

**OLUO, from page 5**

constantly asking me ignorant questions about race. Now what I do is I keep a copy of your book in my cubicle, and I hand it to them and say, 'Hey, read this chapter.' I've heard from multiple people who were kind of using it that way. I took this to my family member where we could never get peace on this topic, I brought this to them. I asked them to read it and we were finally able to have a productive conversation on it.

**L.E.:** *I think your work resonates with a lot of people, and I think that's in part because of your accessibility. Is there one piece of advice that you've given to white people that has struck a chord?*

**I.O.:** I tweeted a couple of years ago, and I include this in the book just because of how it seemed to resonate with people, which was: Look where your privilege intersects with someone's oppression because that's where you have the most power to make change. And that just really clicked with a lot of people I think in a way that they hadn't considered before. People are so afraid of that word: privilege. So afraid of looking at it and understanding that you really can't make any meaningful change if you're not willing to engage with your privilege – not because you require that guilt or anything like that, but simply because where else but where you have power and privilege would you be able to make change. And you really do have to be able to look for that and seek it out in order to be most effective. I would say that has probably been one of those light bulb moments for more people than just about anything else I've said.

**L.E.:** *Do you have any advice for writers who want to become published one day, since you've been successful?*

**I.O.:** First of all, just be proud of your writing. A lot of people really hide their writing or won't make it public until it's professionally published. They feel that's the stamp of approval they need in order to share their work. But the way that it works now on the internet is the opposite. You kind of build your audience and then the work comes, especially if you're in a marginalized population. That's how I really got my start. I didn't get my start by just going and trying to get published. I was writing and I had something I needed to say to the world. And that started picking up steam. I was putting it out

there not even with the intention of becoming a writer, but with the intent of having my community read what I was saying. When that started gaining an audience, that's when publishers started reaching out to me. The internet is amazing and wonderful and I would say if you're going to write online today, don't necessarily look at publications as the legitimizer of your work. You legitimize your work by writing and writing and writing and listening to your audience and rewriting and having these conversations and then the publishers will come. You really have to do that work on your own terms first.

**L.E.:** *In addition to your work, you also go live on Facebook for makeup tutorials. Why do you do those?*

**I.O.:** That's just pure fun. I absolutely love makeup. It is really kind of a nice stress relief for me. I've always loved art, and I don't have the time for a lot of large scale art projects. So sitting down to paint your face is kind of a loving thing to do, and it's fun and it's creative. I started doing (them) primarily because when I would post selfies of something fun I had made, I would hear these comments that worried me. People would say "I wish I could do that but I don't have the skin for it. I wish I could do that but I can't carry off those colors." Things like that all the time, and that bothered me because as a feminist it bothered me, as a black woman it bothered me, but also as a someone who loves color and art and believes it should be accessible it bothered me. So I just started making these videos while I was getting ready.

**L.E.:** *Can we expect more books from you?*

**I.O.:** Yes, definitely. I'm hoping to in the next couple of months get some time to work out a proposal for my next book. It's really about just getting that time where I can sit for a good period of time and get the work out. I already have ideas that I've been discussing with my agent as to what I'm going to do next. It's definitely not the last book that you'll hear from me no matter what I promised as I was finishing this book that I would never ever do it again. There will definitely be more.

*Courtesy of Street Roots' sister paper Real Change / INSP.ngo*

**Clock**


by Jacob C.S.

We ignore what is right in front of us.  
It is what is not seen that is what drives a religion.  
To describe what is not seen by our eyes cannot be described.  
With that being said, time has a nasty habit  
of reminding us humans of what reality is.

**Untitled**

by Tina Drake

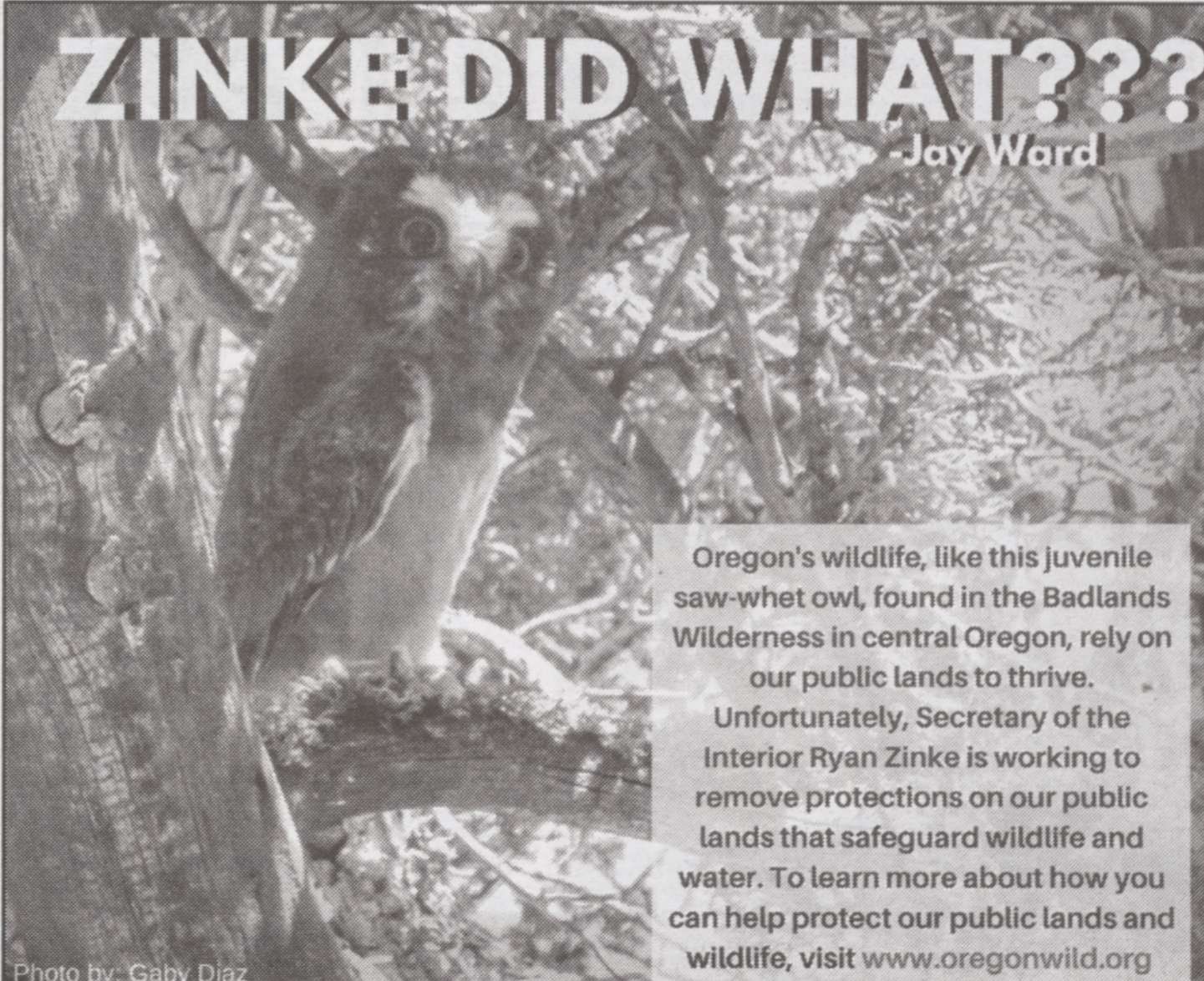
We fall within a darkness  
that one may never know each moment  
thought to be the last.  
Eager to find the end.  
Till the light shines through,  
The light, be it a word or touch.  
Be that kindness shown with a simple gesture.  
The light shines through.  
Breaking through the deep darkness.



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**ZINKE DID WHAT???**  
-Jay Ward

Oregon's wildlife, like this juvenile saw-whet owl, found in the Badlands Wilderness in central Oregon, rely on our public lands to thrive. Unfortunately, Secretary of the Interior Ryan Zinke is working to remove protections on our public lands that safeguard wildlife and water. To learn more about how you can help protect our public lands and wildlife, visit [www.oregonwild.org](http://www.oregonwild.org)

Photo by: Gaby Diaz