Mabel O. Wilson rationalized the number of Confederate monuments across the country as a reflection of the comparatively ruthless policing of black figures in public space. On the other hand, Michele H. Bogart, a professor at Stony Brook, saw these statues not for the racist ideology they belong to, but for their contribution to the historical record. “Grapple with

them right where they are,” she declared to the audience during the event.

The idea of creating a proper historical preservation was especially popular amongst the panel. Executive Director of the American Historical Association James Grossman suggested that the statues not be taken down, but rather recontextualized correctly in an outdoor Civil War museum. Similarly, Julian LaVerdiere (Art ‘93) proposed that the monuments be “exiled” to a POW camp, thus accurately reflecting the Confederacy’s defeat in the war. In doing so, a proper discourse could be had around the monuments, not only for their previous historical importance, but for the reference of future American generations to come.

While recontextualizing the monuments could work as a possible space of resolution, the solution does not directly address the implications of racial power that an erected Confederate statue, in any sort of environment, fundamentally represents. Brian Palmer, a visual journalist and former CNN correspondent, pointed out that these monuments were built in resistance to black civil rights, perpetuated especially by the United Daughters of the Confederacy (UDC).

The group was purposed to display a favored view of the Civil War and indoctrinate new generations of southern youth into white supremacist thought. As revealed in the discussion, the UDC sought

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100&COOPER: REDEFINING THE FUTURE OF HIGHER ED

EVAN BUBNIAK (ME ‘21)

This past Friday, Mary Dwyer (ME ‘19) hosted an interest meeting in the upcoming 100&Cooper class this spring and next fall, followed by a screening of *Ivory Tower*, a 2014 documentary about the rising cost of college and the associated transformation of universities into profit-seeking businesses.

The name, 100&Cooper, comes from the MacArthur Foundation’s 100&Change competition, which promises \$100 million to fund a proposal that aims to measurably solve or mitigate a world problem. The course seeks to conceive and develop a proposal for addressing the rising cost of college education across the United States for the 100&Change Foundation. The two-semester class is to be comprised of six engineering students, six art students, and six architecture students. Taught by Professor Tampio in the spring semester, students will learn about the landscape of American higher education, including its origins, evolution, regulatory environment, and philosophies for addressing the ever-rising cost of tuition. Later, in the fall semester,

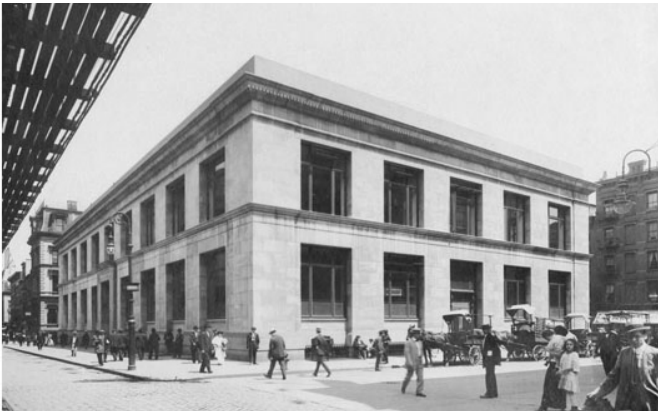
students will work with Dr. Andrew Sparks and Professor Buckley on preparing a formal grant application. Students who take the course will earn three HSS credits each semester.

“What we’re creating must be viable to take place across the rest of the country,” Dwyer told an audience member, when asked about the scope of the grant.

To split the composition of the class evenly among the three schools and ensure that the competition between students is fair, all students applying to take the course must respond to a prompt: “What is the effect of the admissions process on the classroom landscape?” Students may respond in any medium, be it a written composition limited to 250 words, a video limited to two minutes, or a piece of art with an appended description limited to 100 words, and are asked to submit all applications by Nov. 19. To obtain an application, email Mary Dwyer (dwyer@cooper.edu) with the subject line “Application Request.” ♦

THE COOPER STORY: FROM OLD TO NEW

AFSHIN KHAN (CE ‘19)



A photograph of the Hewitt Building. Source: archweb.cooper.edu.

Abram Steven Hewitt was an industrialist, philanthropist, politician, and son-in-law to Peter Cooper. In many ways, his life resembled that of Peter Cooper’s. It should come as no surprise, then, that there used to be a building at Cooper Union named after him. The two-story Abram Hewitt School of Art building occupied the same space where the New Academic Building now stands. The Hewitt building opened in 1912 and was demolished in 2006 to make way for the nine-story New Academic Building. Despite existing for less than a century, the demolition of the Hewitt building marked the dawn of a new era in Cooper Union’s campus culture and history.

The early twenty-first century saw the rise and fall of several buildings on Cooper Union’s campus. According to a 2001 *New York Times* article, plans to expand the campus arose as early as 2001. George Campbell Jr., who served as the president of the Cooper Union from 2000 to 2011, stated that the expansion was a necessary part of Cooper Union’s survival as an institution. Since 1982, the institution had seen a deficit just short of \$10 million per annum.

At the time, Cooper Union’s main source of income was from investments, donations from alumni, and rent collected from the land that the Chrysler Building occupies. However, there was a need to expand the income that Cooper Union was receiving each year. As a result, the institution looked for ways to increase its sources of income. Several construction projects were planned: a new building to replace the Hewitt building, a 15-story office complex to replace the old engineering building, a hotel to replace an empty lot near Stuyvesant Street, and a parking lot in Astor Place. The Campbell administration’s solutions to Cooper’s deficit was to increase its sources of rent and income from the office space, parking lot, and hotel.

According to a New York City Land Use, Zoning, and Public Policy study for Astor Place, in the late 1980s and 1990s, there was a temporary

decrease in the development of property in the East Village, following a recession.

Since then, development in the area had slowly been increasing at a steady pace. Most of this development was residential, outside of the expansion of NYU’s campus eastward and Cooper Union’s construction of new academic buildings.

Therefore, the planned changes from 2001 were met with some opposition from the community surrounding Cooper’s campus. Local residents and community coalitions had felt that the construction of new buildings would ruin the East Village’s charm and turn it into a typical midtown block with high-rises. Therefore, Cooper altered its plans from those set in motion in 2001, and the hotel was nixed, along with a reduction in the areas of the office complex, and new engineering building.

In Campbell’s wake, the Hewitt building was demolished, 41 Cooper Square was born, and a new office building was erected where the old engineering building used to be. By Jamshe Bharucha’s term, however, Cooper Union’s annual deficit reached \$12 million.

A lot has changed for Cooper Union the construction of the Hewitt building 96 years ago. Abram Hewitt’s name has been largely forgotten, charging tuition is now ubiquitous, and Cooper’s campus has grown several times larger than it ever was before. Although the sting from the financial decisions that led us here hasn’t quite worn off, The Cooper Union is left with a new sense of identity and culture that will undoubtedly shape the course of our trajectory over the next century. ♦



A proposed model of the old engineering building (51 Astor Place). Source: The Cooper Archives.

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Questions? Concerns?
Email The Pioneer at pioneer@cooper.edu or visit LL217.

FACES OF COOPER: CLIO NEWTON (Art ‘11)

PRANAV JONEJA (ME ‘18)

Clio addresses identity and femininity in her colossal portraits which she makes with charcoal and oil paints. Clio graduated from Cooper Union in 2011, then was a fellow at Florence Academy of Fine Art in Italy, and is now pursuing an MFA at Zurich University of the Arts in Switzerland.

ON HER TIME AT COOPER UNION

Do you remember your first day here?

I remember being really overwhelmed with being in New York and all of a sudden being in this super avant-garde art program. I grew up painting in my bedroom and I had a pretty classical sensibility—I mean of course I was interested in contemporary artists as a teenager—but mostly I didn’t know very much about post-modernism.

Cooper really pushed me to consider my work from a completely different, conceptual perspective. My work is very technical and I think being at any other school might have left me lost in my technique only. At Cooper, I had to force myself to think very conceptually, and also to work in different mediums like video, installations and performance art.

But actually, exploring all these different mediums made certain interests emerge for me. Separating myself from the thing that I knew I liked—which was the material aspect of painting and drawing—forced me to figure out what exactly I was interested in. In all my projects, regardless of medium, I found myself attracted to the same themes: I was interested in women and representations of women. And these are concepts that I’m still working on today. So then, when I did circle back to painting and drawing, I definitely had a deeper understanding for what I wanted from it.

Did you always know that you would circle back to painting and drawing?

Yes! Definitely yes! My professors were always like “when you start out you think you’re a painter, but then while you’re here you’re going to learn that you’re actually into something entirely different!” But on the inside, I always knew I really was a painter.



Photo from Quiet Lunch Magazine.

What was your senior show about?

My last show at Cooper was mostly breast drawings. One of them was a giant profile of a breast that was 12 feet by 16 feet. It was featured in the Village Voice actually.

I was thinking a lot about symbolism and scale. You can take this icon of femininity that is soft and has a connotation of maternity and fertility, but when you blow it up really big it can be much more confrontational.

ON PRESIDENTIAL PORTRAITS

In the NAB, there are a series of charcoal portraits you drew of Cooper Union’s presidents. How did that come about?

Well, it was May or June of my graduating year (2011) and at the time President Campbell’s tenure had just ended and Jamshed Bharucha was announced as the next president. Someone in the administration reached out to me to commission portraits of all the past presidents and also one of Bharucha. They wanted all of them done in like four weeks so that they were ready in time for his inauguration.

It was an interesting challenge because the only source material I had were historical materials, like newspaper clippings from the ‘30s. In fact, for Peter Cooper and Abram Hewitt, I only had illustrations. Basically, the reference materials all came from different sources, but I had to make the whole series of portraits look consistent. (In contrast, that’s not how I work today. Now, I use my own drawings and photos of people to make portraits.)

Clio and I talked for some time about the

events after 2011. It was discussed that the actions of George Campbell, Jamshed Bharucha and the Board of Trustees resulted in the dismantling of our 150-year-old mission of free education. We also discussed how students fought tuition through protests; the resistance in the form of Free Cooper Union; and how the community fought the administration through a lawsuit.

Have you seen the portraits since you made them?

No. I’d be very embarrassed if I saw them today.

I drew the portraits before any of that was uncovered. It was before it was announced that the

school would no longer be tuition-free, and really, it was before anyone in the community was even aware of financial irresponsibility in the administration. In the months after I made those portraits, when all of that did come out, I felt very uncomfortable. I had been put in this situation where my work paid homage to these... men but really I—nor anyone in the community—knew nothing at the time about what Campbell had done and what Bharucha would do.

How does this commission fit into the context of your chosen art practice? Was there any conflict for you personally in making them?

At the time, I was really honored that the school had invited a student to do that. It was the first time I was being paid money to do what I had gone to school for, so it was gratifying in that sense.

But, there certainly was a disconnect because I didn’t know these men personally. A portrait is a really intimate thing and it’s important to know who you’re drawing. Also, I actually haven’t drawn men at all since that assignment. Currently, all the portraits that I make are of women that I get to know personally.

My friends have teased me a little since that time, specifically about the portrait of George Campbell. The administration gave me photos of him as reference material, and he looks like a superhero. His shoulders are back and he’s looking up and he’s there’s glamorous lighting on his smile. Since I was working off the material they gave me, his portrait ended up looking very regal and proud. After everything went down, people criticized me for it, saying “why did you draw him like an Adonis?” It’s so strange to think that these portraits I made are political statements without me realizing that they are political at all.

You might not have heard about your portraits’ context today. About two years ago, towards the tail end of all that, a student removed the portraits of Campbell and Bharucha to make the statement that they don’t belong there and commemorating them is ridiculous. Even today, there are just two hooks on the bare wall where those two portraits had been.

Really? I had no idea about that. If the current student body feels that’s appropriate (to take them down), then as an alum, I

completely support their decision. I feel that the students are intelligent and I think they know what they’re doing.

At the start of 2017, Cooper Union got a new President. Her name is Laura Sparks and she’s our first female president. She’s held the office for almost a year but does not have a portrait... yet. Would you be interested?

I would love to! Especially because I exclusively draw women now. I’m very interested in representing women in art because so often, historically, women have been represented by men. I think it’s important to reclaim the representation of women from a woman’s perspective. I would be super thrilled to make a portrait of her!

Editor’s Note: Nobody in President Sparks’ office had prior knowledge of this interview.

If and when you draw her, how would you want to display her portrait, given that the portraits of the previous two presidents have been removed? Do you leave the gap on the wall, or do you find a way to fill the space?

I haven’t been at Cooper for a very long time and even though I have feel strongly attached to my memory of Cooper, I know I’m disconnected to Cooper today.

I would want to do what the student body felt comfortable with. If a student removed the two portraits and the student body agrees with that decision, then I think that’s appropriate. I think there’s something very poetic about the hooks on the wall, actually. If students want to leave a gap on the wall to pose the question of why there aren’t presidential portraits there and to remember what happened at our school during that time, then I would also agree.

As a student, I really enjoy hearing you say that. Thank you!

ON HER RECENT PROJECT

Clio’s work was recently shown at Jungkunst (translated: “Young Art”), a group show and festival held at a large industrial space in Switzerland that attracted 10,000 people.

Tell me about the work you showed at Jungkunst.

I’m showing a collection of portraits about expatriation. When I moved to Zurich, I was thinking a lot about how identity relates to the city you’re inhabiting. Moving to a new city can change what you call yourself.

In this project, I met women who moved to Zurich, talked with them about their experience of making Zurich a second-home and then made portraits of all of them individually.

How did you meet these women?

I put up advertisements around the city and also online. Then I met each woman who contacted me and eventually made portraits of all of them. So actually, that meant the women chose me.

With each of them, the first meeting was always a bit tense. I think they didn’t really know what to expect or what I wanted from them. I would usually buy them a coffee so we could sit together for a long time while I asked a lot of questions. Specifically, I asked about how their previous experiences informed how they experienced Zurich. From all of them collectively, I learned that

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Titled “Biggest Titty in the City” about which Clio says, “I was interested in how the aggressive scale of the drawing would interact with the icon of the breast: a symbol for something soft and nurturing. I also wanted to see how the round form of the breast would contrast to the angular nature of the new Cooper building. The drawing looks its best at night from outside of the building, just the top of the form and the nipple are visible—like a majestic, titillating glacier.”

AN INTERVIEW WITH PRESIDENT SPARKS

JOSEPH BENTIVEGNA (EE '19)

In your last interview with The Pioneer, you said your main goal was to “listen and learn,” now that it has been almost a year since you’ve taken office, what have you discovered about the student body and about the administration?

I’ve discovered that there is incredible passion at this place at every level and every turn. Students, faculty, staff, and administration deeply care about this place and that has reinforced my hope for our future. I’ve also noticed a lot about change. You never quite know if a community is going to be ready for change but I think I’ve discovered that we are.

An example that comes to mind is the new computer center on the seventh floor in the Foundation Building. There was a lot of conversation over whether that lab should happen and how it should happen. Now that it is completed and was done so quickly but thoroughly, students are really making the most of it.

I’ve also seen how the community can really come together around important issues such as gender diversity and the broader conversations about diversity that the Faculty-Student Senate brought up last year. They really came together to explore that issue and then brought it to the administration and as a result, the diversity task force, a group that includes individuals from all parts of the institution, was launched. I think all of the passion that I see is directly translating into changes to the institution that help us move forward.

What are your immediate priorities for the rest of this calendar year?

One very important immediate priority is the Strategic Planning process and to work with both the board, faculty, staff, and students using the Community Planning Collaborative as a vehicle. The Planning Collaborative is a group of volunteers that bolsters the planning discussion. The results from their hard work will be the roadmap for how we move forward as an institution.

Another main priority is to find concrete ways to better support our students and faculty in their work. We’ve talked about advancing students’ ability to take classes across schools. We’re also looking for ways to support faculty in their teaching and research. We invited last year’s new faculty members to the Fish House when they first came to Cooper so that they can start building relationships with each other and



On October 12, 2017, President Laura Sparks introduced artist Ai Weiwei and Public Art Fund (PAF) Director & Chief Curator Nicholas Baume for a conversation in the Great Hall that opened the citywide exhibition “Good Fences Make Good Neighbors.” Courtesy of The Cooper Union/Photos by Marget Long.

I could hear about how I could better support them.

As I mentioned before, the diversity task force is a big priority of mine and I’m working to make sure it gets off the ground in a really successful way.

We know a revised Mission Statement was submitted earlier this year and is still in the process of being revised. Can you talk a bit about that?

The earliest work on the Mission Statement was back in March when we received input from the community and the board. They gave feedback which I shared with the Mission Statement committee. The committee then revised it and returned it to the community in May. I incorporated that subsequent feedback with the board during a retreat and came away with some very interesting thoughts that we’ve been using to put together the next draft.

What are some of your long-term visions?

To be honest, they haven’t changed much since I started at Cooper. In some ways they are even deeper and richer as I’ve gotten to know the community better. The first is to create more opportunities to work at the intersection of all the disciplines. It’s the way the world works today, and we need to equip our students with the skills and opportunities to do that. That’s an important long-term goal that I think will come out of Strategic Planning.

Another goal is to reinforce Cooper’s legacy of playing an important role in civic leadership. You’ve started to see that play out with what we’re doing in the Great Hall and I hope you’ll start to see that academically as well. Being a school with disciplines in art, architecture, and engineering is a huge opportunity to really think about how our academic programs can help our students and faculty engage in important civic issues. And I think that as we are rethinking our own approaches to these problems we can lead by example and serve as a model for higher education in general. The problems that we face financially and academically are not unique to us. I’m really hopeful that as we continue to do what we do here, we can lead by example for improvements in higher education in the United States.

You said in a recent Open House that you were interested in including students in future Great Hall activities. Do you have any plans for that?

I would really like to make sure that we have a way to help our students and faculty realize that learning doesn’t only happen in the classroom. It was one of the things I said to our first year class when I welcomed them on campus. They’re going to be inundated with demands from their time in the classroom but I really want to encourage engagement with things going on in the Great Hall and in the broader city.

Part of it is about making sure the faculty and administration are encouraging our students to do this and recognize that it is an important part of their education.

I’ve recently been talking with one of our deans about lectures coinciding with evening classes. So we’ve been talking about standardized scheduling where on a given night, events won’t interfere with lectures. Another thing we’re trying to do is more livestreaming. So if someone is interested in the content but is unable to make the event themselves, they can still see the presentation on Facebook Live or YouTube.

We heard that there are plans to create a student store on campus. Can you tell us a little bit about this? What are your plans to increase student space?

It’s going to be an online store given our space constraints. It will have Cooper merchandise, t-shirts, mugs, tote bags, pins. We are also trying to have popups at events. We had our first at Parents Day where we sold t-shirts for Cooper parents. We’re aiming for the store to open before the holidays and hopefully this will be an opportunity for people to more easily get things to show their Cooper pride.

We’re constantly exploring new ideas. For example, given the limited space in our own buildings, we went out and sought a tenant for the empty space in the dorms that could potentially help us solve that problem. This led to our current setup with The Bean, who has offered to provide student space after hours that are on track to be available late November.

We’ve tried to make some of the existing pockets of space more inviting such as the orange cushions on the fifth floor of the NAB and some other cushions and beanbags in the alcoves. We’ve been testing it out to make sure people use it and it seems like they are, so hopefully you’ll see more of that over time as we continue to look for new opportunities.

Can you elaborate on your plans for your upcoming inauguration? Is the time still set for next February?

Yes and more to come! I can tell you it will be designed to celebrate all that is good in Cooper. I really want us to focus on all the great work that our students, faculty, and alumni are doing and it will hopefully be a celebration of that as well as some thinking about how Cooper can play a role in society at large. ♦

FACES OF COOPER: CLIO NEWTON

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it has a lot to do with expectations: Before coming to a new city, you imagine what it will be like and that sets the baseline for what you expect.

They all have different life experiences—they come from different places—but they all were connected to one space and time. They all chose to be an outsider in a new city; they all had personal expectations when they chose to make Zurich their new home; but they also all chose to meet a stranger (me) without any expectations.

What happened when you showed them your portraits?

I invited all of them to a previous exhibition where I was showing these portraits. That was really strange for me because I had been living with these giant portraits

together in my studio, so it felt like they all knew each other. But, when they all came to the show, they were actually meeting each other for the first time. It was quite surreal!

Do you have any advice for art students at Cooper?

First, to travel a lot. I learned so much about myself by traveling. I was only able to travel, to move to Italy and Switzerland, by applying to fellowships and residency programs.

Second, to treat your dreams like they’re your job. That will increase the likelihood that they will become your job. (Maybe you can write it in a way that doesn’t sound so cheesy.)

And third, to anyone about to graduate: Cooper is potent. It’s very intense and you’re learning so much and there’s so

much going on... and then all that ends. I had a difficult time emotionally with that. All my friends scattered all over the world and I felt that I had no idea what direction to go. I wish someone had told me that it’s okay, it’s totally normal and that there’s no rush. Life has a way and you just need to be open to opportunities and possibilities. ♦



Photo from Instagram.

ALBUM REVIEW: THE OOZ BY KING KRULE

BRIAN FROST (EE ‘19)

English singer, songwriter and producer Archy Marshall has impressively become a prolific force in underground music; at only 23 years old, he already has three full length albums to his name, along with a fair number of EPs under a variety of aliases. Marshall’s music thus far is not easily categorized, blending elements of jazz, punk and hip hop, but never neatly adhering to any single one of these genres. This trend continues strongly on *The OOZ*, Marshall’s second studio album under the moniker King Krule.

This album is preceded only by *6 Feet Beneath the Moon*, which was released to fairly positive critical reception in 2013. *6 Feet Beneath the Moon* showed a lot of promise for Krule, who at the time was only 19 years old and already attempting to transcend common musical constructions. As a result, my expectations going into *The OOZ* were fairly high; a more mature King Krule should be able to come through with material that continued to be cutting-edge, but lyrically and sonically stronger than his past work.

That, in a sense, is exactly what *The OOZ* brings to the table. This album is well over an hour long, with 17 extremely distinct tracks. Outside of the context of the album, these songs feel almost entirely unrelated to one another, each drawing heavily from very different musical influences. This is not to the album’s detriment, however, because Krule so comfortably performs in a variety of musical settings, from punchy and aggressive punk-influenced songs, such as “Half Man Half Shark,” to very somber and emotional ballads like “Czech One.”

Despite the massive sonical palette used in this album, it still manages to flow very well, with clear lyrical and instrumental themes arching throughout the project. Nearly all of the instrumentals, for example, draw some influence from cool jazz, and Krule’s vocal delivery remains heav-

ily accented and sedated throughout the project. Lyrically, *The OOZ* hits at powerful topics such as depression, addiction, and emotional detachment, through the lens of a fairly angsty and introspective young man. Krule also commonly draws on outer space imagery, as a method by which to convey some amount of helplessness in a way that is very reminiscent of (although not painfully derivative of) David Bowie.

Krule’s lyrics can sometimes come off as overly angsty however, in a way that feels relatively immature with respect to the rest of the content on the album. Some lyrics from songs like “The Locomotive” sound like they could have come from a Blink-182 song, for example, which feel awkwardly out of place against the slow-paced jazzy instrumentals on this project.

It is clear that Krule has matured since his last project, but he is still very young in a way that tends to work in his favor about as often as it works against him. In this sense many of Krule’s strengths come with tolls; for instance, this project is incredibly ambitious, but it is very rare that one finds a 70-minute album without one or two throwaway tracks. This is not to say that there are songs on here that could be cut entirely; in fact, I don’t believe this album could sacrifice a single track due to how meticulously it is structured; but there are certainly a few songs that are easily forgotten even after many listens through the album.

Even with these flaws in mind, however, this is a very strong project; it is musically versatile, it is emotionally evocative, and it is accessible despite being experimental. I heavily recommend this album to anyone who wants something low-key and down-beat to listen to, and even more so if you have a taste for jazz or punk music. ♦

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to depict the Civil War as a battle between brothers and that African Americans liked slavery for its “civilizing influence.” In this way, the monuments as they stand represent an American history that never truly happened, one that whitewashes a history of state-sanctioned racial violence. “These lies are embedded in our landscape and we have to deal with them,” Palmer explained.

This nation continues to inflict psychological and physical violence on black bodies, as this subjugation had been created through policing, intimidation and juridical processing. The figures depicted in Confederate monuments are representative of an age where our country openly sanctioned violence against black people. Among those figures in question include Stonewall Jackson, who once famously declared that slavery was “ordained by God,” as recalled by Grossman during the event. Still, in response, Bogart admitted that what matters is not whether these figures were great men, but “how they contributed to the city.”

As the new American voices, we must decide if we stand for this continuation of racist ideology and its shameless public display. Preserving these monuments as they are will only strengthen the legacy of slavery that still lives on in our country today. Education would be the best effort for

long term change in addressing the issues of white supremacy and racism, but it is complicated to leave these heinous monuments erect during the interim of this proposed educational regime. For this reason, change will come not through the public removal of Confederate monuments alone, but working in tandem with education.

With that said, the effectiveness of a new educational perspective to detest the racism that has been inbred into southern and American culture is a tight knot that will take more involvement from the white population to unfold. The ones on the street wielding tiki torches and chanting “You will not replace us” will always refuse education from people of color on the destructive heritage of the Confederacy; they must hear one of their own denounce it to have any impact.

We need to educate all Americans on the injustices that have been, and continue to be experienced by black and brown people. The mass production of Confederate monuments was enacted to slow down the Civil Rights Movement and up until this day, people of color are still fighting against disenfranchisement from our government. As we move forward, we must keep asking ourselves, our families and neighbors: are we ready to change? History cannot keep repeating itself and it does not seem like America is ready. But now seems like a better time than ever for transformation. ♦

MILES OF MOVIES: THOR: RAGNAROK

MILES BARBER (CE ‘18)

In *Thor: Ragnarok*, the God of Thunder (Chris Hemsworth) returns home to find Hela (Cate Blanchett) attempting to take over Asgard and expand its reach beyond the nine realms that are already under its control. Thor is thrown out of Asgard (again) and ends up on Sakaar where he must team up with a whole slew of old and new characters to get back to Asgard and stop Hela.

The one thing you’ll notice right away about *Thor: Ragnarok* is its insistence on humor. Everything in this film is a joke. The film makes fun of previous *Thor* films and other films in the Marvel universe. The physical comedy of Chris Hemsworth and the supporting cast proves to be a great source of laughter. Thor’s chemistry with the other characters, including Bruce Banner (Mark Ruffalo), Korg (Taika Waititi), and Valkyrie (Tessa Thompson) proves to be great. There are tons of cameos in the film which each make it seem more and more ridiculous.

While there are so many scenes in which this comedic tone proves to be incredibly entertaining, I couldn’t help but feel like this film had absolutely no emotion or depth whatsoever. And this would be acceptable if the plot of the film was devoid of beats that could be emotional if the film wanted them to be. The problem is that there are a lot of scenes in this film in which I did not feel a thing when I should have. Multiple characters from previous films die in *Thor: Ragnarok* and I felt nothing. These moments are played straight, as if they were insignificant. To me, this just shows a complete irreverence for the other films in this series and the universe they’ve tried to build up. If I’m ever going to feel like I’m invested in the now fifteen-film-strong franchise that is the Marvel Cinematic Universe, I should care when characters die. *Captain America: Civil War* conveyed this tone perfectly last year. I just feel like the



Source: IMDb

comedy in this film was too overbearing and ended up detracting from what could have been some emotion in a film that otherwise feels very one-note.

Don’t get me wrong, I had a great time watching this movie, but I just wanted to connect with it. I wish these films had more personal stakes so I could really cheer on a character when they actually succeed. The majority of people who go into this film, regardless of whether they have seen the previous films in this series, will thoroughly enjoy this film. It’s colorful, features great performances, fun music choices, funny dialogue, and a lot of physical comedy. It’s a good time! I just wish it would take itself a little more seriously in places because I want to care about what’s happening. The tone of the film just doesn’t want me to. ♦

Grade: B-

IMPOSTER SYNDROME WORKSHOP

OLIVIA HEUIYOUNG PARK (ME ‘20)

On Oct. 24, Cassandra Jolicoeur, the student care coordinator, hosted the first of a series of workshops regarding general health on the imposter syndrome. Rebecca Kronman, a licensed clinical social worker, led the workshop which had discussions and explanations to raise awareness about the syndrome and ways to cope with it.

Kronman started the workshop by mentioning that she also suffers from the imposter syndrome and that it is pervasive; however, everyone experiences it differently. Imposter syndrome is defined as “a feeling of phoniness in people who believe that they are not intelligent, capable, or creative, despite evidence of high achievement.” Jolicoeur mentioned that this workshop seemed to be a good choice as most

students feel this way yet do not know that it is an actual syndrome with a name and a diagnosis.

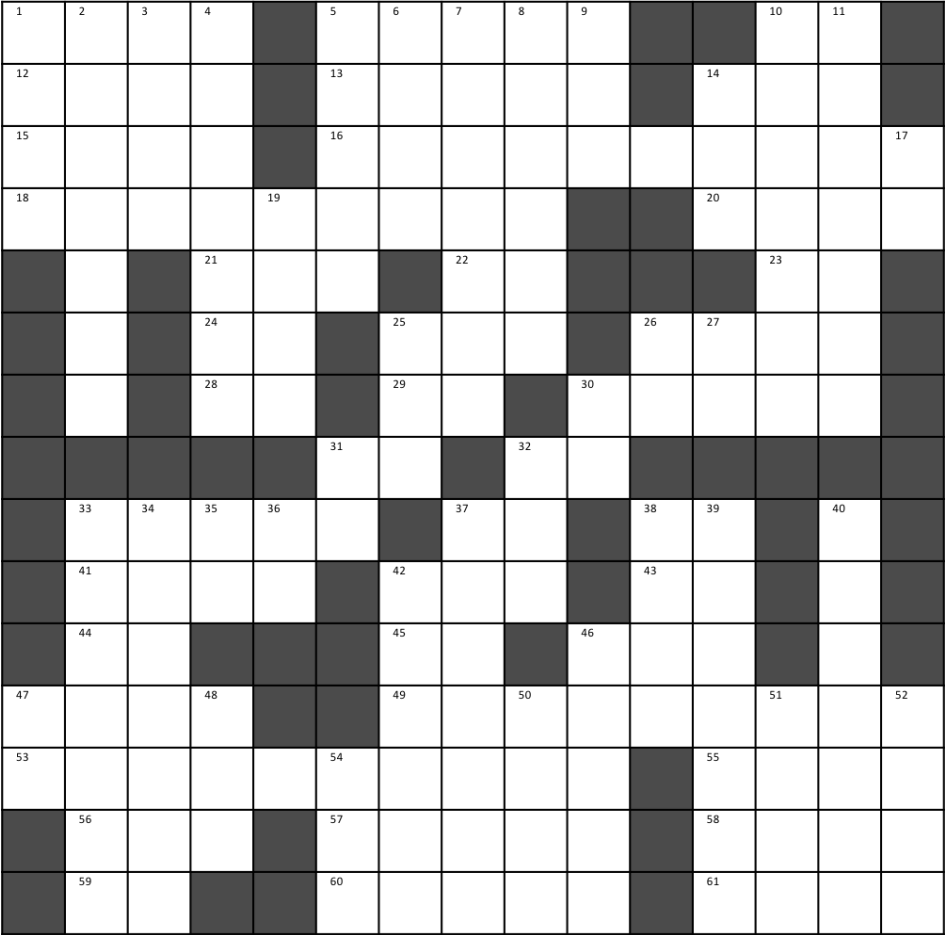
Through activities and discussions, the workshop helped label and identify the common feeling of constant worry about being exposed as “frauds,” despite the high level of motivation to succeed.

The workshop encouraged group discussion and individual reflection, comforting those who suffer from the syndrome and providing easy methods and actions to cope with the syndrome. Jolicoeur plans on having more workshops like these and is taking suggestions as to what topics the workshops will cover. ♦

**NEXT STAFF MEETING
TUESDAY, NOV. 7, 1 P.M.
PIONEER OFFICE, LL217, NAB**

CROSSWORD

ISABELLA PESTOVSKI (ME ‘19)



OLI’S SWEET MESS: MANGO MANGO

OLIVIA HEUIYOUNG PARK (ME ‘20)

Mangos, the orange beauties with tons of vitamins and nutrients, are my favorite fruit. Ever since I heard that a dessert shop named “Mango Mango” was opening close to Cooper, I’ve always wanted to feature it.

Mango Mango Dessert, which opened its first store in Chinatown in 2013, currently has three locations just in New York and more elsewhere. The chain boasts its traditional Hong Kong style desserts with the freshest ingredients. Their goal is “constant innovation and change,” with exceptional regular and seasonal flavors.

From cold, sweet desserts to warm, savory soups, Mango Mango serves various traditional and modern fusion treats. Just like its name suggests, most of their desserts are mango based, be it fresh fruit, pancakes, waffles, jelly, ice cream, soup, or juice.

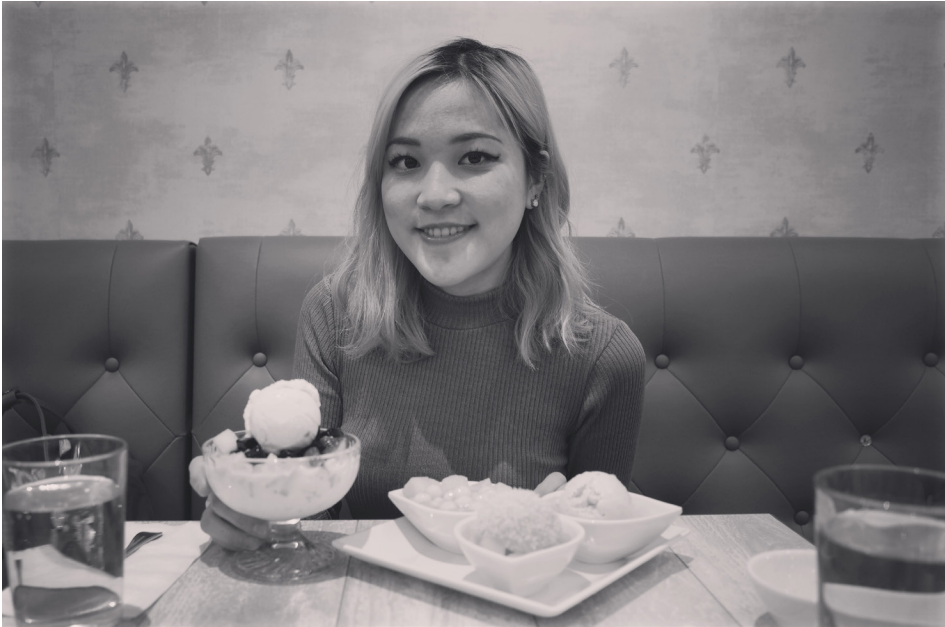
The actual menu itself is several pages, and you can even customize already made combinations to your liking by changing toppings, flavors of ice cream, or juice bases. The staff is really flexible when it comes to ordering (especially if you have aller-

gies or lactose intolerance!) so don’t be afraid to ask for substitutions or changes!

We ordered the coconut juice based parfait with mango ice cream, sago (small white spherical jellies), grass jelly, and fresh fruit. We also ordered the mango platter, which had mango mochi, fresh mango, mango ice cream with lychee jelly, and mango juice with glutinous rice balls.

Because it’s so close to school and is open later than most dessert shops nearby, make sure to visit this small yet elegantly decorated shop! ♡

Mango Mango East Village
23 St. Marks Pl.
Sunday-Thursday, 1 p.m.-12 a.m.
Friday-Saturday, 1 p.m.-1 a.m.



Photos by Lydia Li (ME ‘21).

ACROSS:

1. A certain British baking show (abbr.)
5. ____ Gump Shrimp Co.
10. Prefix meaning “to,” “toward,” “against”
12. SPOILER ALERT: Theon Greyjoy’s name for most of seasons 3-5
13. The Cooper ____ for the Advancement of Science and Art
14. Japanese name for the edible part of a sea urchin
15. Rihanna’s latest album
16. Stylishness evidenced by a smart appearance
18. 5th track from Katy Perry’s “One of the Boys”
20. Middle Earth bad guys
21. American Automobile Association
22. They Might Be Giants song, “Ana _”
23. University of Oklahoma (abbr.)
24. Wendy __: *Homecoming Warrior*
25. Unfortunately Cooper doesn’t have this major
26. The sound made when spitting
28. Wood cutting tool
29. Card game also known as “Cheat” or “I Doubt It”
30. Medieval knight tournament fought on horseback with lances
31. HV __
32. Country code top-level domain for Germany
33. Blue semi-precious stone
37. Required to write you up for obnoxious dorm behavior
38. Spiritual self of human being in Egyptian religion
41. Overseas Professional Intercultural Training, abbreviated
42. Gosling: “__, girl”
43. Universal blood recipient
44. Unix command for copying files and directories
45. Audiovisual
46. Saks Fifth __
47. Scandinavian chain that sells ready-to-assemble furniture
49. Curried dishes made with meat, garlic and wine
53. Swedish brand meaning arctic fox
55. 1/12th of a foot
56. Ctrl - __ - delete
57. Situation normal all fucked up
58. Alcohol Training Awareness Program, abbreviated
59. Country code top-level domain for Samoa
60. Gentleman’s male servant
61. Brief message

DOWN:

1. Metric unit of mass
2. To name (third person singular)
3. Yiddish verb meaning to ask (for), request, beg
4. Japanese island; site of major WWII battle between US and Japan
5. Garment worn by women in some Islamic traditions
6. Two-toed sloth
7. Two-piece swimsuits
8. Provides mobile Internet for wireless device
9. Answer, abbreviated
10. Involving a burdensome amount of effort
11. British word for cookie
14. Card game with the goal of losing all your cards
17. Nazi military organization
19. Water in French
25. TV broadcast network for 1-Across
26. Protagonist in *Kung Fu Panda*
27. “Et __, Brute?”
30. Abbreviation for Japanese Encephalitis
31. “__ You Like It,” a play by William Shakespeare
32. Opposite of night
33. Another name for tetanus
34. Process of asking JAC for more money
35. Famous constant in math
36. “...Ready for __?”
37. Restoration of effect; renewal
38. Pacific root with calming effect
39. In algebra, a commutative group
40. *Exploding Kittens* palindrome character
42. Camila Cabello 2017 hit
46. Ad-freak
47. “Ugh, as __!”
48. Indie band: __ - J
50. National Endowment for Financial Education
51. “I’m __ you.”
52. Society of Hispanic Professional Engineers
54. Abbreviation for Respiratory Syncytial Virus

