

a student journal of arts, culture and politics

*fnews*magazine

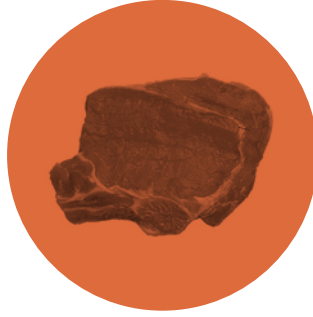
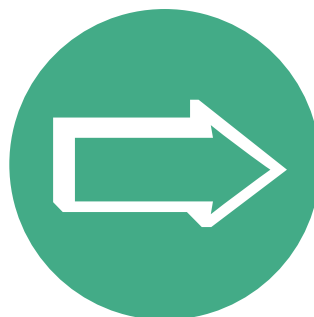
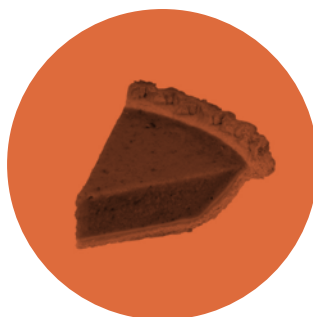
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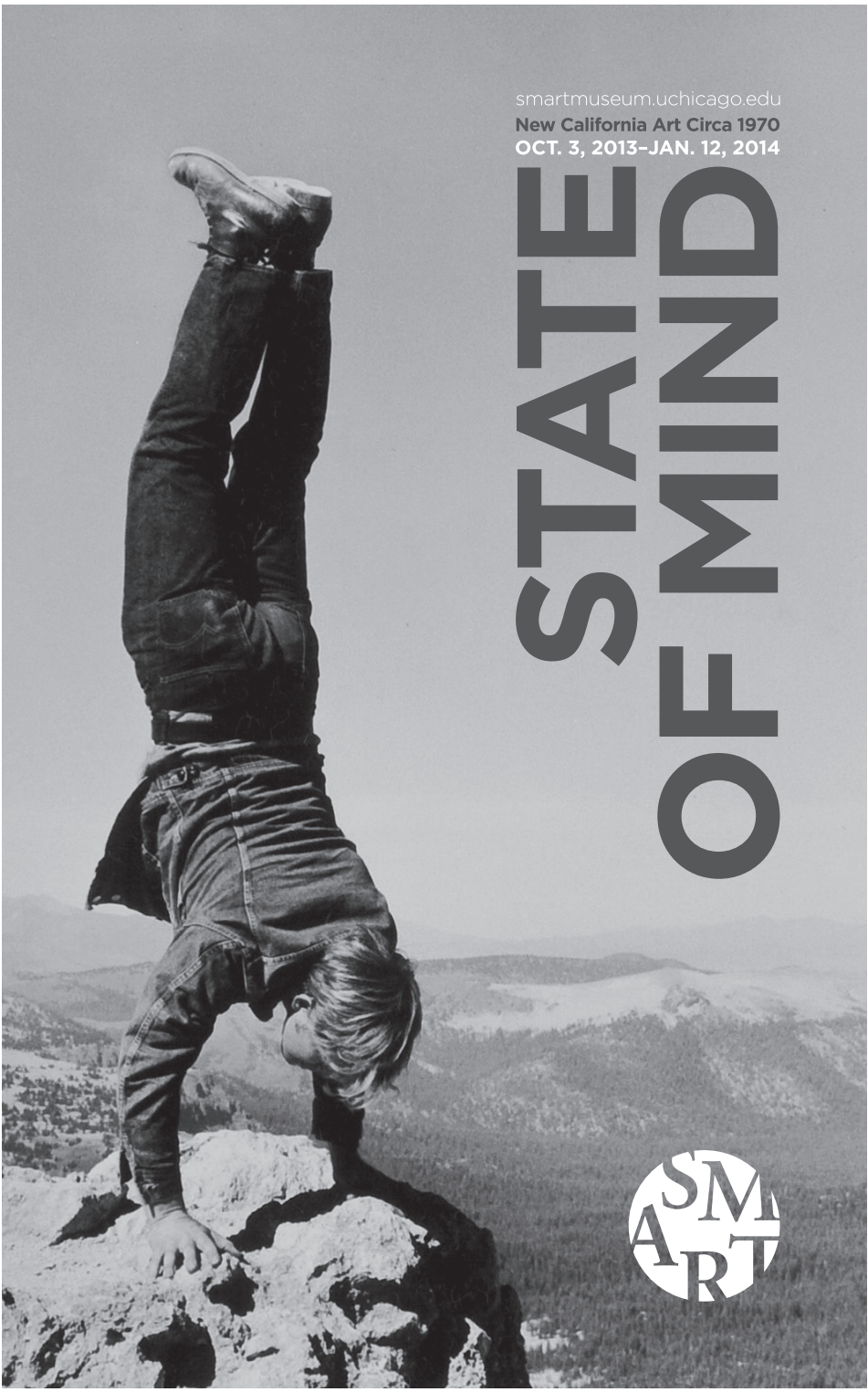
The School
of the Art
Institute of
Chicago

» Posada's Skeletons

» The Promise of Pie


» New Threats to NEA





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OCT. 3, 2013–JAN. 12, 2014

STATE OF MIND





School of the Art Institute
of Chicago

FALL 2013 UNDERGRADUATE EXHIBITION

November 2–16

Reception: November 1, 7:00–9:00 p.m.


Sullivan Galleries
33 S. State St., 7th floor

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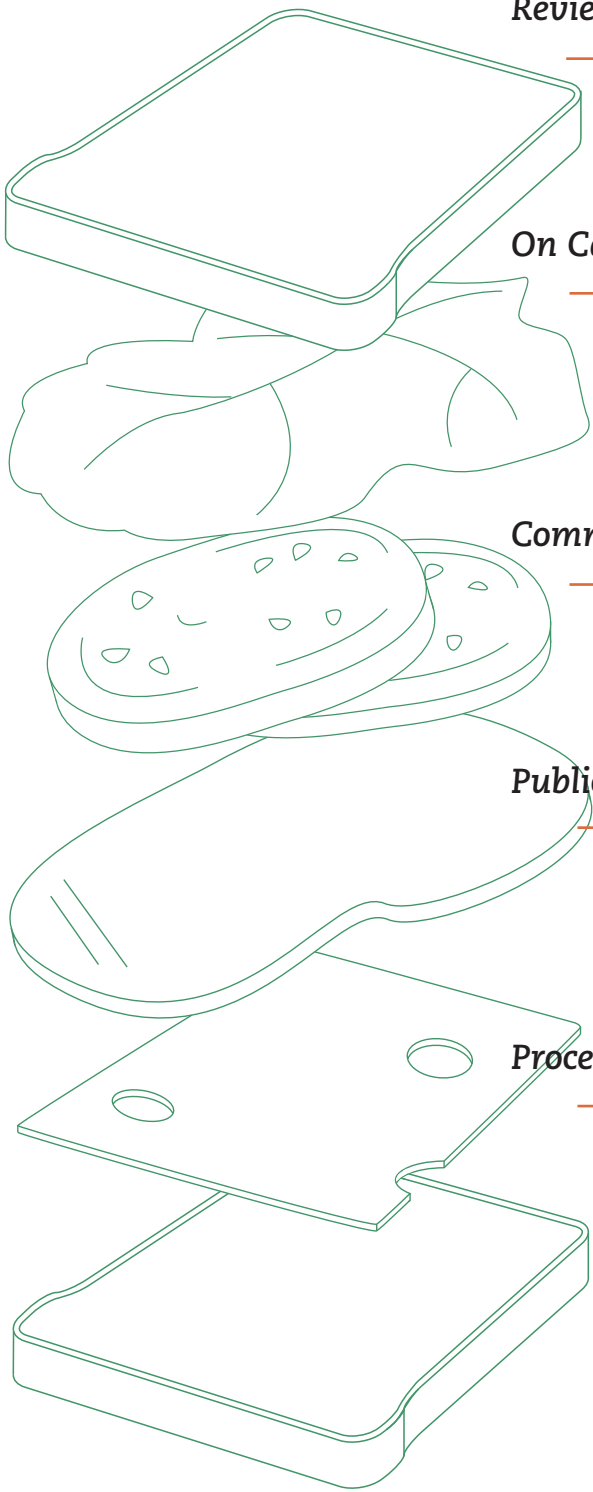


SUBMIT YOUR SHIT!

Have an idea for news, a feature,
a short story or comic?

editors@fnewsmagazine.com

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This issue of F Newsmagazine addresses issues around the theme of “Feast and Fam-ine.” Our focus falls on the act of collection, examining what we have and imagining the possibility of new futures. We cover the his-tory of a neglected artist whose iconography pervades our visual references to the Day of Dead in “Posthumous Aesthetics,” threats to national arts funding in “NEA Under Attack Again,” and the potential of integrating food production into city life in “Planting an Agricultural Urbanism.” Contributions from our community of artists look at the hidden histories within the ground we walk on in “A Map Called Home” and “Radioactive Girl Scout,” while “From Scratch” pokes its fingers into the creative yield of pie. This year we hope to continue to incorporate thoughtful analysis, amusing anecdotes and insightful essays. Send us your letters, your opinions, your issues and your artwork.

—Alyssa Moxley, Managing Editor

cover: “**Feast and Famine**”
by Frederick Eschrich

In last month’s issue, F Newsmagazine got a visual facelift. We started with a new type treatment for the nameplate. Its typeface, Bariol, was used throughout the issue to re-inforce the new identity. This month head-lines are set in Avenir, a versatile geometric sans-serif that comes with an abundance of weights. Avenir’s bredth of styles form an instictual typographic reference to “Feast or Famine,” this month’s theme. This is a para-digm we’ll be following from now on in each new publication of “F.” Every issue will feature a color palette and display face that work in tandem to reinforce its editorial theme. This imbues each individual issue of the magazine with unique character from issue to issue, while preserving a strong sense of consistency among the pages inside. This color palette is reminiscent of autumnal foods, weather and moods. Consume responsibly.

—Christopher Givens, Art Director

IN BRIEF

» emily wardell

Nobel Prize in Literature Goes to “Master of the Contemporary Short Story”

(Ontario, Canada) Acclaimed short fiction author Alice Munro was named the 2013 winner of the Nobel Prize in Literature. Munro writes revelatory explorations based in rural settings and is the author of 20 short story collections and compilations. She is the second Canadian to win the prize and the 13th female recipient. In a statement released by her publisher, Munro said, “I hope it fosters further interest in all Canadian writers. I also hope that this brings further recognition to the short story form.”

Federal Lawsuit Filed Against CTA and Ventra

(Chicago, IL) A Chicago man filed a federal class-action lawsuit against the Chicago Transit Authority and the company that it hired to implement Ventra, its new payment system. The suit alleges that Ventra made incorrect charges on his account and that the Ventra card system, when connected to an asset account, is set up in a manner that makes it difficult for customers to notice extra charges. The suit was filed in the U.S. District Court in Chicago.

Costa-Gavras Releases Film on Corrupt Banking Industry

(France) Award-winning Greek-French filmmaker Costa-Gavras’ latest film, “Capital,” opened in the United States on November 1. Costa-Gavras’ politically-themed films have won the Cannes Film Festival’s Palme d’Or and several Academy Awards, among others. “Capital” recounts a fictional narrative of the corruption of a French bank CEO who makes a deal with an American hedge fund.

Harry Belafonte Sues Martin Luther King Jr.’s Heirs Over Historical Documents

(New York, NY) Musician and icon Harry Belafonte filed a federal lawsuit against the children and estate heirs of Martin Luther King Jr. over several historical documents that he claims were given to him by Dr. King. Belafonte was close friends with Dr. King during his lifetime, and has remained close with his family. Dr. King’s children allege that the documents, which Belafonte wished to have auctioned off by Sotheby’s to raise money for a charity that works with street gangs, were obtained wrongfully and cannot be sold.

SAIC Wins JedCampus Seal for Suicide Prevention

The Jed Foundation, a nonprofit that promotes mental health and suicide prevention at post-secondary institutions across the U.S., has awarded the School of the Art Institute of Chicago its Jed Seal. The Seal is one of thirty awards that have been given to schools that provide comprehensive mental health and suicide prevention resources to their student body.

Gregg Bordowitz Releases E-book Version of “Volition”

Artist, writer, activist and professor in the Film, Video, New Media and Animation Department at the School of the Art Institute of Chicago Gregg Bordowitz has recently released the e-book of his dynamic text “Volition.” The book is a complexly arranged work made up entirely of questions such as “How can I touch creation as a principle without reproach?” and “How does gratitude unfold from virtue?” The e-book is being released by Badlands Unlimited, an independent publishing company created by SAIC alum Paul Chan.

WEB EXCLUSIVES

The Everyday Myths of Hands Together: An Icon Incarnate

Arts Writer Annette LePique examines how the current exhibit at the Roger Brown Study Collection casts an intimate gaze upon the roles and importance of religion, mythos and story in everyday life.

The Internet Is Cats

Web Editor Jessica Sattell attends the first ever Chicago Internet Cat Video Film Festival and ponders the phenomenon of Internet ailurophilia translated for the real world.

Hyde Park Jazz Festival

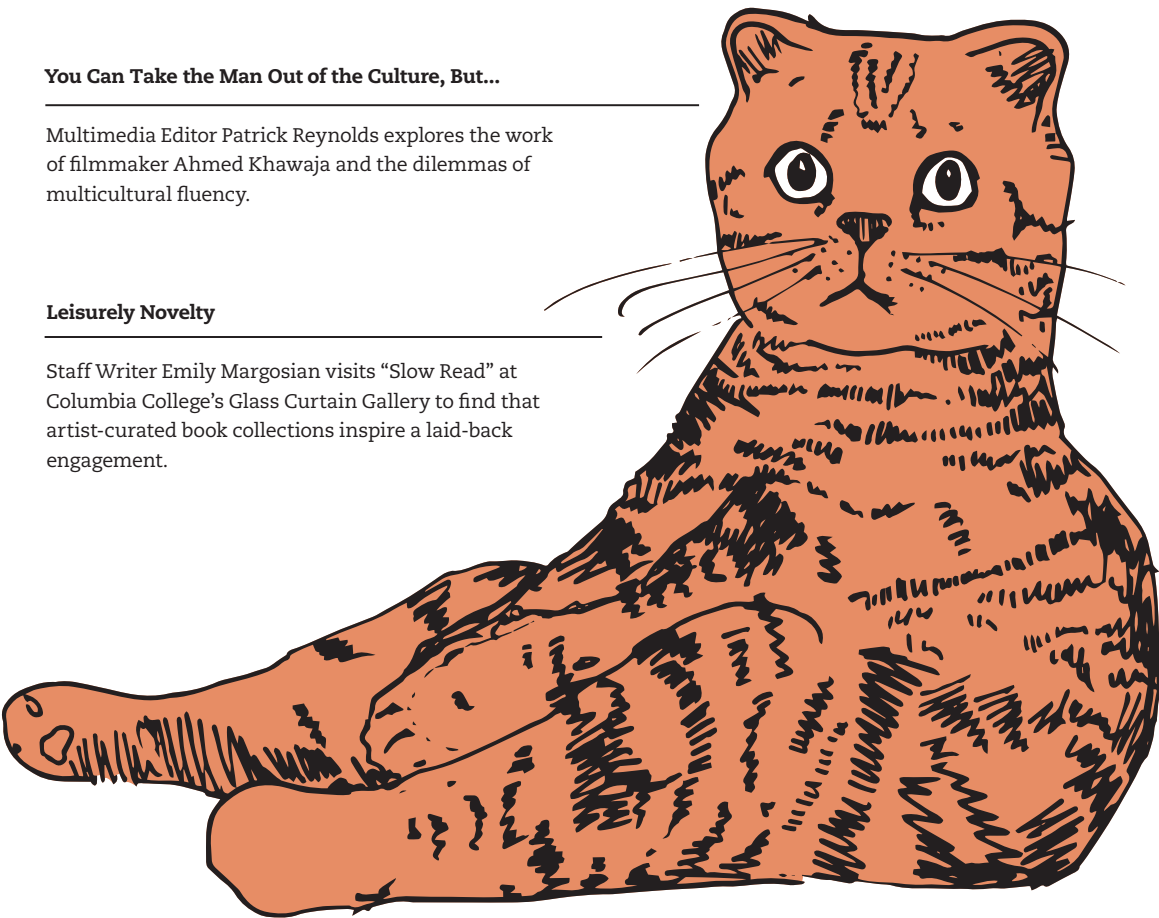
Arts Editor Alexia Casanova reviews this year’s festivities and reports on the current state of the Chicago jazz scene, including an interview with Festival Director Kate Dumbleton. Fen Chen’s video sets the stage.

You Can Take the Man Out of the Culture, But...

Multimedia Editor Patrick Reynolds explores the work of filmmaker Ahmed Khawaja and the dilemmas of multicultural fluency.

Leisurely Novelty

Staff Writer Emily Margosian visits “Slow Read” at Columbia College’s Glass Curtain Gallery to find that artist-curated book collections inspire a laid-back engagement.



EDITORS' PICKS// NOVEMBER 2013

Alexia Casanova, Arts Editor

European Jazz Meets Chicago

Chicago Cultural Center
6:30 PM Both Nights
Free
78 E. Washington St, Chicago, IL 60602

This annual event organized by Umbrella Music brings together renowned jazz musicians from Europe to perform with Chicago-based talents at the Chicago Cultural Center. The two days of performances are followed by the Umbrella Music Jazz Festival taking place at Constellation.

WED
NOV 06
THURS
NOV 07

Alexander Wolff, Arts Editor

Musical performance from Clark, Jon Hopkins and Nathan Fake

Lincoln Hall
9:00pm, 21+
\$15.00, \$20.00 Doors
2424 N. Lincoln Ave, Chicago, IL 60614
(773) 525-2501

Fresh off his 2012 album "Iradelphic," IDM sweet-heart Clark will be performing alongside electronic musicians Jon Hopkins and Nathan Fake. Though "Iradelphic" proved to be a less than satisfying foray into analog compositions and myriad other vintage sounds, the multi-dimensional features of Clark's compositions will make this an opportunity that fans of electronic music will not want to miss.

SAT
NOV 23

Patrick Reynolds, Multimedia Editor

My Bloody Valentine

Aragon Ballroom
7:30 PM, All Ages
\$35.00
1106 W. Lawrence Ave, Chicago, IL 60640
(773) 561-9500

\$35.00 is admittedly a steep price for a concert, but shoegaze legends My Bloody Valentine are likely worth the cost of admission. The band's massive 2013 LP "MBV" (their first release since 1991's now-classic "Loveless") is undoubtedly one of this year's best releases, and My Bloody Valentine are known for their ridiculously loud and engrossing shows.

SUN
NOV 03

Jessica Sattell, Web Editor

Chicago Premier of "Sushi: The Global Catch"

Gene Siskel Film Center
7:45 PM
\$4 with SAIC ID; \$11 General Admission
164 N. State Street, Chicago, IL 60601
(312) 846-2800

Mark Hall's 2011 documentary about the dangers of overfishing as a result of the insatiable global sushi trend is a harrowing look at the future of the seas. Environmental activist and restaurateur Casson Trenor will attend for an audience discussion along with Shedd Aquarium experts. As a bonus, attendees can treat their palates to sustainable sushi snacks.

FRI
NOV 16

Alyssa Moxley, Managing Editor

New Blood VII

Links Hall
3111 N. Western Ave, Chicago, IL 60618

This year's New Blood performance art festival received more applications for new performances from graduate and undergraduate students than ever before. Personal and transformational, these durational and scheduled live performances will be scattered throughout this new and beautiful, multi-room location for the experimental-arts-supportive Links Hall.

FRI
NOV 22
SAT
NOV 23



Troy Pieper, News Editor

The 2013 McDonald's Thanksgiving Parade

Downtown Chicago on State Street,
from Congress to Randolph
8:00am to 11:00am

Not heading home for Thanksgiving this year? Take in firsthand what Chicago has to offer during this most American of holidays: the 2013 McDonald's Thanksgiving Parade. Watch grand marshal Ronald McDonald himself lead a 50-foot helium-filled turkey down State Street. Or stay awake through the tryptophan for Macy's department store's first ever Thanksgiving Day opening at 8 p.m. No more waiting for Black Friday!

THURS
NOV 28

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hardware and all the hard work!*

*as well as our
families,
friends,
and god[s]
(or lack thereof).*



POSTHUMOUS AESTHETICS

The Art of José Guadalupe Posada

» alexia casanova

This year's 27th annual Day of the Dead Celebration at the National Museum of Mexican Art (NMMA) is enriched with an exhibition marking the 100th anniversary of the death of José Guadalupe Posada.

You might not be familiar with Posada's name, but you have undoubtedly come across his work before. The cartoonist and illustrator's most iconic contribution to the arts in Mexico is La Catrina (The Fancy Lady), a smiling skeleton face wearing a European hat adorned with flowers and feathers. La Catrina is central to the Day of the Dead celebrations imagery and it is the common theme of the NMMA exhibition: 100 Años de Posada y su Catrina (100 Years of Posada and Catrina).

Extending beyond printmaking and engraving, the exhibition brings together a wide range of media testifying to Posada's artistic legacy in the past 100 years. Curator Dolores Mercado also wished to highlight the connection between Posada's work and the Day of the Dead by incorporating altars made specifically for the exhibition by Mexican artists she carefully selected while doing her research in the printmaker's hometown. Even though the artists selected for the show are all Mexican (residing in Mexico or in the U.S.), Posada's imprint has effectively spread across all borders.

His career as a printmaker developed between 1876 and 1913, coinciding with the dictatorial presidency of Porfirio Díaz. Despite the political repression suffered under Díaz, Mexico profited from significant technological progress including significant innovations in printing processes. These allowed for a street literature to develop in the form of pamphlets, broadsides and large format journals.

Posada's most acknowledged illustrations were featured in broadsides relating crime stories, scandals, and local curiosities, with a satirical tone. Their emphasis on illustrations and their accessible price made these broadsides popular with the working class.

Despite the widespread enthusiasm for his prints, Posada was impoverished and almost completely forgotten by the end of his life. After he died, no one claimed his body, which was thrown into a common grave.

It took a decade for his work to be rediscovered by French-born painter Jean Charlot, who participated in the birth of Mexican muralism. The muralists adopted Posada's illustrations as a benchmark for their movement, as they believed it epitomized Mexican cultural identity. Being at once popular and socially engaged, Posada's work was a perfect expression of the post-revolutionary trends in Mexican artistic practice.



La Catrina in particular became part of the popular mythology, and appeared in murals alongside prominent political and social Mexican figures. As curator Dolores Mercado explained to F Newsmagazine, Diego Rivera completely revived Posada's creation by giving La Catrina a full body in his 1946 mural "Sueño de una Tarde Dominical en la Alameda Central" (Dream of a Sunday Afternoon in the Alameda Central).

Artists of varying backgrounds have been influenced by Posada and have had their work serve his creation of La Catrina. Pedro Linares, a papier-mâché artist, was one of them. His life-size Catrina, which he created and put together with his family in 1974, greets visitors at the entrance of the exhibition. Pedro Linares' family has been bridging the gap between popular art and high art in Mexico since the 1930s, when he first created the Alebrijes, amazing papier-mâché creatures which are now an integral part of the Mexican cultural imagination. His son, Miguel Linares, also works wonders with papier-mâché and three of his sculptures are shown in the exhibition. The first one is a giant "Zapatista Skeleton" (1989), and the other two, both created in 1993, are smaller representations of Frida Kahlo and Rodolfo Morales as skeletons.

The paintings of the tattoo artist Pedro Diamante for the NMMA exhibition are examples of Posada's La Catrina as present in modern aesthetics and alternative art forms. Tattoos portraying stylized Catrinas and imagery of young women with faces painted like Day of the Dead sugar skulls have exploded in popularity in the last few years. Artists outside of Mexico have also been greatly influenced by Posada's creations. This is especially evident in the work of the San Francisco born graphic artist Sylvia Ji, who, in exhibitions like "La Catrina" (2012), often represents women as Calaveras.

Beyond La Catrina, Posada's preferred artistic medium of printmaking and engraving has remained popular in the contemporary Mexican art world. Self Help Graphics is a nonprofit art center located in Los Angeles and has focused on making fine art and printmaking accessible to the Latino community since 1970. In Oaxaca, Mexico, the Biental Takeda, which is dedicated to all forms of printmaking, has been running since 2008. The town of Oaxaca itself counts over fifty printmaking workshops and is home to the Institute of Graphic Arts (IAGO), where the largest collection of prints in the whole of Latin America is kept.



Posada's legacy is threefold: in addition to his aesthetic and his art form, his intentions have also lived on. The sociopolitical resonance of Posada's work and the relationship between printmaking and satire in Mexico remains relevant. As part of its exhibition, the NMMA presents the audience with three highly satirical prints from anonymous artists of the Assembly of Revolutionary Artists (ASARO), illustrating the 2005 popular uprisings in Oaxaca. At the time, the Popular Assembly to the Peoples of Oaxaca (APPO) occupied the city for six months, protesting the authoritarian politics of the governor of Oaxaca. ASARO supported these protests, creating several works including woodblock prints, linographs and lithographs.

Posada's work, his Catrina print, and the imagery related to the Day of the Dead celebration are an obvious source of inspiration for both Mexican and foreign artists, but this great popularity of his puts them at risk of being appropriated for commercial purposes and put into forms of extreme commodification.

BEING AT ONCE POPULAR AND
SOCIALY ENGAGED, POSADA'S WORK
WAS A PERFECT EXPRESSION OF THE
POST-REVOLUTIONARY TRENDS IN
MEXICAN ARTISTIC PRACTICE.

Posada's work is not copyrighted, and consequently, many of his original Calaveras (skeletons) and Catrinas can be found on t-shirts, notebooks, stickers, cups, and even underwear. Worse, the designation "Day of the Dead" was almost trademarked by Disney last May in an attempt to facilitate merchandising sales that were to follow the release of an animated film in partnership with Pixar focusing on the Mexican celebration. The furious disapproval of the Mexican community in the U.S., supported by American artists, led Disney to withdraw its trademark application.

The appropriation of both Posada's and the Day of the Dead's imagery by audiences and creators outside Mexico will have had at least one positive outcome: reconciling Mexico with its traditional roots. As Dolores Mercado explained, Day of the Dead celebrations were falling into abeyance as the younger generations preferred to celebrate Halloween and people tended to live too far away from their ancestors' burial place to take part in the celebrations. However, seeing the international enthusiasm for the Day of the Dead, it seems that Mexico is growing back into it, and the history of the celebration is once again taught in primary schools.

The exhibition 100 Años de Posada is on display at NMMA until the 15th of December. It is an opportunity to see myriad of interpretations of Posada's Catrina by both popular and fine art artists, a visual feast for the Day of the Dead.



SAFE SEX ILLUSTRATED

Comic Commissioned by Health Center

» troy pieper

Testicles, breasts, internal condoms and sex toys abound in a guide to sexual health published last month by the School of the Art Institute of Chicago's Wellness Center, the department devoted to the physical and mental health of the school's students. When Isabella Rotman (BFA, 2013) was selling her comics at last year's student art sale, a former Wellness Center employee took notice. "She saw my 'Animal Sex' comics and suggested I make a safe sex comic book for the Wellness Center."

The school's Executive Director of Counseling, Health and Disability Services, Joe Behen, said the Wellness Center received a Garrett Lee Campus Suicide Prevention Grant to "tap the boundless innovation, ingenuity, and creativity of the SAIC community to positively impact student health." Rotman was awarded a portion of the grant to produce a safe sex comic, and the result is "You're So Sexy When You Aren't Transmitting STDs." Behen said part of the goal was to turn resources like the grant toward SAIC students, "and the comic does an excellent job of bringing really important information to the student body."

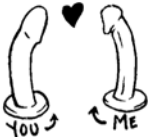
In the comic, Captain Buzzkill, a.k.a. Dick McClean, discusses the importance of communication between sexual partners, STD testing, contraception and what STDs actually are. "My goal was to be funny, to be entertaining and to provide information without the reader really noticing, just like in 'Animal Sex,'" Rotman says.



Rotman's series of comics about sexuality in the animal kingdom includes "Animal Sex (You Might Not Want to Know)" and three other comics detailing the curiosities abounding in the mating habits and sexual anatomy of Earth's fauna: males carrying babies to term, corkscrew vaginas, homosexuality among species and prehensile "peni," among many others.

What's unique about "You're So Sexy" is more than its use of whimsical drawings and colloquial language to address an important and sometimes grave subject. "Safe sex manuals are almost always aimed at hetero couples or gay men, in which case they're only about

HIV," Rotman said. But her comic includes examples for sex partners of all kinds, including same-sex couples and transgender people. "If you're a man, and you have a vagina, you still need to get a pap smear," said Rotman.



If you're a man, and you have a vagina, you still need to get a pap smear.

"It really reaches all kinds of people in the student population," said Fay Nowitz (BFA) during a recent talk given by Rotman at SAIC's Neiman Center. "The health center at my undergrad school would never have done this," said Josh Kibert (MFA, Writing). And Jack Carter, a software engineer and fan of Rotman's work, said outside of Rotman's comic, a resource about public health of this nature in a format so easily relatable to young people "just doesn't exist." In an ideal world, presumably one in which materials like "You're So Sexy" are more available, Carter says he "can see this next to other sexual health materials at any health center." The artist did months of research for the comic. "I didn't know silicone lube breaks down silicone dildos," she said, and a registered nurse at the Wellness Center fact-checked the entire book before it was printed. So far, around 800 copies, available for free to SAIC students, have been distributed on campus at events and at the Wellness Center, located on the 13th floor of 116 South Michigan Avenue.

Since graduating in May with a focus on print-making and comics, Rotman has been marketing the comic to other colleges. Columbia College Chicago has bought rights to print 1,500 copies with others following soon, she hopes. New projects that incorporate art and science are also on the artist's horizon. "What I like are the practical applications of art, art that's useful in an immediate way."



ART FOR A FUTURE UTOPIA



A Conversation With the Artists, Moon Kyungwon and Jeon Joonho

» kara jefts

Predictions for the future grow from the anxieties of the present. Faced with frightening realities like the effects of global warming and dwindling natural resources, projections about how to resolve these concerns reflect on the values of society today. The artists Moon Kyungwon and Jeon Joonho seek to understand the anxieties of the present by imagining a future utopia in the collaborative exhibition *News from Nowhere: Chicago Laboratory*, on view at Sullivan Galleries through December 21.

Moon and Jeon, both Korean artists, first met in 2007 at the Taipei Biennial where they began a dialogue on the meaning of art making. They shared an interest in exploring how art could be more than meaningful to the ego of the artist, but also be a useful and critical contribution to society. In their collaborative exhibition *News From Nowhere*, the artists seek to create a two-way dialogue similar to the feedback loop creative industries such as architecture, design, fashion, and engineering receive when working with clients. The Sullivan Galleries show is the United States version of the project, which was originally exhibited at Documenta (13) in Kassel, Germany. The physical layout of *News From Nowhere: Chicago Laboratory* was custom designed by the artists and takram design engineering, just one of the many international collaborators participating in a series of events related to the current installation.

In the companion book born from *News From Nowhere*, the artists expanded on their goals in conversation with the Korean poet Ko Un: “The reason we started this project is...to face reality... Starting with questions about how today’s art impresses people and whether art is still alive, we’re looking for people who can help us and listen to their opinions. We’d also like to create an arena for discourse with those who actually act on such issues.”

To begin, Moon and Jeon interviewed a cross section of people both in Korea and abroad: from poets, to doctors, to students. The intent of this process was to better understand present anxieties and what people believed they would need from basic necessities in a future world. Moon and Jeon processed this information by developing a set of ideas for the objects that all humans will need to survive on the future earth.

The next step of the collaboration involved selecting contemporary creative experts who could actually construct these objects. Who are these engineers of this imaginative future? The collaborators include: Toyo Ito, the 2013 Pritzker Prize-winner (Tokyo); takram design engineering (Tokyo); MVRDV design collaborative (Rotterdam); Kuho Jung and Kosuke Tsumura, fashion designers (Seoul and Tokyo, respectively) and mime Yu Jingyu (Seoul).

When considering the inventions included in *News From Nowhere*, it is important to understand that these objects transcend their physical form or the utilitarian purpose of fulfilling basic survival needs such as food, water, clothing, and shelter. They are intended to speak more broadly about the way that we as humans interact with our environment and within society as a whole.

The I-City by MVRDV is a computer-generated simulation of a nationless future world that illustrates the constant negotiation between collaboration and individual pursuit, allowing the viewer to manifestly participate in the interchange between “we” and “I” at the core of society. In the simulation, each I-City is its own self-sustainable living unit, an entire ecosystem contained within a bubble. It represents a single “I,” yet it is mobile, and can join other units to become “we,” facilitating communities and clusters for exchange. Every unit is equipped with a share setting, allowing each individual a choice in their engagement with society. They can connect, allowing for participation with and contributions to a community network; or they can choose to disengage entirely, living a solitary yet self-sufficient existence.

Looking at the objects and designs developed by each collaborator in *News From Nowhere: Chicago Laboratory*, we recognize a similar interchange. The solutions proposed within the exhibition serve not to be authoritative, exhaustive answers, but instead, to encourage further contemplation.

We are asked to inquire into the fundamental nature of everyday objects. For Moon and Jeon, light becomes a symbol of the pursuit to understanding our designed world, and our desire to implement beauty. In the two-channel film playing at the entrance of the exhibition, *El Fin del Mundo*, light is used to convey the

interconnectedness between past and future. The two characters: man/artist, alone in his studio at the end of the world; and woman/scientist, in a laboratory built in the future, interact in the same physical location during different times. Their relationship is portrayed as a spiritual connection, illuminated through the medium of light.

The source of the light connecting past man and future woman, a strand of ordinary twinkle lights, heightens the complexity of the banal object as a spiritual and transcendental symbol. Through the illumination of this unremarkable strand of wire and plastic, the essence of beauty is revealed. In the film, this discovery signifies to the future woman that her assigned task, to find the meaning of life, has been fulfilled — she packs away the strand of lights and leaves the laboratory. Through this juxtaposition, Moon and Jeon question not only the role of the object in our understanding of human consciousness, but also what constitutes art and beauty.

Through the illumination of this unremarkable strand of wire and plastic, the essence of beauty is revealed.

News from Nowhere seeks to build a greater consciousness of the present through imagining the future. Human society is constructed with material beyond our ability to invent tools and to alter the environment; our shared world is a contemplation on the existence of the intangible that reaches beyond what we can build, engineer, or explain. The intent of Moon and Jeon’s research and collaboration is to prompt consideration of how, as individuals and a collective, we currently function in comparison with what we understand as ideal.

The answers found through this thoughtful collaboration and proposal to imaginatively negotiate towards a universal goal give rise to greater questions. *News From Nowhere* demonstrates the power of our shared desire not only for comfort and security, but to capture the essence of meaning and beauty, through art and object.

PRESTIGE

RECRUITS

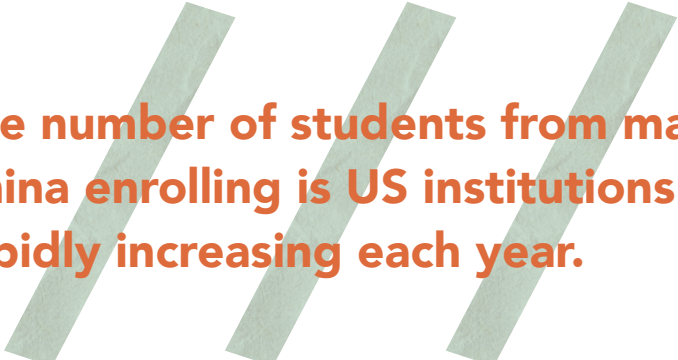
Chinese Student Enrollment Continues to Rise at SAIC and Across the USA

» alex wolff

For the first time in the history of the School of the Art Institute of Chicago (SAIC), enrollment from Chinese students overtook enrollment from South Korea, a student population which had previously been the school's largest international demographic. But these figures raise a larger question. What makes a US education, and an education at an art school like SAIC, so appealing to international students?

Currently there is more international enrollment at US universities than in any other country across the globe. Among these enrollments, the percentage of Chinese students is highest. Countless news media outlets like the Chronicle of Higher Education and organizations like the US nonprofit Institute of International Education (IIE) have noted over the past four years the number of students from mainland China enrolling in US institutions is rapidly increasing each year. IIE statistics show the steady growth of student enrollment from China in the US has, since 2009/2010, consistently outpaced international undergraduate and graduate enrollment rates from all other countries, even offsetting those of India and South Korea. The demographics of incoming international students at SAIC have also significantly shifted at both the undergraduate and graduate levels.





The number of students from mainland China enrolling in US institutions is rapidly increasing each year.

Rose Milkowski, SAIC's Vice President of Enrollment Management, said out of 2013's incoming class of nearly 230 international undergraduate and graduate students, roughly 123 are from China, while nearly 98 hail from South Korea. David Murray, Assistant Director of International Affairs noted this shift does not come as a great surprise. In his view, enrollment levels between China and South Korea at SAIC have been close for some time, though "over the last three years ... I first saw something like 35 students from China. The next year it was double that and then this year it hasn't doubled, but it has gone up by a greater amount."

Research that was part of IIE's "Open Doors" program reflects this. Of the 723,277 international students enrolled in US universities for the 2010/2011 academic year, 22% of these students were from mainland China. The following year this increased to 25%. Students from China now make up over a quarter of the international student population at US universities.

On the other hand, South Korean enrollment has significantly dropped, which may be due to the fact that the nation has one of the world's lowest birthrates. In 2010 it was 1.2%. This is expected to reduce the amount of students entering secondary education significantly. Education Minister Lee Ju-ho has said this may lead to a 40% drop in South Korean university enrollment over the next 12 years. It is expected that this will affect South Korean enrollment at SAIC as well. "If you look at trends of birth rates in South Korea, you will notice that the number of high school graduates is declining," said Milkowski. "It's something that everyone is aware of, but we will continue to recruit in Korea."

"The number of Chinese students has continued to grow proportionally, and that's a world-wide thing," said Milkowski. "China is starting to send more students out to other countries, and [SAIC has] seen an increase, as have other universities and institutions across the US." Many observers insist this increase is due to a variety of factors. US-China Today relates it to the competitive nature of the National Higher Education Entrance Examination, or Gao Kao (高考), coupled with undeniably low admission rates for top universities within China. Marketing Manager Shaun Rein claimed in Forbes that US education has become desirable for Chinese students in contrast to what he perceives to be Chinese universities' over-valuing of rote memorization as a learning skill. But these are speculations. SAIC administrators observe that nuanced and much more specific factors are influencing enrollment by students from mainland China.

Cheeyon Cha, SAIC's Korean Student Adviser and Assistant Director of Student Affairs, said the #2 position of SAIC in US News and World Report's Fine Art graduate program rankings is a "huge factor" in the appeal of the school to South Korean students and parents. That ranking is "one of the things that gives us significant name recognition and elevates us in terms of status in China," said Milkowski.

Though these rankings are for graduate programs, some administrators view them as reflective of the school's overall reputation, which Murray attributes to SAIC's interdisciplinary faculties, which serve both graduate and undergraduate students. Faculty at small, specialized schools must teach at all levels, he said, which "does speak well of the undergrad experience here."

Chinese student enrollment may also be affected by SAIC's "tradition for over 10 years of recruiting in China," according to Saksia Hoffman, SAIC Director of International Affairs. It's one of the school's initiatives to make SAIC "a truly international and global experience," Milkowski said. SAIC primarily works with four schools in major Chinese cities like Beijing, Shanghai and Shenzhen to ensure that appropriate students are informed about SAIC's facilities and programs. The school's practices for fostering enrollment from China are the same as those for US universities. "What we do is a lot of interaction, going to top high schools, going into art classrooms, talking about [SAIC] and reviewing portfolios," said Milkowski.

Contrary to stereotypes about the financial wealth of international students from China, Hoffman said some Chinese families fund education before other priorities. Many Chinese students attending universities like SAIC do come from China's contested and expanding middle-class and upper class, Hoffman said, "but you may also have students from middle-class families and working-class families where the parents did not attend universities."

The appeal of SAIC, like that of many US universities, to both domestic and international students, is not only the prestige of attending a top-ranked university. It also fits with the individual interests and tastes of its students, said Murray. He has noticed that it seems as if "specifically in China, there's a right answer, there's a right way to go to school and everyone is going for the top schools. Whereas here, there really is a more fine grain, distinctive fit for every student."

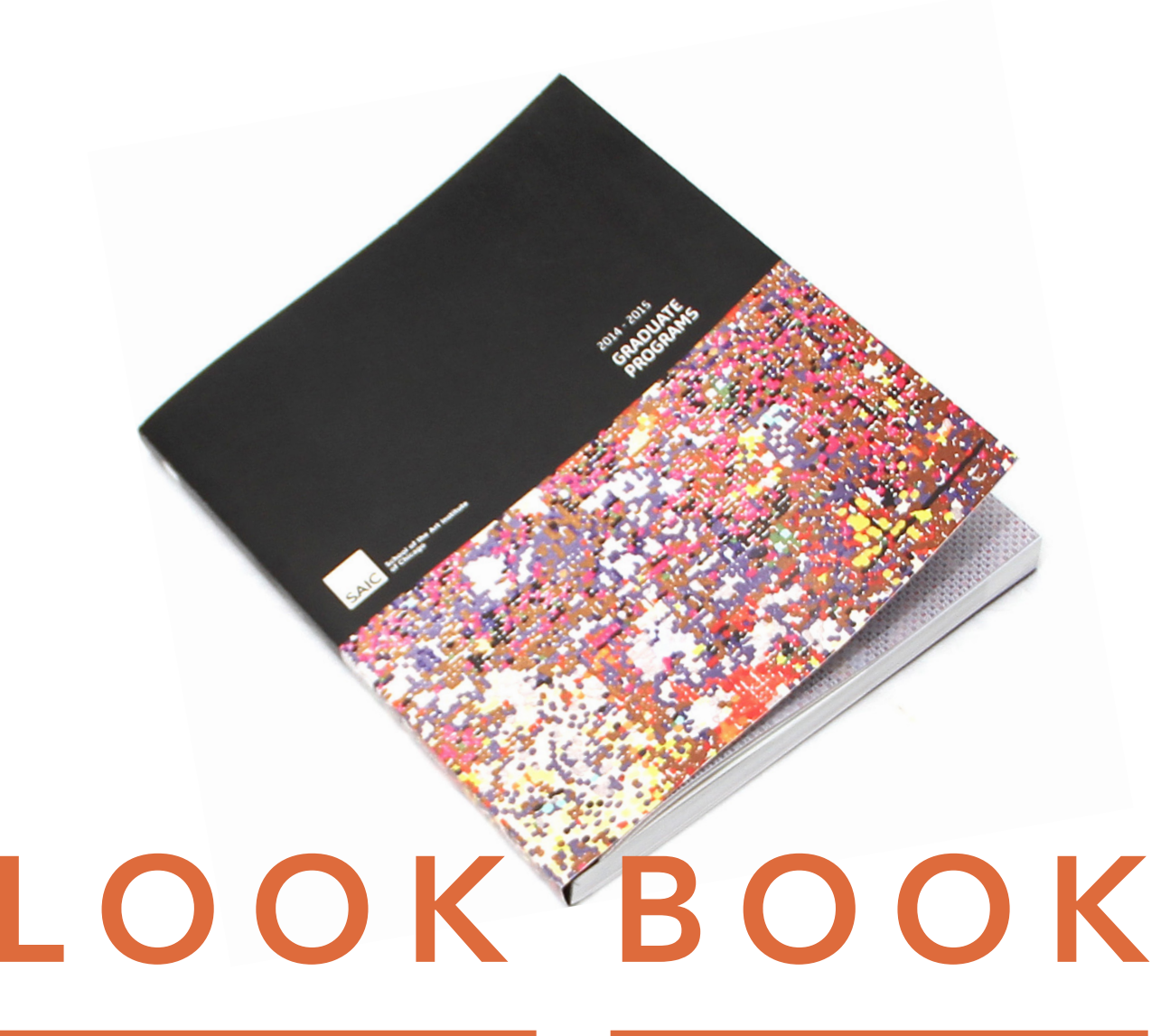
Chinese international students at SAIC agreed. For first year Arts Administration and Policy MA student Yiquing Li, prestige, networking opportunities, more expansive critical thinking skills and the physical site of Chicago were the most valuable assets the school offers. "Not only can I absorb knowledge," Li said, "but I can also establish relationships with artists and other roles in the art world." An important part of an education abroad for her is establishing relationships, both with artists and with professors, employers and colleagues for more social and employment opportunities.

Li said the reputation in China of US universities is well established as providers of a liberal arts education that includes "critical knowledge and logic skills," but she also said US universities do not allow for specialization in a field as much as some European countries do. An American liberal arts education is less focused, she said.

Some students viewed the differences between art and design schools in China and the US as a matter of formalism versus creativity. Second year Visual Communication Design graduate student Chen Chen said, "Most Chinese art schools focus on professional training for students' careers, which is good, but sometimes it's missing the most important part in education." They teach technical skills instead of "how to be more creative or how to think deeply," said Chen. In the Visual Communication Design department, faculty are not only "giving you new ideas," they also "raise your thinking to a theoretical level."

Graduate student and Hong Kong native Ange Wong attended a university in London before SAIC and agreed that higher education in the US is significantly more spread out over disciplines. But she also values the fact that SAIC is a more experimental and interdisciplinary institution than others she has experienced. Third year undergraduate Visual Communications student Rui Lou said the school's professional image and the creative opportunities its facilities and programs offer are one of the reasons she chose SAIC.

Judging from enrollment increases over the past four years, Chinese enrollment at universities across the US and at SAIC will continue to rise. Chen said the Chinese government has recently begun to issue scholarships for art and design students, stating that, "The government used to only sponsor students who came from science or economic-related majors, and the requirements for the applicants are quite harsh." The Chinese state awards 200 scholarships for art and design students annually, significantly fewer than for students in other majors. According to Chen, the number of art and design students sponsored to study abroad by the Chinese government is even less. "Five students got the full-scholarship last year to study abroad like me."



New Zealand Firm Spends Months Redesigning SAIC Viewbooks

» troy pieper

All colleges and universities have recruitment materials to entice prospective students, and as with any business, competition for customers compels schools to market themselves. The School of the Art Institute of Chicago (SAIC) recently redesigned the materials it sends to prospective graduate and undergraduate students. After a months-long decision process, a Chicago-based design firm with its roots and creative team in Christchurch, New Zealand, got the job. TimeZoneOne spent 1,341 hours designing the materials, according to its CEO. Four fulltime staff were dedicated to the designing the Graduate and Undergraduate Viewbooks over five months.

It is an enormous effort the school only undertakes about every five years, according to Maryann Schaefer, Executive Director of Admissions Communications. But the goal of the materials isn't just to attract students, she said, it is also to represent what a school like SAIC and its students can do.

"You have to know how to market yourself," said Schaefer. "With all of the other schools, you want to stand out." The graduate viewbook details "life at SAIC," including programs, departments, campus life, professional opportunities and admissions information. With textured pages and images of students and faculty and their artwork filling the entire space of pages, the book is visually spectacular. "This is the first time we've really shown how students and faculty interact with the community," Schaeffer said.

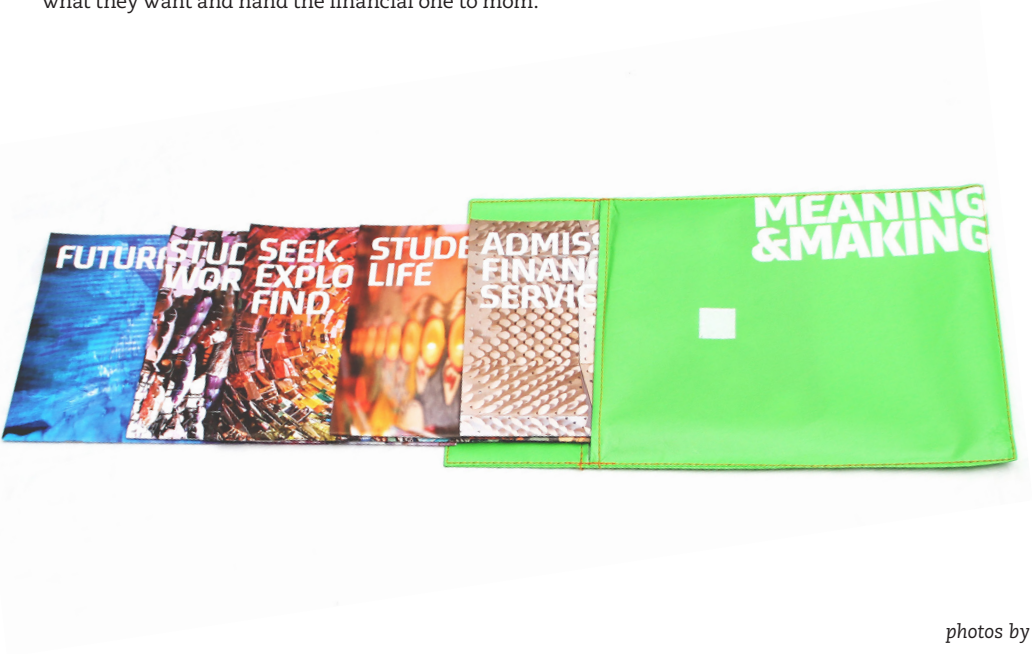
Her team asked for information from all department heads, and SAIC alumni wrote copy and made photographs. From January to August 2013, TimeZoneOne worked on the design. The firm had designed the school's materials to market undergraduate programs five years before, and Schaeffer's team liked its work on the Crocs campaign.

"Timezone was able to capture our voice, and

they've worked with really international brands." The firm also has the unique ability to turn around design work within a day. "Maryann and her team would have a request in the afternoon, and our team in New Zealand would have it done for them by the next morning," said Daniel Thomas, CEO of TimeZoneOne.

"We wanted to give the students something they'd never seen," said TimeZoneOne graphic designer Ian Black. He researched packaging trends and printing methods to find those that went into the project. "We were really trying to push boundaries and experiment with how we broke up the content," said designer Henriette Nass. Limited only by the capability of their printing company, the designers attempted to mimic the space inside of a gallery within the graduate book's pages. They used packaging to make the undergraduate materials promote interaction with six booklets inside a bright green, reusable canvas bag.

"It fits an iPad," said Schaefer about the bag. Her team used SAIC student focus groups in their decisions on the undergraduate materials. "We gave students a lot of free lunches to be able to ask them what they like," she said. Students' opinions were key in the decision to produce a series of pamphlets rather than a single book. This way, said Schaefer, when potential undergraduate students pull them out of the canvas bag, "they can read what they want and hand the financial one to mom."



MURALS

for the masses



Canadian Street Art Movement Comes to SAIC

» **patrick reynolds**

Huge black-and-white murals have suddenly sprung up across SAIC's campus. The entrances to the MacLean Center and Columbus building, as well as the Columbus building's second floor café, have been adorned with massive illustrated walls featuring grinning faces, organic drips, smoke-like swirls, and other assorted imagery. These murals are the result of collaborative efforts between SAIC students and faculty and a handful of Montreal-based artists as part of a project called "EN MASSE."

Artists Jason Bodtkin and Tim Barnard started the EN MASSE project in 2009 as a way to connect visual artists from different disciplinary backgrounds through collaborative pieces. EN MASSE's website explains, "For the most part, artists participating in the project are self-taught creative entrepreneurs. EN MASSE is a high-profile public platform for these people who have often found themselves in an awkward relationship with many contemporary arts institutions (resulting in their work often being excluded from mainstream galleries, museums, and funding agencies). This is a bridge for artist to institution, and vice versa."

EN MASSE encompasses multiple types of projects focusing on different types of spaces and levels of public interaction, including gallery and museum installations, festivals and public events, private commissions, and pedagogical programming. SAIC's involvement with the program falls under the last category, which EN MASSE refers to as "EN MASSE for the Masses." The MacLean and Columbus Drive murals mark the program's first foray into U.S.-based educational environments.

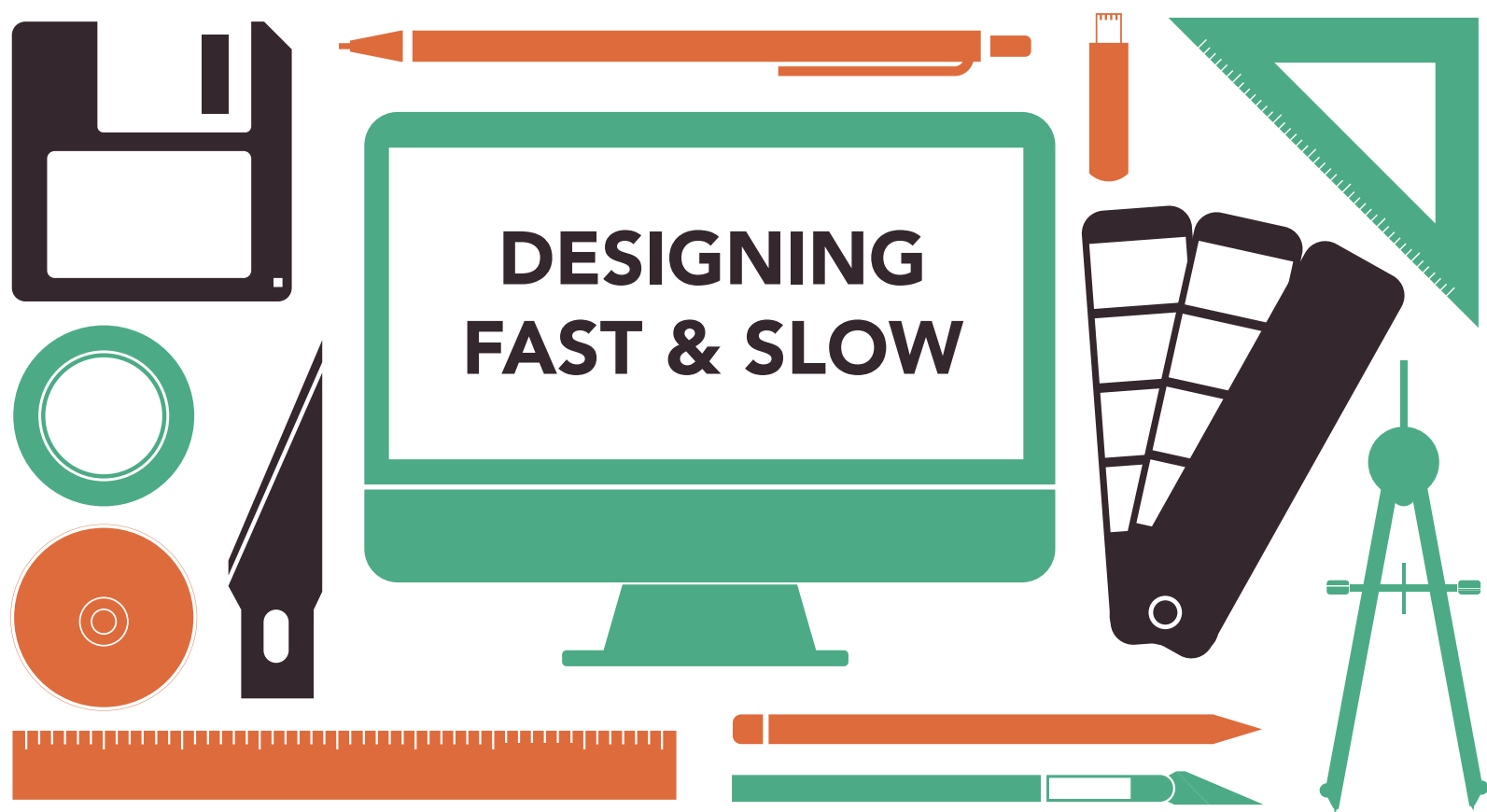
The murals installed at SAIC are the result of involvement from EN MASSE artists as well as SAIC undergraduate students. The program was coordinated through the efforts of Rachel Kaplan from SUGs and Painting & Drawing faculty member Katherine Desjardins. Rachel explains, "I was interested in bringing [the EN MASSE] project to Chicago as a means to talk about the unique process of collaboration. I was also interested to re-create their project in a university setting where students have the opportunity to work outside the classroom and in a closer proximity to their classmates." When Katherine was approached by Rachel about bringing the project to SAIC, she was especially excited about its role as an educational experience for students. Katherine notes, "For me, a really important aspect of the history of large-scale figuration includes not only cave paintings, but frescoed ceilings, wall paintings, and by extension, murals and graffiti culture. I always try to embed an 'expanded' element into the classes I teach at SAIC, so this seemed like a great opportunity for students to create large-scale drawing installations around campus, outside of the classroom."

The first step in creating the murals was for all participants to create separate improvised ink drawings, which were later integrated together into the finished installations. The separate pieces were cut and trimmed and were then wheat-pasted to the assigned wall spaces in formations dictated by the sizes and shapes of the individual illustrations. Once each wall was fully covered, the remaining negative space between the drawings was filled in to create a unified mural. For Katherine,

the entirety of the process was important to the overall learning experience. She explains, "This was the first time that EN MASSE had used the drawing/wheat paste/collage technique as the basis for collaborative installation ... [My own work] is drawing-based and involves a collage sensibility, so I planned the all-day workshop as a moment for the class to create a 'mass' (literally) of ink and brush drawings on paper, for later use in the installations. The class was divided into teams, and each team took on one of the SAIC sites together."

The three SAIC murals will be on view through the remainder of the fall semester, and additional EN MASSE work can currently be seen at another mural that they recently installed in Pilsen at Loomis and 16th with the help of SAIC graduate students from multiple artistic disciplines. For Rachel, the project has served as a great starting point for potential future work. "I would love to do this again in Chicago with more students at a larger scale," she explains. "I would also love to bring in working artists — alumni perhaps — to truly explore what a highly spontaneous, diverse collaboration looks like."

More information on EN MASSE, including images of their previous mural installations, can be found on their website: www.enmasse.info



SAIC Hosts First Annual Chicago Design Education Symposium

» **charlie klecha**

The School of the Art Institute of Chicago will be hosting the first annual Chicago Design Education Symposium November 2 at several venues on SAIC's campus. Presented by the SAIC Chapter of the American Institute of Architecture Students, the event will gather students, educators, and design professionals from all over the Midwest for an in-depth conversation on the current state and near future of design education.

The landscape of the design industry is rapidly changing in response to new technologies and modes of communication. Every day, new programs, tools, and techniques are developed and tested in the open arena of design in a consumer society. Driven by a necessity to remain competitive, design firms large and small are broadening their scope of services and blurring the lines between design fields. In their search for the innovators that will keep their practices on the cutting edge, they seek out well-rounded design graduates with diverse backgrounds and skill sets, capable of tapping them into a generation acutely attuned to constantly shifting paradigms.

The academy, however, does not have the same bottom-line impetus to remain flexible and agile in responding to ever-changing conditions. Far too often bound to specific criteria of accreditation, enrollment numbers, and retention rates, the administrative structures of large design institutions sometimes struggle with the rapid and calculated adjustments that are the hallmark of today's most influential and forward-looking design entities and collaboratives. An open dialogue between students, educators, and professionals might help to provide new insights into the essential strategies of design education. By fostering this kind of open exchange and assessment, we stand a better chance of ensuring that higher education in design remains relevant and effective in preparing students for the industry they will soon inherit.

This event presents students with a unique opportunity to take an active role in shaping the nature and course of their educational careers, and those students who follow them, with the ear of those in the academy and the profession that have the power to effect real change. In turn, industry leaders have an opportunity to hear the perspectives of those born into a world where continual change is the only constant, and whose design philosophies are inexorably tied to their understanding of the dynamic flux in which modern design resides.

Industry leaders have an opportunity to hear the perspectives of those born into a world where continual change is the only constant.

The Chicago Design Education Symposium will take on the task of unraveling these topics, from design philosophies to studio culture, to produce a set of recommendations for a future course. With students, educators, and professionals all participating with an equal voice, the conversation initiated here is certain to incite further discourse around the country.

The symposium includes a series of breakout discussions on specific topics related to the overall discourse, tours of some of Chicago's most influential design firms, and a screening of the new documentary, *ArchiCulture*. The documentary follows a group of students at Pratt Institute through the preparation and defense of their undergraduate theses, and concisely addresses many of the most pressing issues facing design education. The screening will be immediately followed by a panel discussion and Q&A, bringing together all of the related content generated throughout the day.

The night will conclude with a reception in the MacLean Ballroom, including a silent auction to benefit Freedom by Design Chicago, a new collaborative community service initiative being undertaken by the four Chicago schools of architecture. While Freedom by Design, a program of the AIAS, is typically operated at the level of individual chapters, IIT, SAIC, UIC, and Judson University have opted to collaborate and share resources to have a greater impact on the Chicago community. The types of projects this program supports vary, but they all relate back to the goal of improving conditions of accessibility for the disadvantaged. SAIC's most recent project renovated the home of a Chicago Public School teacher who was gunned down in his own home by a student. He was paralyzed from the waist down and confined to a wheelchair, and his home was poorly suited to his new state of mobility. Thanks to Freedom by Design and the AIAS, his ability to move throughout his home has been significantly improved. This is precisely the type of informal, hands-on education that many students may be missing as a part of their academic career, and often their first taste of the real power of design to change lives.

Registration for CDES is open to the general public and is available for the full day, including breakout discussions and firm tours, or for the screening, panel discussion, and reception only.

More information, including a full schedule, list of event locations, and notable presenters, is available at CDES.eventbrite.com.

Charlie Klecha is the current president of the SAIC branch of the American Institute of Architecture students.

THE ARCHITECTURAL EROTIC

Playboy and the Re-Design of the Modern Man

» **maggie carrigan**

I'm a big fan of Playboy magazine. Actually, let me rephrase that: I am a big fan of the idea of Playboy magazine. I've never actually flipped through an issue, although I'm well aware of what fills its pages. However, even as a fairly staunch feminist, Playboy doesn't offend me.

"But what about the objectification of women?" yell the female cause advocates.

To you, advocates, I answer that I am well aware of the implications of gazing at the female nude; I study art theory, for God's sake. As long as one is conscious of the cultural structures one is participating in when engaging with Playboy, I say go for it. Enjoy yourself! We're all guilty of eroticizing and/or objectifying something or someone as a means of exciting ourselves, whether sexually or otherwise. Let's just be honest about it.

And that's exactly what Playboy does: it is faithfully honest in its pursuit, which is to display beautiful, unadulterated eroticism, largely in the form of naked (or nearly naked) females. These images appear alongside quality content, of course. This isn't Jugs we're talking about (although, in Jugs' defense, their Wikipedia entry states that the inspiration for the magazine was the figure of the Venus of Willendorf. Art is truly everywhere).

It is precisely this pursuit of the unadulterated display of the erotic in Playboy that architectural historian Beatriz Colomina focused on in her recent lecture at SAIC, "The Total Interior: Playboy 1953–1979." A professor of architecture at Princeton University, Colomina conducted a three-year research project on the influences of Playboy and Playboy clubs on architectural design from the magazine's beginnings in 1953 through the 1970s. Her research culminated in the exhibition *Playboy Architecture, 1953–1979* at the Netherlands Architecture Institute Museum (NAiM), which was on view earlier this year.

Colomina argued that these elements of architectural design featured by Playboy were erotic forms in and of themselves. Moreover, they helped shape a new American male identity in the midcentury. "In its first years, Playboy was obsessive about the architecture of the interior," she said. "Sexuality and architecture were inseparable."

I found it hard to dispute Colomina on this point once she revealed the seminal editorial note to the first issue of the magazine, which essentially constructs the notion of the "playboy": "We don't mind telling you in advance — we plan on spending most of our time inside. We like our apartment. We enjoy mixing up cocktails and an hors d'oeuvre or two, putting a little mood music on the phonograph, and inviting in a female acquaintance for a quiet discussion on Picasso, Nietzsche, jazz, sex."

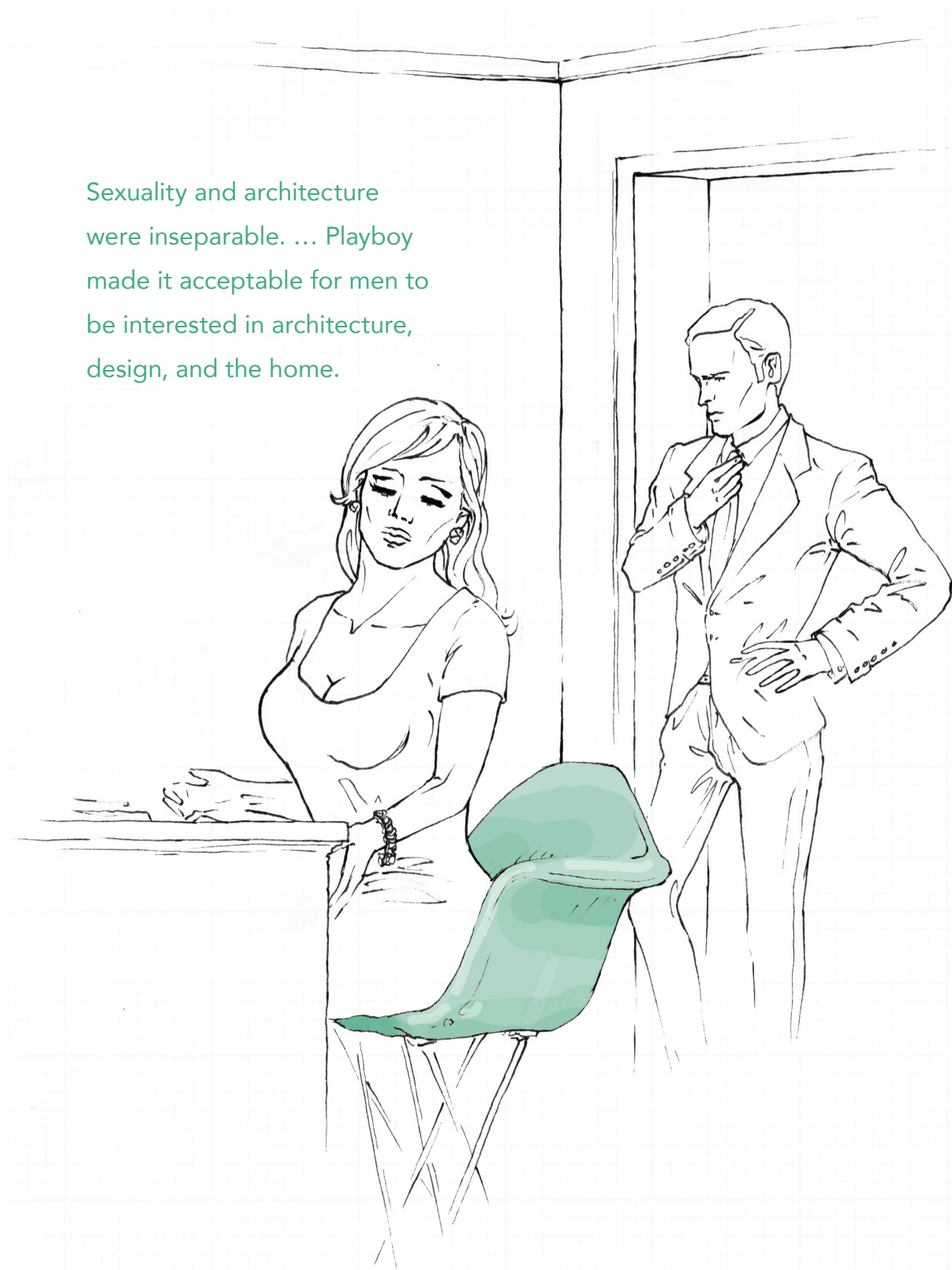
"As you can see," explained Colomina, "the Playmates may come and go, but the playboy stays in the house."

She continued by contrasting the idea of the man that Playboy put forth in relation to the traditional "outdoorsy" man of other contemporary men's magazines. "The playboy is a different type of animal. He also hunts like the men in the outdoor magazines, but the modern, urban apartment is his natural habitat. He is constantly readjusting things in it to seduce his prey and, of course, to erase her tracks in preparation of the next capture."

Indeed, Playboy published an article entitled "25 Steps to the Perfect Seduction" in their second issue. Colomina pointed out that it had little to do with the actual moves involved with "putting on the moves." Rather, it was a diagrammatic map of how to use the facets of one's playboy apartment to maneuver a woman into bed. "There was no detail of domestic space left untouched," Colomina said. "It was all there, including the HiFi, the butterfly chair — which would become a staple of Playboy interiors — the robe, even a martini recipe."

"Playboy made it acceptable for men to be interested in architecture, design, and the home," declared Colomina. "It advised men to walk into Bloomy's and buy an Eames chair!"

Sexuality and architecture were inseparable. ... Playboy made it acceptable for men to be interested in architecture, design, and the home.



I found this statement particularly interesting given that shopping and home décor were traditionally the purview of women, especially in the golden age of the housewife that was the 1950s, when Playboy first hit newsstands. An aspect of culture so fundamentally coded as feminine as part and parcel of the new modern male seemed like a point worth elaborating on but, alas, Colomina did not pause to ponder this. Understandably so, I suppose, because this is a topic large enough for its own lecture, or thesis, or book. Nevertheless, her hasty skirting of this loaded issue was the only letdown of the evening for me.

Colomina went on to point out that Playboy routinely ran spreads on an architectural destination just as it did with the Playmate of the month. After including a room-by-room multi-page sketch of the Playboy penthouse in a 1956 issue, the magazine received more fan mail than it ever had for any Playmate to date. Moreover, she noted that while contemporaneous architecture journals featured lackluster black and white images, Playboy ran its images of architecture in high-resolution color. This suggests that architecture was just as important — and sexy — as the women.

"You'll notice that, as the architecture and design featured in the magazine become more sophisticated, so too do the women," Colomina said slyly, noting the gravitation from the girl-next-door look of the Playmate from the first issue to the image of a bombshell standing nude in a multimillion mod desert home in an issue from the late 1960s.

Just as important to Playboy as architecture were the architects. "Architects were readers, too," explained Colomina. An article featuring six of the biggest contemporary designers and architects — including George Nelson, Edward Wormley, Eero Saarinen, Harry Bertoia, Charles Eames and Jens Risom — ran in a 1961 issue of the magazine. "All of these men were quite popular at the time. Getting them all into the same room at once was quite a feat." Nevertheless, they arranged their schedules to accommodate the Playboy editorial team, which proves a fair testament to the magazine as an architectural publication.

Colomina also noted that the illustrious Frank Lloyd Wright was positioned as a "fantastic man" within the first issue onwards of Playboy; indeed, he was covered numerous times in the magazine. "He had controversial love affairs, he was a man about town, and he was, most importantly, a cutting-edge and interesting architect. He was a playboy."

Colomina concluded with the thought that Playboy itself became its own architectural edifice. "To subscribe to Playboy is to get a set of keys to an imaginary world," a world of erected structures (pun intended) and erotic play. Like after any hour spent with softcore porn, I left this design-centric lecture slightly aroused and with a lot to think about. As Colomina demonstrated, the relationship of Playboy to architecture and interior design is complex and scintillating; I can only hope that her exhibition travels at some point, making its way to Chicago — the birthplace of Playboy, need I remind you — so that I can spend some time with it. In private, preferably.

from scratch

Pie in Community and Creativity

» jessica barrett sattell

“Sweet as pie.” “Easy as pie.” “A piece of the pie.” “Pie in the sky.”

“Humble pie.” Clichés and idioms surrounding the most ubiquitous

of pastries abound and find their ways into our everyday speech. Pie

holds a special place in the American palate and consciousness, and

as Thanksgiving approaches the dessert mainstay will once again find

its way to the collective table.

To quip that “everybody loves pie” may be a bit of a stretch, but as F Newsmagazine found from a recent survey, many are happy to weigh in on their favorites. As a precursor to the harvest extravaganza later this month, we asked people near and far to share their opinions. The results were just as diverse as the sample, showing that sweet and savory pies alike are at the heart of our culinary and cultural memories.

The pedigree of the pies that we bake, share and enjoy for the holiday is almost as complicated as written history itself. Curiously, the Oxford English Dictionary notes that the word “pie” may have derived from the magpie, the black and white bird known for collecting anything and everything, as a link to the fact that early pies contained a smorgasbord of seemingly unrelated ingredients. That would help to explain the classic prevalence of an association between birds, pies, and live birds in pies, such as in the English nursery rhyme “Sing A Song of Sixpence” where “four and twenty blackbirds” emerge from a pie and sing.

According to The Oxford Companion to Food, “proto-pies,” or concoctions that consisted of “a mixture of ingredients encased and cooked in pastry,” were found in ancient Egypt, Greece, Rome and the Middle East. The specifics of pie making in Medieval

Europe were seen as such common knowledge that no recipes for pastry appear until the middle of the sixteenth century. And indeed, the ever-popular American incarnation of apple pie traces its lineage to fifteenth-century England and a journey of culinary colonization. As food writer, editor, and former American Pie Council executive director John Lehnendorff notes, “When you say that something is ‘as American as apple pie,’ what you’re really saying is that the item came to this country from elsewhere and was transformed into a distinctly American experience.”

In the recently published “A Commonplace Book of Pie”, poet and baker Kate Lebo explores how the many ways to write about pie can turn into a blurring of the lines between fact, fiction, and folklore. A commonplace book — a book where one would write down a collection of thoughts, proverbs, ideas, notes and more — is akin to a cook gathering ingredients to inspire a meal or the magpie gathering treasures. In Lebo’s charming revitalization of the form, she utilizes a mix of prose poems, recipes, humor and “fantasy zodiac” to consider the complicated relationship that pie holds in our hearts, playfully hinting that the nature of a favorite pastry could possibly betray one’s hidden character.

In its familiarity and conjuring of deep-seated domestic memories, pie can act as a playground for metaphors of all kinds. A particularly rich (if not mind-boggling) example of this is Carl Sagan’s famous proposition: “If you wish to make an apple pie from scratch, you must first invent the universe.” Although the visionary astrophysicist likely intended this to refer to an optimism that humanity can one day harness the very nature of matter, it could be interpreted as a wink on the artistic process. Taken literally, there is a difference between “creating” and “inventing,” but at the heart of bringing a vision into the world are the raw materials. Like art, pie really just gets down to the fundamentals. Bakers, writers and artists work with basic materials, emotions and ideas to try to create new forms. The true beauty is often in the journey, and the product is the evidence.

As Lebo shows, a pie, like art, is in its essence no more than a container and its contents; the structured and the unstructured, the form and the idea. “I have poet and professor Heather McHugh (of the University of Washington) to thank for bringing me to the metaphor,” she notes in a Q&A with her publisher. “During a class she said something along the lines that ‘the container must be precise to contain the uncontainable.’ She was talking about words, but also



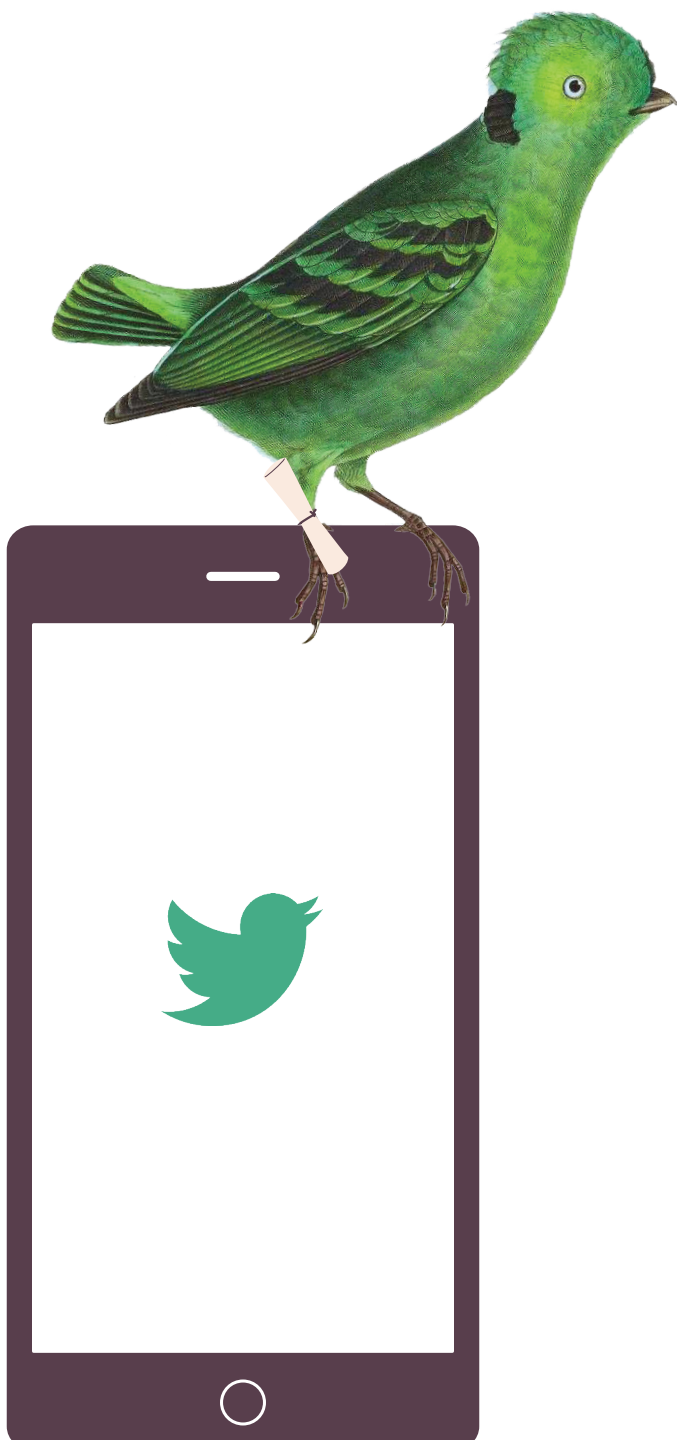
about our task as poets. The problem of the artist, she said, is to convey what is bigger than what you know while being precise in your word choices. It took me until nearly the end of the penultimate quarter of my MFA to realize that we shared this obsession with containers — but my container was made of dough.”

In addition to writing poetry and teaching creative writing, Lebo also travels the country hosting Pie Stand, a way to connect communities of all kinds and promote conversations over slices of pie, and Pie School, a pastry boot camp that encourages nervous bakers to overcome fears over baking less-than-stellar pies. “Around the time I was about to graduate from the University of Washington, people wanted to know what I was going to do with my MFA in Poetry,” she told F Newsmagazine, “and I would flippantly answer, ‘Start a pie school.’ I said it enough that the idea started to seem like a good one.

A pie, like art, is in its essence no more than a container and its contents; the structured and the unstructured, the form and the idea.

[Then] the idea stuck.” Family is the driving reason for many attendees; the two common themes that she sees with her students is a desire to learn how to give loved ones more delicious food or to share in a learning experience with them.

Tasty results aside, baking pies can just as easily become a meditative mode akin to writing, painting, playing music, yoga or any kind of creative pursuit. It can even supplement and inform an artistic practice, as in Lebo’s case. Especially with the holidays’ embedded drive to please and nourish loved ones, it may be tempting for occasional bakers to get flustered from glancing at the stunning photographs in glossy cookbooks or try to revamp an heirloom recipe. Just like any creative battle, the process is just as important, if not more, than the product. It can be daunting to just show up to try, let go and confront that nagging resistance and self-doubt head on in the attempt to bake something mindblowingly delicious. But, with the sheer act of just making, the roadblocks will effortlessly fall away. At the end, there’s the bonus of dessert. Even if it’s not especially “good,” it’s yours, and everyone who matters will love it just the same. It will be a taste of your own universe, from scratch and with love.

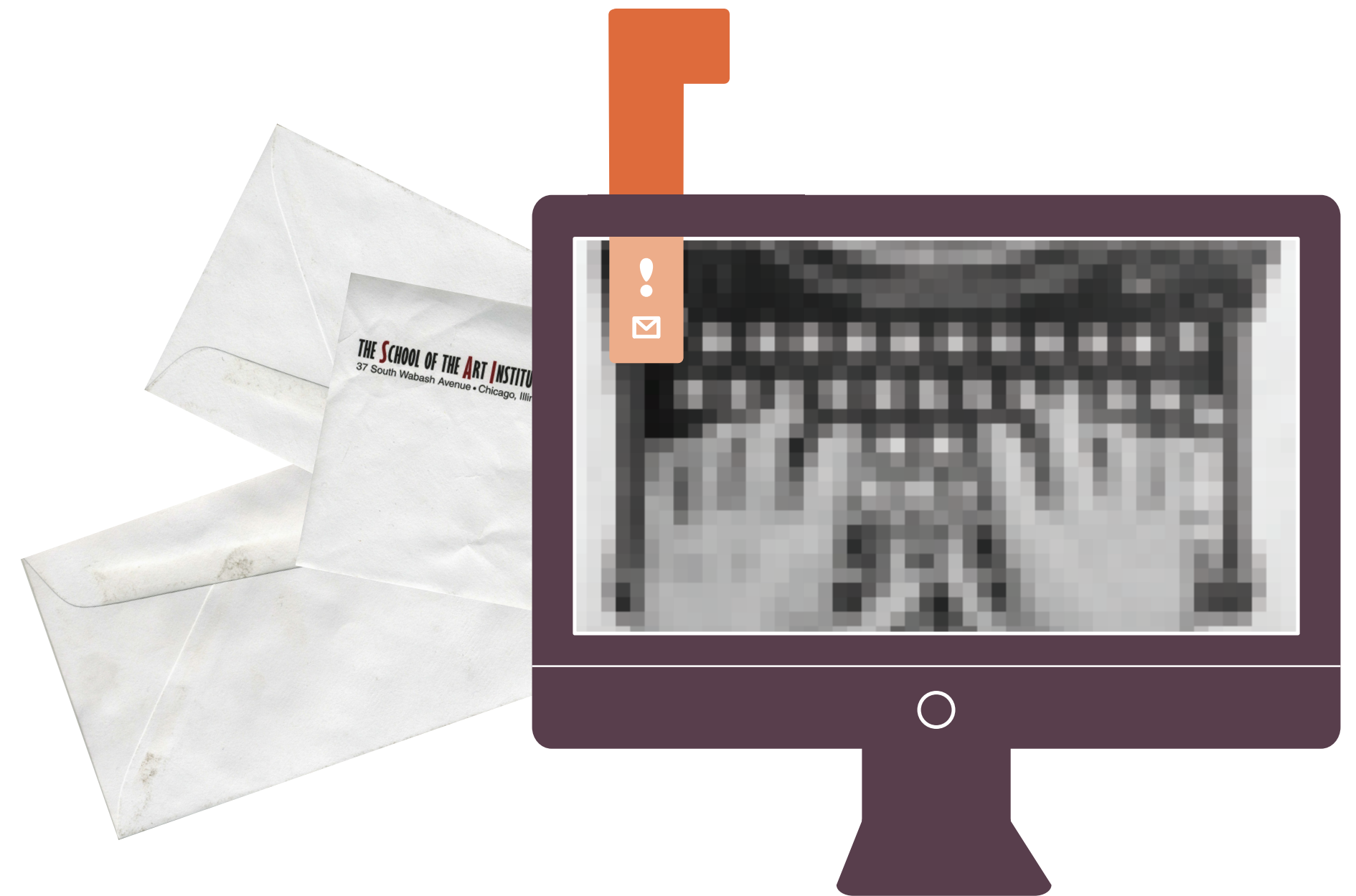


m e m e s o l d a n d n e w

How the Internet is Reviving Vintage Ephemera

» **henry harris**

Evan Doorbell has dedicated most of his life to collecting. He has amassed hundreds of feet of audiotape containing beeps, whirs, and intermittent voice recordings found on the Bell System telephone network since his youth in the early 1970s. Doorbell was what many call a “Phone Phreak,” a member of a subculture that played with the phone system and used it as a medium for social connection, prank making, and experimentation — in many ways, a predecessor to computer hacking. A by-product of Doorbell’s activities and those of his peers were recordings of their various “phreaks.”



These recordings can now be found digitized online. Picking up a landline phone and listening to its dial tone may feel like a historical field trip in and of itself. Doorbell’s recordings reveal a largely forgotten and under-documented aspect of everyday life, transporting listeners to a completely different era of communications almost foreign to anyone born after 1980.

The collection exists in a meticulously annotated form, with Doorbell prefacing each recording by listing its date, location, and sound effects. He has taken a noteworthy level of care to articulate the history of the phone network, the equipment used, and variations between regions and phone companies. This special collection is accessible on YouTube (username: Pranky-Calls) as well as his own personal website (phonetrips.com), contributing to the increasingly large pool of media history available on the web.

Such material may have been found in few other places before Doorbell shared his work online. Off the web, it would be easy to look for the major events of the Civil War, but far more difficult to learn about the seemingly trivial details of daily life. Without the Internet, how would we know what a dial tone in an urban area might have sounded like in 1968?

Many different websites and blogs commit themselves to delivering this type of content. How to be a retronaut (.com) curates collections of images and scans of material that may have previously been ubiquitous or relevant to a particular time and population. The website’s slogan, “See the Past Like You Wouldn’t Believe,” is justified by its midcentury images of playground equipment in the USSR, Larry Page’s business card, Amiga Computer ads, Kodak advertorials, a 1987 press photo of President Nixon with Robocop, etcetera. The ephemera shown may have previously been found only in stacks of old magazines at a library or festering in someone’s garage. Off-line formal collections do exist at historical centers, archives, government offices, schools, museums, and corporate archives, but nearly all of these require special permission to access.

The Internet has enabled a new era in which historical and cultural study is available to the scholar, blogger, or late night wanderer. Here, the archive supplies a reservoir of material for the production of memes. Footage from art house cinema may be spliced and overlaid with contemporary music to make montage-like music videos. High quality stills from movies, World War II posters, photographs from ‘50s magazine advertisements, and school portraits from the last thirty years are combined with text to create new meanings. On Retronaught (.com) pictures from age-old family trips may be uploaded into a photoset or even a virtual time capsule. One of the most well known of these “capsules” is a collection of photographs taken by Michael Galinsky at suburban shopping malls in 1990. Aside from assigning historical relevance, they often suggest an ironic gesture of self-awareness, an entertaining romanticization of days gone by.

Despite the maker or uploader’s intentions, material from Internet historical archives can saturate social networks and develop into its own self-referential language. The “Gersberms” meme of 2012, which reappropriates a print of an earnest grade-school girl clutching her Goosebumps trade paperbacks spawned an entire Internet dialect that lasted nearly a year after the meme’s initial creation. Items like this are retrofitted to fit the motives of the present through a sardonic or sentimental gaze at previous fashion and literary trends.

While seeking to represent these idealized visions of the past, we often try to incorporate their aesthetics into the present. Take for example the recreation of Facebook’s interface to fit a more 1970s appearance and refer to outmoded technology. Friends are called “pen-pals,” and pictures are called “Polaroids.” There are facsimiles of advertisements for playing chess via a CB radio. Various decades of Facebook’s interfaces “exist” as recreated webpages, poking fun at changing times, but also to assert Facebook as something that can have lasting influence and a presence on the web, an engineered legacy.

In a similar way, a meme has been created to show the Google homepage as a mail-away order form so that users may get information based on various search terms they write down, following the old format of magazines, catalogs, and brochures. The odd thing is that one can imagine the Google order form as a functional system despite the fact that the Internet never operated in this way. The pseudo-historic image seems to poke fun at the role of Google as the number one decider of search results, but also illuminates non-web information services as archaic. Here, the stability of the present is found in a destabilization of the past by mocking and imitating previous modalities.

These instances show how contemporary platforms capitalize on historic information to implicate themselves into a collective cultural memory of the past. In some ways they attempt to glorify aspects of the fleeting present and its transcendence from the things that came before it. These games with history and technology are a phenomenon that will ultimately become archived themselves. As the present becomes the recent past, how long will it take to become a nostalgic relic? How will the Evan Doorbells retrofit our collective consciousness then?

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SUN SETS ON THE GOLDEN DAWN

The Murder of an Artist Spurred the Greek Government to Arrest Members of the Far Right Party

» *vasia rigou*

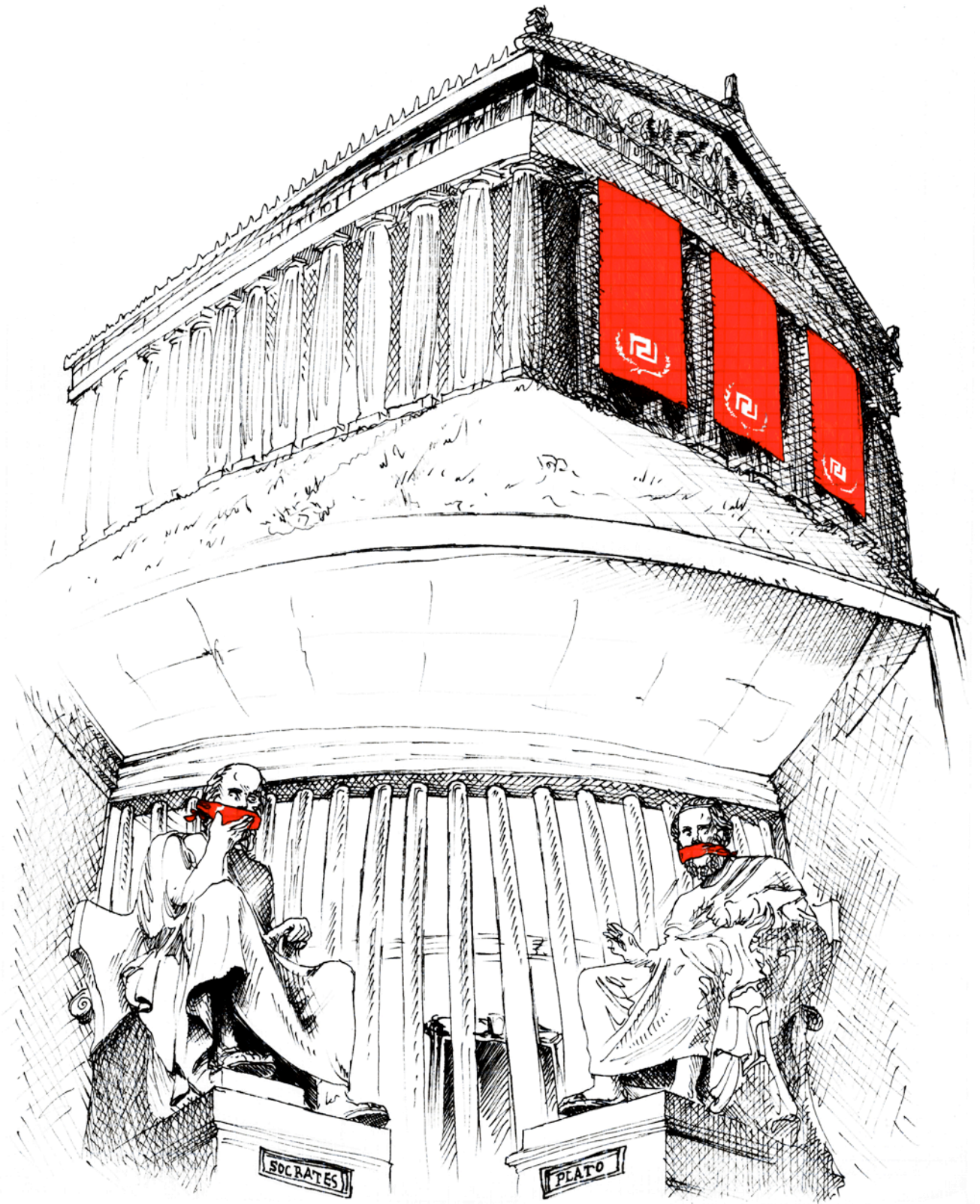
Multiethnic nightmares along with racial discrimination, xenophobia, fascism, nepotism and ultra-nationalism are only a few of the evils that came out Pandora's box in Greece after the power of art cracked it open. Pavlos Fyssas' words and activist efforts were so powerfully affecting against neo-fascism, that he was stalked and murdered. Yet, the beginning of the end for the Golden Dawn started on September 17th in the streets of Athens when the anti-fascist rapper was stabbed to death by a member of the Greek far-right party by day, terrorist organisation by night.

Feeding upon the economic crisis and the desperation of the people, Golden Dawn, grew in opinion polls and influence. With extremist views incorporated into political discourse, its reign of terror spread. The neo-nationalist party was founded in the 1980s and ever since Nikolaos Michaloliakos has been touting his party's neo-nationalist viewpoints in satellite political offices in Melbourne, New York City, and other global metropolises. The party entered Hellenic Parliament after the last elections in 2012 with 21 seats, shortly reduced to 18 in a revote in June.

Police affiliated with the party thrived over the inefficiency of those in power, rising unemployment, and the corruption and devastation of people searching for an outlet for their anger following the economic collapse and austerity measures. This was an accepted status quo until Pavlos Fyssas was killed by a Golden Dawn member that worked in the cafeteria of the party's office, after being ambushed by more than twenty armed people while police stood by failing to intervene. Even the Prime Minister Antonis Samaras condemned the Golden Dawn after the murder of Fyssas, describing them in his speech reacting to the event, as "descendants of the Nazis [here] to poison our social life, to commit crimes, to terrorize and to subvert the foundations of the country that gave birth to Democracy!"

The international hacker group Anonymous accuse Golden Dawn MPs of masquerading their criminal organization as an anti-establishment political party. Anonymous, one of the most influential groups of mobilizing activists in the world, is an online and offline community that exists as an anarchic, yet global resistance front. The group posted a [video](#) on the internet calling Greeks "to arms" on the 26th of October to honor the memory of the left-wing artist and activist that changed the political scene with his own blood.

Fyssas' death acted as a catalyst to unite Greeks around the world against a political conflict that has escalated out of control. Unfortunate as it may be that cold-blooded murder was the excuse, this death was a wake up call to the country and the world as to the severity of the social problems. More than 20 people associated with the party were arrested on the 29th of September, including Nikos Michaloliakos and his deputy, Christos Pappas, party spokesman Ilias Kasidiaris, the press officer Ilias Panagiotaros and Ioannis Lagos. Members of the Golden Dawn were accused of belonging to a criminal organization, in an attempt by the Greek government to condemn the terrorism and unconstitutional activities that they wreaked. The party has now threatened to pull all of its MPs out of the Greek parliament in a move that could threaten the stability of the coalition government and would lead to destabilizing elections.



Many incidents over the past few years have incited Greek activists to unite against fascism. The 15 year-old Alex Grigoropoulos who was shot by police in the 2008 Greek protests, the immigrants stabbed by Golden Dawn affiliates in Crete in the Summer of 2013, and the hate-crime shooting of 28 immigrant strawberry pickers in a farm in the small town of Manolada in April 2013, are only some of the incidents that united Greek people in rallies and antifascist protests. Fyssas' assassination has made a huge impact around the world, and now the Greek government has actually taken direct action against the pervasive influence of Golden Dawn. Fyssas will be remembered as the man who used to help the homeless on extreme weather conditions on cold winter nights, the man who wasn't afraid to stand up for his art and his rights and the man who shaped the Greek political arena even if it took his life away. "I won't cry, I won't fear" he used to sing, in a rap version of a Giannis Aggelakas' song, known from the legendary Greek rock band, Tripes. His deliberate assassination spoke loud to the hearts of Greeks, and the many non-Greeks, and immigrants that live in the country. Inspiring those who are left behind, one can only hope that he will be the last of the many victims of the new-era Greek fascists.

Fyssas' death acted as a catalyst to unite Greeks around the world against a political conflict that has escalated out of control.



NEA

UNDER ATTACK AGAIN

Republican Bill Would Have Cut the National Endowment for the Arts' Budget in Half

» emily wardell

Artists and arts advocates are wiping their brows after a proposed bill to cut the National Endowment for the Arts' (NEA) budget by nearly half fell through. The Interior and Environment Appropriations Bill, which included similar cuts to the National Endowment for the Humanities (NEH) and the National Art Gallery in Fiscal Year 2014, was initially passed by the House late in July. It then moved to the National Appropriations Committee, where Republicans proposed the same cuts, and Democratic members rejected them, according to Brian Inman, Policy and Research Director at Arts Alliance Illinois, the leading state advocacy group for arts and arts education.

The high water mark

for the NEA was in 1992

With Congress' recent struggle to pass a budget and its general tendency toward gridlock, it is unlikely the bill will ever pass into law, which is good news for arts organizations. However, the recent resolution reached by Congress in order to end the shutdown is more a placeholder for what will likely happen at the end of the year than it is a resolution. Arts funding will still be at the mercy of budget negotiations at that time, and there is no shortage of lawmakers on either side of the issue. Lawmakers will have to pass another budget agreement on January 15, 2014.

Despite avoiding the extreme reduction in funding proposed in the Interior and Environment bill, the NEA is still currently facing one of its toughest budget periods in two decades. Sequestration, a series of automatic cuts to government spending, begun in 2013, has drastically lowered the federal budget across the board. It has cut the NEA's budget this year alone by \$7.5 million. The NEA and the NEH will most likely face further cuts if a budget agreement is not reached by the end of the year.

Justification of these disproportionate cuts to arts funding tend to follow the logic of the Chairman of the US House of Representatives Appropriations Committee, Hal Rogers' (R, KY). Rogers has stated, "[The legislation] seeks to protect vital programs that directly affect the safety and well-being of Americans while dramatically scaling back lower-priority, or 'nice-to-have' programs." Other Republican lawmakers frequently echo this sentiment, as they see the National Endowment for the Arts and the National Endowment for the Humanities as decadent.

The Interior and Environment bill would have reduced the federal budget by a full 19 percent, according to an article on the House's website. Most of these reductions would have come from the NEA and NEH, whose budgets would have decreased by half.

If those in support of more NEA cuts have their way, said Inman, there will most likely be even less funding for not-for-profit arts groups who depend on this funding not only to create cultural experiences, but also to create work opportunities for artists and arts administrators. In an effort to reduce federal government spending on grants to support the arts, a law passed in the 1990s only allows the NEA to fund organizations, not individuals. Government grants such as those offered by the NEA and the state-level organizations to which it distributes offer grants to not-for-profit organizations. The number of individual grants those organizations award has declined greatly since the "Culture Wars" of the 1990s, Inman said.

Arts organizations that receive NEA funding are already "woefully underfunded," said Inman. "The high water mark for the NEA was in 1992, and if adjusted for inflation in today's dollars, the budget would be \$287.9 million. Right now we're at \$138.4 million."

So far, new efforts to restore the NEA and other organizations' budgets on a national level have faced the gridlocked fate that the Interior and Environment bill has received. Funding for the arts in the United States has changed a great deal in recent years and it appears that it will receive even more budget cuts in the future. Despite the current financial climate, in which all government-funded organizations face damaging reductions in funding, many individuals who face possible job loss might argue that national funding for the arts is a "must-have."

As far as the action required to keep funding for arts not-for-profits, the option remains to support advocacy groups like Arts Alliance Illinois, or to contact our legislators in the federal government, in spite of their inability to pass budgets.

RAHM DEVOURS CHICAGO

Kari Lydersen's New Book Documents
the Mayor's Attacks on the Public Sectors

» **bonnie coyle**

Mayor Rahm Emanuel has not exactly endeared himself to many Chicagoans. Between bringing the NATO summit to Chicago and his attacks on CPS school funding and attempts to privatize public services in general, he has alienated large portions of the Chicago citizenry. Kari Lydersen, a Chicago-based reporter and author and former journalism professor at the School of the Art Institute of Chicago, examines Rahm Emanuel's career in her latest book. "Mayor 1%: Rahm Emanuel and the Rise of Chicago's 99%" documents the politician's career from investment banker to Obama Administration Chief of Staff to Mayor of Chicago, as well as the rise of organized opposition to his administration.

In late summer 2011, a short time after Emanuel took office, Lydersen was approached by Haymarket Books to write a book on Chicago's new mayor. "I'm really honored they would think of me for such an ambitious project," says Lydersen. "They were really forward-thinking — lots of Chicagoans are furious about [Emanuel's] policies and understand where he stands in the bigger picture these days, but at the time most people were more ambivalent or uninformed about [his] ideology and background and what his leadership would mean for Chicago."

As Lydersen began her investigations, she was determined not to write a book that simply vilified Emanuel. "I definitely set out to write objectively about Emanuel ... though most journalists including me would admit that true objectivity is nearly impossible to define or achieve," Lydersen says. "Open-minded is probably a better term." However, as the investigation continued, she realized she could no longer keep her writing free of personal experiences.

She made the decision to include stories of people involved in political actions against the Emanuel administration. Lydersen used their stories to illustrate public frustration with a mayor who refused to listen to the people of Chicago. "The more I reported, observed, and talked with people, the more I became frustrated and in some cases even outraged — as an individual citizen — at the way this elected official was treating his constituents." She tried to describe the scenes that generated these feelings so that readers could get a sense of the "dynamics and symbolism that upset me and the people I interviewed so much. ... I tried to stick to that old journalistic adage of showing rather than telling."

Emanuel and his administration have a reputation for being very closed to journalists, and Lydersen, too, experienced great difficulty in gathering information from Emanuel and his office. According to Lydersen, "Rahm Emanuel's administration did not work with me at all on this, which I think is a shame and a facet of their overall lack of transparency or interest in dialogue. I would have liked to understand more about his own thoughts and approach, but I was not able to get that from him or his office."

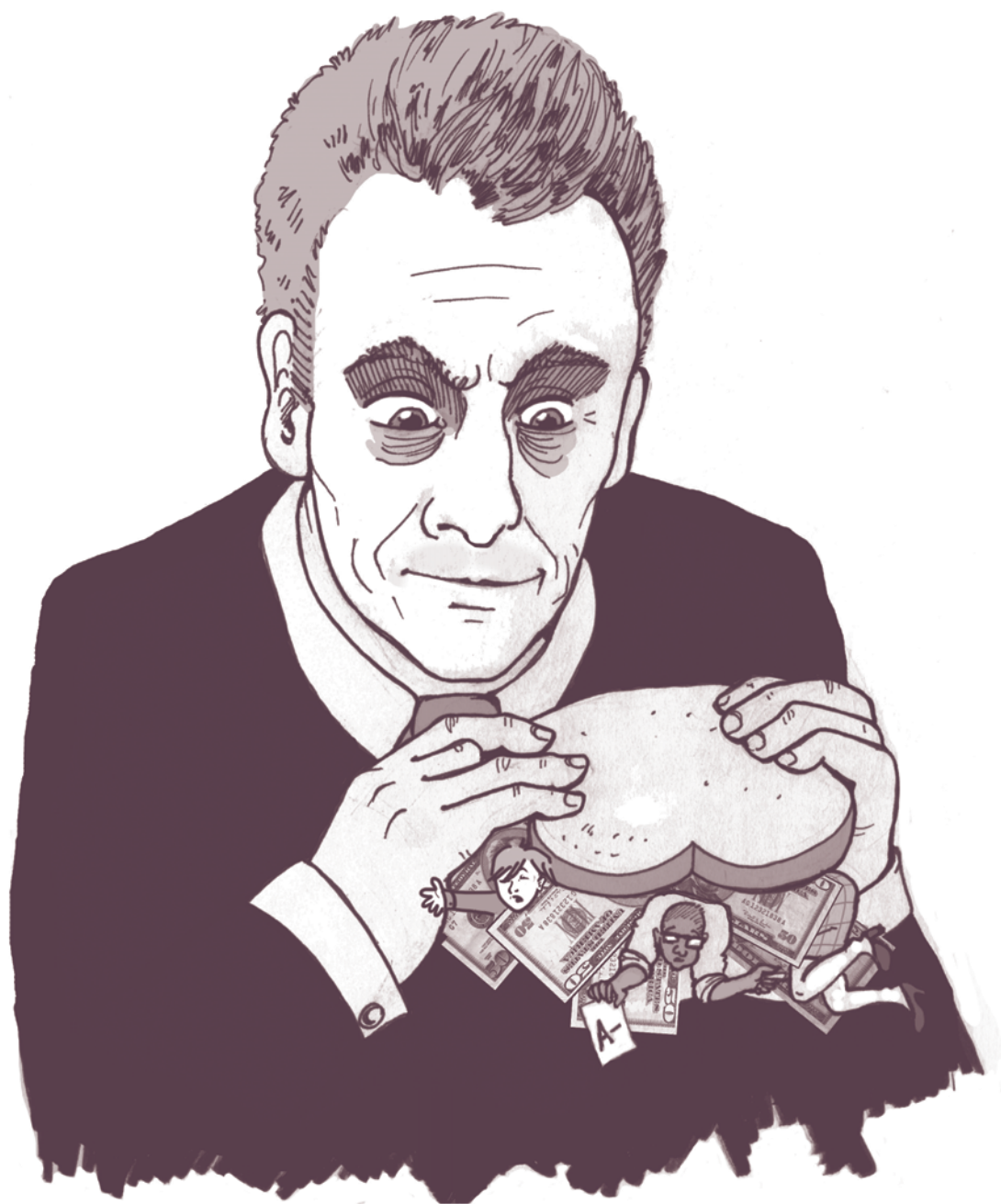
"Mayor 1%" also investigates the opposition movement Emanuel has provoked during his tenure as mayor of Chicago. Lydersen covers the high profile Chicago Teachers Union strike of last September and the ongoing conflicts over the fate of CPS schools and teachers. And she addresses the multiple anti-NATO protests that took place during the four days surrounding the summit in May of last year. Lydersen highlights one faction of Rahm resistance in particular: the Mental Health Movement, which she felt was somewhat overshadowed by larger acts of resistance. Lydersen calls the movement truly grassroots. "[These] people with very little economic or political power in the traditional sense ... nonetheless have stood up in very brave, creative and effective ways to demand that their needs be met and that they be treated with dignity and respect. I think they are truly inspiring."

In two years, Rahm Emanuel has already demonstrated his desire to privatize many of the city's public services, like public schools and mental health clinics. Throughout the book, Lydersen explores his privatization agenda and the impact it has on many communities across Chicago. The author entwines the personal experiences of activists and community organizers fighting to preserve Chicago's public services with investigations

into the Emanuel administration's policies. "Privatization is a complicated concept that can play out in different ways," she says. "The privatization of the parking meters under Mayor Daley was disastrous in numerous ways. Rahm Emanuel is definitely a big proponent of privatization, though he is also aware of how opposed to privatization many people are."

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Lydersen covers Emanuel's privatization of once-public services including health care, mental health clinics, janitorial service and, most prominently, public education. "Emanuel got much attention for launching the Infrastructure Trust, which he says is not privatization per se though it invites the private sector into the funding and operation of public institutions," Lydersen says. "Public private partnerships can be positive ... but privatization is a way to gut the whole concept of a public safety net and a social contract that promises to protect the most vulnerable."



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PLANTING AN AGRICULTURAL URBANISM

Artists in Chicago and India Consider the Possibilities of Urban Agriculture

» alyssa moxley

Diners sit at wooden tables amongst vermiculture beds inside the old truck depot where the Iron Street Farm keeps its mushrooms and fish. Inside the surrounding crates, worms create new nutritious soil from waste collected from farming sites across South Chicago. Before the meal begins, the group steps outside to a plot of land behind the hoop houses to participate in a Native American ritual which recognizes the moment of our shared meal by throwing tobacco leaves into a fire. The ashes are composed of previous fires held around the country at meals that celebrate the diversity of knowledge that many cultures around the world employ to create sustainable food cultures.

This is the headquarters of the Chicago branch of Growing Power, a network of farms that support community education, nutrition and enterprise through the cultivation of local produce in a program of urban agriculture. The farm borders the banks of the South Fork of the Chicago River, commonly known as Bubbly Creek. This nickname describes the gasses released from the riverbed due to the decomposition of animal parts thrown into the water during Chicago's early 20th century boom in the meatpacking industry. On this Saturday evening, artists, chefs and farmers are dining together as part of the Rooting: Regional Networks, Global Concerns Symposium, a program which brings together sustainable food communities and artists to consider the agricultural issues facing dense urban populations and imagine new legacies.

Rooting, which also exhibited works by 12 artists in the Sullivan Galleries, is organized by the Rhizome Alliance, a group of artists and activists from Chicago and Delhi. This group is funded by the Shapiro foundation's Eager Grant, and seeks to forge bonds between the two cities, specifically around the issues of changing agricultural practices. The idea for the project blossomed when SAIC faculty member Deborah Boardman met artist Akshay Raj Singh Rathore while on a residency at Sanskriti in Delhi.

Rathore, who comes from a family of farmers, is currently pursuing a project which would reintroduce heritage seeds — strains of plants handed down by gen-

erations of farmers not grown by large-scale commercial agriculture — within India. He emphasized that in India, "food is not just food; it becomes a huge cultural reference. It involves issues from eating, cooking, to growing, to what to do after the waste."

While the use of advanced technologies in food production and the industrial distribution of seeds may seem obscure to uninformed people, they affect almost every aspect of everyday food consumption. Rathore says that artists can forge bonds beyond cultural boundaries which can reclaim ground for traditional farming methods in the face of the assumption that modern techniques are always best. Through the public works at the heart of Rooting, Rathore hopes to bring insight and clarity to such questions as "What are we eating and what are the conditions of the people who are growing these foods? Do we need development? What is development?"

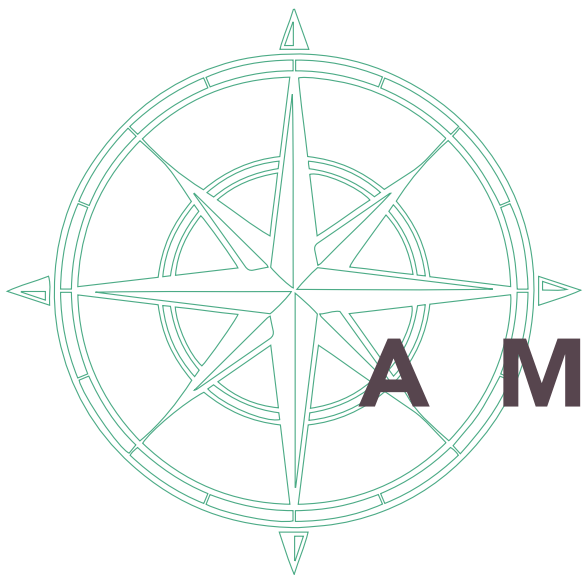
The symposium is creating pockets where those conversations can happen. Tour buses, where artists, chefs and farmers interact, visited different farms and cultural centers on Chicago's South Side to collaboratively prepare food and collectively consume it. In describing the roles that she strives to create through the alliances at the symposium Boardman affirmed, "Artists can provide the space to imagine other possibilities to feel some hope and optimism that alternatives have begun to exist and have existed in the past." For her it was crucial to acknowledge "that there are things from tradition that can help us move forward and that there are some exciting activists and entrepreneurs that can move us forward."

On the foraging tour that took place as part of the symposium weekend, writer and seed grower Michael Swierz discussed the facets of wild and cultivated foods. He taught attendees about recognizing the characteristics of plants, such as the neurotoxicity of nightshades and the digestive assistance of mints and how to recognize plant families by leaf and flower shape. Participants learnt how to start to discern safe wild plants to eat, like the apple family haw berries of the Hawthorne tree and the Burdock tuber. He told the group that puffball

mushrooms were safe when young, but recounted a conversation with a mycologist who told him about unfortunate teenagers who decided to snort the dry black spores, which promptly ate their brains. Plants often have distinct phases of conserving and energy and releasing that energy into seed in a natural cycle. Swierz runs gardens in Chicago that are not to grow food, but instead allow plants to begin seeding in order to create a local seedbank.

Rathore comments that "What we [in India] are trying to lose, people here are trying to achieve and what we are trying to achieve people here are trying to lose ... In India, a lot of farmers want bigger tractors, bigger fertilizers and pesticides, whereas in the city of Chicago, people don't want that ... I am here to understand the urban engagements here and share the knowledge, share the understanding ... and compare it to our very different urban situations."

Where the post-industrial flatlands offer the space for a high number of urban farming initiatives in Chicago, Delhi's rapidly growing population, which is fueled by rural to urban immigration, faces a host of different challenges in developing urban farming practices. The next phase of Rooting will take place as an exchange between the two cities. Khoj, a space in Delhi dedicated to artwork centered on ecology and food since its foundation in 1997, will host a residency program. Rathore is also working with Chicago artists Lia Rousset and Amber Ginsburg to exchange cloves of garlic between the cities, while keeping records of this transmission on a shared blog. The artists decided to use garlic as the representative seed of exchange because of the plant's global popularity and the etymology of the word "Chicago" which is derived from the Miami-Illinois Native American word for wild onion or garlic. The Delhi bulb will be planted on the roof of Chicago's 6018 North, and the Chicago bulb will find a home on multiple rooftops in Delhi. Rathore stated, "We are giving people a garlic bulb and asking them to grow it and monitor it for ten months, as long as the plants' growth and seed cycle takes."



A MAP CALLED HOME

Plowing the Streets of Chicago and Making Art

» *guy eytan*

7 hours.

Michigan north, till end. Clark, Lake View up to Lawrence, and back down. Wells bridge was closed, went on La Salle.

I will start by saying that before the next walk, I need to get walking shoes. My feet are killing me.

It was cold, but a beautiful day. Walked close to the lake, yet almost no sun. cold as hell. An old lady stopped me and asked what I was doing, told her it was an art project. When explained about it, she said that it was a good winter to do it in, since in any other winter I would either freeze to death or get stuck in the snow drift. I just started, so maybe the snow drift is still to come. An elderly gentleman in the entrance to a hospital asked me what I was doing. When I told him he was amused. Said: "In New York, nobody would have bothered asking you or thinking about something like that. I wish I had my camera." After a while a man with a binder under his left arm walked by me. He asked if I was making street music. I think that was the nicest term one can call dragging metal on the ground, but he liked the sound. So I guess it is music. He said I should make a website for this. The greatest encounter of them all was two cops on bicycles that stopped me. Inquired what I was doing. When I said it was an art project they wanted to see an ID that I'm in school. I gave them my Artic card, even though I was wondering what was I doing wrong. And is there any law broken by dragging rakes on the ground. Maybe they thought I was in some drug-induced stupor. (If I was, maybe my legs wouldn't hurt so much.) They kept exclaiming how weird that act is, and I should expect to get asked again. I said I understand and didn't care about it, I thanked them as they went on their bikes, and everyone was on their merry ways. The last person was someone who waited with me for a green light. When I said it was an art project he asked, "What does it do?"

"Nothing, the project is me walking with the rakes all the streets of chicago."

"That's interesting. I never heard of anything like that before."

I didn't think the correct response is that I am afraid that it is so overused that I am trite and idiotic. So I just said "thank you".

A few things I realized this time. The first and foremost is that I need better shoes. The second is that I didn't think about peeing. I need to buy shoes before the next time I walk for sure.

7.5 hours.

State St. south till 63rd, Wabash north till Delaware, south on Rush.

Still cold. There are less parks on the South Side. Less people than in the "magnificent mile."

Three kids, the oldest one twelve at the most, had a little dog that was more energetic than them. They followed my movement from across the street, I tried to seem approachable in the hope that they will say something. The older one finally shouts: "You've got rakes!" all I could think to answer back is a very happy "YES!" The conversation ended there. A long time passed and a man smoking a cigarette outside an auto parts shop asked me what I was doing. I answered that it was an art work and I plan to walk the entire city. He asked how long will it take. I had, and still have, no idea how long it will take. "Longer than I can imagine".

"That's nice, it will be faster by car."

"Yes, but I will not know chicago by car."

"True."

He finished his cigarette and went inside. (No wonder it is god fucking freezing.) A lot of parking lots, some even full of cars, the only people around run to or from them. Again I'll reiterate — it's cold. And today is not a nice day. I would like to say something poetic like the sky was hanging low, but it just looks grey and miserable and not even romantic foggy, just urban grayish with fake sun.

In the north side of Wabash two police people are riding bikes and wave at me, they pass too fast for me to recognize if they are the same ones, but I try to wave back. I realize that I haven't taken my hands out of my pockets for a few hours and the sudden jolt throws away my shoulders, reverberating through the body. My feet are in pain, I now realize. It's not as bad and the day is almost done.

At least my shoes are better. And I didn't get arrested.

7 hours.

Michigan south till 63rd. East to indiana. North till 25. East till Martin Luther King Dr. North till Cermak. West till Indiana again. North till Roosevelt. East till Columbus drive. North till the river, east till Michigan and back to the starting point.

Cold and grey, not very exciting.

Columbus drive is amazingly loud. There was something weird passing so close to the school. I expected people to talk to me. It didn't really happen. Got lost in thought, the walk felt so much shorter due to this.

I held it in for a long while as I was going on Columbus drive. When I reached the school I took a break and went to the bathroom inside of it. There was something weird with the stopping in the middle to go to pee. I don't think I would do it again. (Yes, I do hate to pee outside. I think it's disgusting and all that, but the break of it when I went inside the school was almost too much to bear. I need to find a solution.)

And I need the temperature to be above freezing.



"Art? But how will you hang it up?"

7.5 hours.

Wabash south till 63rd street (minor detour for two parks in the middle, both detours to the east). North on State.

The weather is weird again. The sun is shining brightly but it is too cold to breathe.

A man slightly shorter than me wearing a puffy coat walked next to me for a few blocks, he didn't speak to me. I don't know how to start a conversation. After a while he turned into a small alley. He checked behind his back to see if i'm going to follow him. I didn't, it was not part of the route for that day. I had to pee so bad after a while. A man outside a building that I later realized was a church asked me if I was going anywhere special. I answered that I am planning on walking as many streets as possible.

– A fear made me not say the entire streets. He asked if I had a plan on where I am going. I said first north-south and then will see. He narrowed his eyes and said half to himself, "Chicago is BIG." I agreed. He said that he worked in the church and invited me in. I declined, even though my feet hurt and it was cold as fuck. He wished me good luck. I like him. After a long while a group of teenagers passed me walking in the opposite direction. They talked loudly so I heard them after they already passed me. They wondered what I am. A woman with a pink woolen hat and a black thick scarf walked with a small dog. She asked me where I was going. I said back to the Loop. "And you have rakes?"

"Yes, it's an art work."
"Oh, lovely. What is it?"
"I am walking the streets of Chicago."
"Now?! That doesn't seem like a good idea."

I tried to justify myself, saying that it was the only time I had. She said that I should be dressed warmer, it might be a mild winter but I should not take it lightly. After the dog pooped next to a tree, she picked it up said good luck and walked away. A guy wearing a suit and a down jacket seemed confused to see me. One of the rakes got stuck in a crack in the ground and he asked if I need help. I said no. I hope I didn't sound curt. He continued without asking me what I was doing. I didn't mean to offend him.

The only thing I can think of to summarize today is that just looking out the window means nothing about the weather. God damn it, I think my feet have lost feeling. Next time I should wear two pair of socks.

8 hours.

North on Wabash till Rush. Rush till State. East till Lake Shore Drive. North till Foster. South on Clarendon till Clybourn. South till Division. South on Wells.

The weather was fine. Cold as usual but wasn't as bad as I expected. That was true until Lake Shore Drive. The wind and a slur from the lake make it even to the west side of the road. There wasn't snow drift because there wasn't much snow, but it was a kind of smosh.

There was one couple jogging. Both wearing head-phones, and sweatpants and sweatshirts. They seemed to be sweating even though it was not a sweating weather. I want to say that I don't understand people who run in this weather, but I don't think I am in a position to judge. The woman turned after they passed me, looking back over her shoulder confused.

A bit after a small park there was a petrol station. A man with a grey car looked at me. After I stopped for the crossing, he shouted across the station, "What are you doing?" Before I could formulate an answer he got into his car and drove off. I am still not sure what is the correct answer. I need to have a quick draw on the answer, just answering it is an art work doesn't seem good enough.

Under a train station a couple was waiting. They asked me where I was coming from. I said the Loop, which is technically correct. They asked what I was doing. I answered it was an art work. They asked why I was doing it. I said to get to know the city better. She said that I should learn to take a bus, it will be faster and better. I smirked (or giggled). They huddled into each other in a way that prevented me from speaking.

I reached the Loop again. My back bent against the cold, but the harness pulled me upright against my will. I hope the weather will get better, but know that it won't.

8.5 hours.

North on State till end. North on Clark till Broadway. Broadway north till Foster (more west leaning than I would have wished). East till Sheridan. South till changes to Sheffield and continue. South till Kingsbury. South till Kinzie. East till Dearborn. South till Madison.

The weather was better. Still cold, but not miserable. I need to but laces, one broke off during a failed attempt to tie it while wearing gloves.

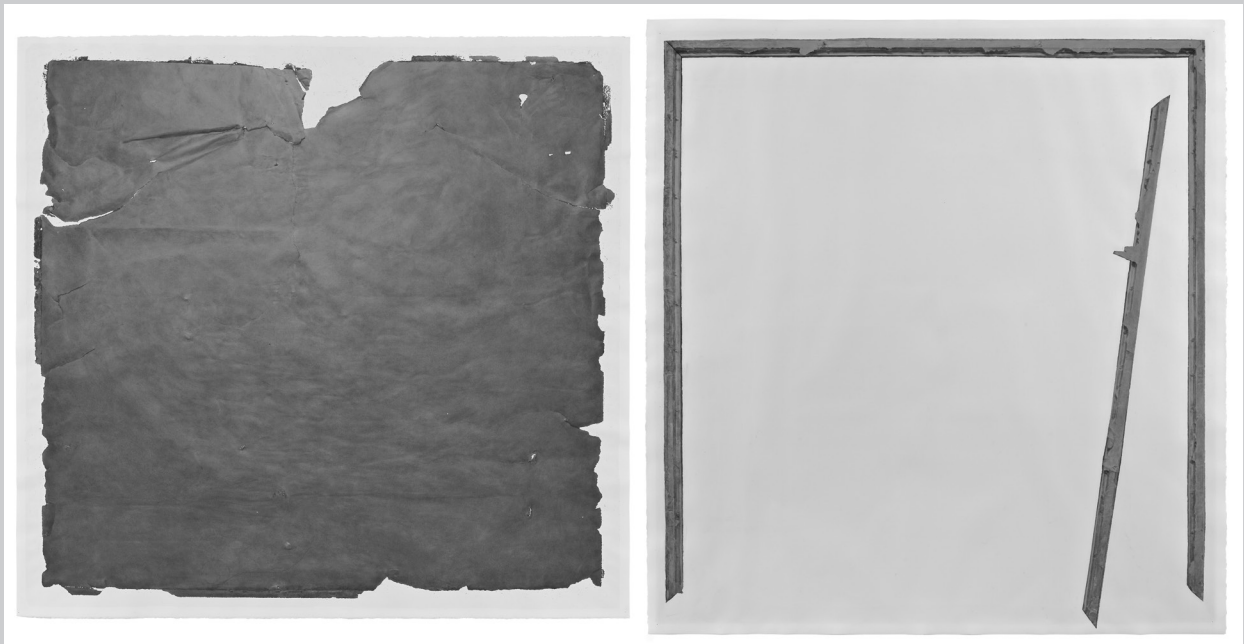
A man with a briefcase under his left arm with both hands in his pockets stopped next to me at a very long traffic stop. He asked in a tone that sounded like he hadn't woken up and hated winter what I was doing. I answered, "art work." He didn't respond and we continued to wait until the light changed. I passed a school twice, it was placed on my route so as to be both on times in an hour people are dropping off or picking up children. I was hoping no parent saw me twice. I was afraid they will phone the police for the pervert outside the school. No one looked at me. A man with a knitted cap that didn't fit with the suit he was wearing asked me if I was working for city hall. I said no. He apologized and thought that I was checking for the cracks in the street. I said it is an art work. He smiled and said that maybe I should sell it to city hall as a way to both make money and get rid of the pot holes in the streets. That is not a bad idea. The longest meeting of the day was a woman that was covered in winter clothes and house slippers walking two dogs. One jumped towards me, with a friendly face. The other sniffed a car tire. I bent down to pet the dog. She asked what was on my back. I gave the same explanation. She asked how long have I been walking already. I said not long. She inquired if I am filming it. "As you can see I have no camera."

"Why aren't you filming it?"
"I think it will be very boring to film it"
"Well, you don't have to film everything, just the good bits."
"The good bits?"
"I don't know, you're the one walking."
I said I would think about it. I am not going to film anything (I think).

After a long time I met a man outside a wood storage area. He was leaning against the fence, smoking. He asked me what I was doing. I said it is an art work. He asked if I was getting paid. I said no. He said that I'm stupid. "Never do anything for free or you'll never get paid." He threw his cigarette to the ground and walked into the small shack in the wood lot. I need to pee so badly.

The area on Kingsbury was terrible crack-wise. It took longer because I had to constantly save the rakes. I almost popped a shoulder on one when I tried to walk with it stuck.

Rising Star



Paul Sietsema
Through Jan 5, 2014

Icon



**MCA DNA:
Warhol and Marisol**
Through Jun 15, 2014

Master



**MCA DNA:
Alexander Calder**
Through Aug 17, 2014

Paul Sietsema, *Blue square I* and *Blue square II*, 2012. Ink on paper. © Paul Sietsema. Courtesy of the artist and Matthew Marks Gallery, New York

Paul Sietsema was organized by the Wexner Center for the Arts, The Ohio State University. Major support for the Chicago presentation of the exhibition is provided by Liz and Eric Lefkowsky. Additional generous support is provided by Matthew Marks Gallery and Phillips.

Marisol and Andy Warhol at an opening of John Willenbecher's work at Feigen and Herbert Gallery, New York, 1963. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo © Adelaide de Menil, courtesy of Acquavella Galleries, New York

Alexander Calder, *Chat-mobile (Cat Mobile)*, 1966. Museum of Contemporary Art Chicago, the Leonard and Ruth Horwich Family Loan. © 2013 Calder Foundation, New York / Artists Rights Society (ARS), New York. Photo: Nathan Keay, © MCA Chicago

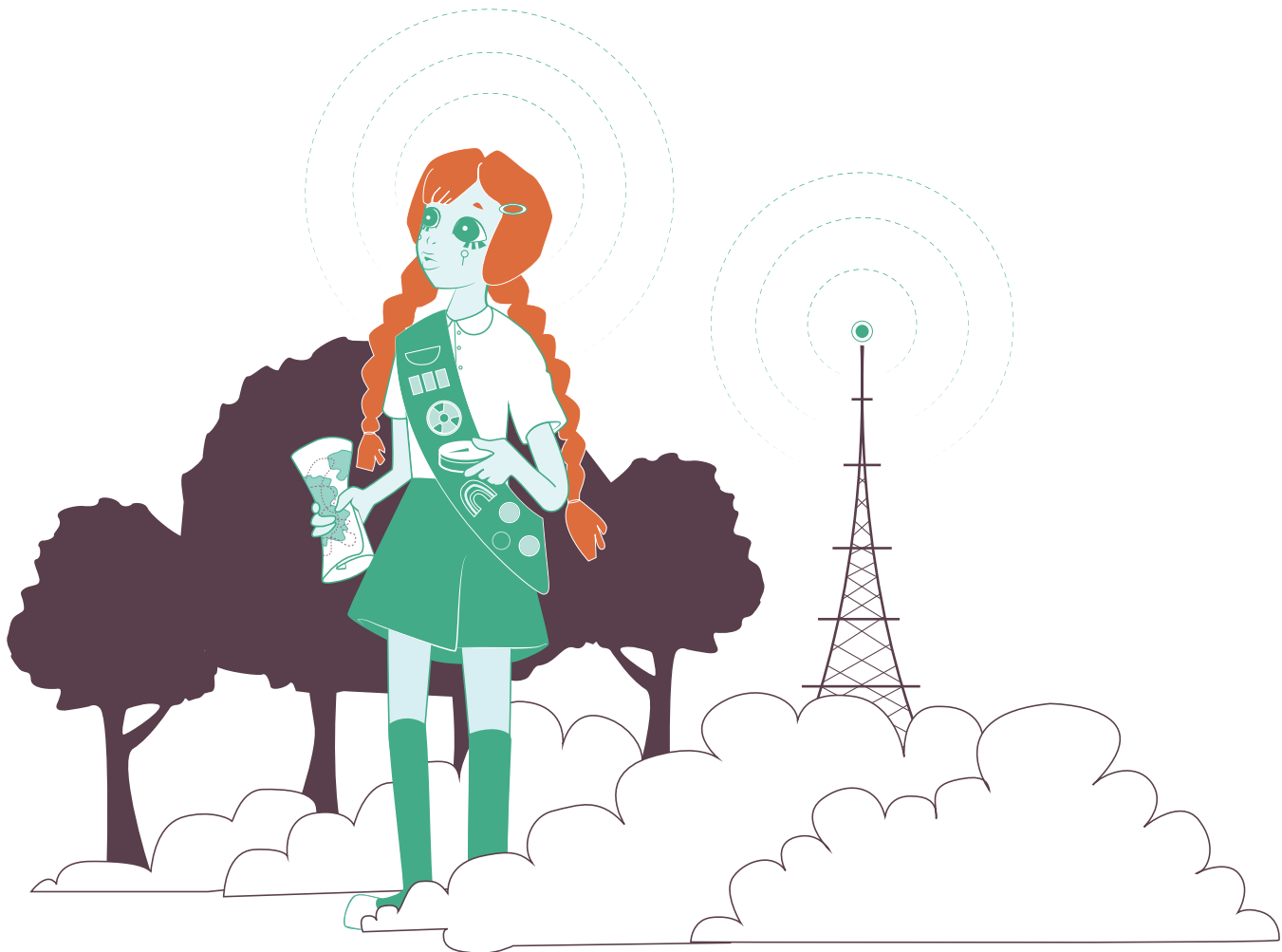
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RADIOACTIVE GIRL SCOUT

What Do We Really Know About the Ground We Walk On?

» sarah knudtson

When I was a kid, I was a full fledged, sash-wearing, cookie-selling Girl Scout. For two weeks of every summer and countless weekends, I spent time at Camp Welaka, a small site located on the outskirts of the larger Jonathan Dickinson State Park in Hobe Sound, Florida. The camp consisted of army surplus tents mounted on raised platforms to protect us from the seasonal flooding on a sandy terrain speckled with pine trees and palmetto bushes made humid by the Loxahatchee River snaking through the grounds. Each summer spiders and mosquitoes feast on hapless campers only to be killed en masse as trucks spraying pesticides drive along the dirt roads of the camp. One summer my girl scout best friend and I noticed strange red lights emanating from across the park. We devised fantastical stories to explain the glow in the night sky, stories of Red Martians and the invasion of the rival Boy Scout's Camp Tanah Keeta. As the years passed, the red glow became accepted, and like the trucks of pesticide, was not discussed.

Flash forward a decade or so, to my stint as a K-12 drawing teacher. I was reassuring a young pupil that she would not get lead poisoning from the shiny grey smears on her hands, and had the realization that although I knew that pencils were graphite and not lead, I didn't actually know their history. I looked into it. The process started benignly enough, with a history that involved shepherds marking their sheep and graphite's amazing properties as a cannonball lubricant. From there I began to make drawings that toyed with these histories. Following the trail from artistic to industrial uses, I started playing with its conductivity. This resulted in drawings that, with the help of electric currents, lit up LEDs. Wanting to explore this material further, I stumbled across an article that mentioned graphite was used in nuclear reactors. I do not pretend to understand nuclear fission, or for that matter life in general, but I do know that the very first reactor ever built used 771,000 pounds of graphite, which equates to a shit ton of drawings by third graders. This discovery was congruent with my arrival in Chicago, the home of that very heavy first reactor, known the world over as Chicago Pile One, CP1 to it's friends. It was built in a squash court under

the football field at the University of Chicago in 1942, but by 1943 the reactor moved to it's current location in Red Gate Woods.

Part of the Cook County Forest Preserve, Red Gate is located just outside of the city. Marked by two monuments reminiscent of gravestones are Plot M, the first nuclear waste pile, and Site A, commemorating the burial site of the reactor. I was intrigued that these sites, visible scars on the landscape, are located within a nature preserve. Researching Red Gate Woods led me to look into the history of other parks and preserves. What I discovered was that many parks also share histories complicated by government regulations that seesaw between masking and exposing the manufacturing refuse of the past.

While digging through Chicago's industrial burial grounds, I recalled those lights that in my youth I had attributed to boy-scout-abducting aliens. Prior to being a Florida State Park, the Jonathan Dickinson grounds had been Camp Murphy, a World War II training ground for the then highly classified radar system. In its heyday the site was made up of one thousand buildings, including a bowling alley. Remnants of those buildings can still be seen on the landscape. It turns out that in the mid 80s the state of Florida sold a parcel of land back to the federal government to build the Jonathan Dickinson Missile Tracking Annex. Atop a large microwave tower protruding from the northern section of the park was the source of the lights that had appeared that summer.

Even though I cannot visit these sites in person, I have developed a way of exploring them visually. Delving into materials made available by the Freedom of Information Act to question the shift that occurs when a place goes from restricted to public access, I create physical remnants of the unseen. In hand-drawn, layered photographic maps I ask, "What do we really know about the ground we walk on?"

Sarah Knudtson will have a solo show at the I Am Logan Square Gallery, 2644 1/2 N. Milwaukee Avenue, November 21 - January 10.

The first nuclear reactor was built in a squash court under the football field at the University of Chicago in 1942.



(above) "Plot M" Infrared Stereoscopic Digital Photograph, 2013 (below) "C + -Au" Graphite, Distemper and Gold Pencil on Paper, 2013 Sarah Knudtson //photos courtesy of the artist

LETTER TO A JELLY

» ms. vasia rigou

For having no brain, I admit, you are wise. But I can't tell if you are yummy. No offense. It must be really frustrating to be hunted down, dried, then fried and finally — heaven forbid — eaten. This is why I kind of understand when you revengefully go all toxic and dangerous and so easily get your venom flowing into our human body with a simple touch. I wouldn't like to lie deep fried in a plate accompanying a glass of wine, either! But please, tell your friends the sea wasps there's no need to drive people to their poisoning, agonising death in a few seconds just because they can. I know you guys need a gangster squad, too. But trust me, dear jelly, scaring people off is more than enough. We need the beach and we need the swimming and we need the surfing, too. Nothing good ever comes from war. You know you're better than this.

Traveling the seven seas, feeling the waves carry you away, swimming along with hundreds or thousands of brothers and sisters in jellyfish blooms sounds like a dream life to me. Why not stick to that? I wonder if you ever take a moment to think of all the things you have.

Being so transparent makes you nearly invisible. I know many of us would love to be able to do that sometimes, too. Can't you use your invisibility to find inner peace and quiet? Take a tiny moment to just stand still and observe the world without being seen yourself. In the super stressful, high-speed era we are living in, you could make a living by teaching that kind of thing, jelly-friend. You'd be an expert because you know how to live life at your own pace. Using your little umbrella-shaped bell pulsating for locomotion. In this day and age! Plus you are phenomenal to observe when you float. You can get people hypnotised. Goldfish got nothing compared to you.

You are your own sparkly disco ball lighting up and rotating as you please, performing any disco move ever imagined. Floating around for 500 years without bones, brain or even blood in your system, you dance your heart out in swirls, even though you don't literally have one! Well, what's wrong with having no heart? You've got the style, baby! And you've got your ways of twisting and turning on your own into the world's oceans. Only you could be pink or purple or turquoise or bright orange or even crystal clear if you fancy.

Plus you have your own special way to reproduce which is not one really, but ... two? Both sexually and asexually? Seriously, in what kind of evolutionary state are you, jelly? What is this, outer space? How do you even call this thing you do with your babies, first releasing the sperm into the water, then fertilising your girl without a single touch — a good or a bad thing, who am I to judge — and then letting the little egg go out into the clear, blue waters to grow and feed all by itself? No wonder it's gonna turn out super independent just like yourself!

We've all got so much to learn from you; if only we could be self illuminated. I'm sorry, friend, this is way too awesome. Some people think of you as a forbidden gourmet delicacy, but if that's the way for humans to get some of your superpowers I might start considering it, too. You might as well think of it as revenge against your silent sting. And everyone knows that revenge is a dish best eaten cold.

Jellies of different shapes and colours live at Shedd Aquarium, Chicago and they are waiting for you to visit in their "95% water, 100% amazing" exhibit, extended through 2013.

» berke yazicioglu



drawn out thoughts,
drowned out drawings

comics at f

» mary anna lavonne marshall



» zachary ben liberman



» kaitlin mary isabelle smrcina



Comic submissions in JPEG, TIFF or PDF form, which are not smaller than 300dpi, can be sent via email to Berke Yazicioglu at byazic@artic.edu

Submitters must be students who are currently enrolled at the School of the Art Institute of Chicago.



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