

f

The School of the Art Institute of Chicago

cs, culture, and politics

MARCH
2016



THE F NEWS MICRO-GRANT

\$50

Every month, F Newsmagazine challenges the School of the Art Institute of Chicago's community of students, faculty, staff, and security guards to submit artwork within a certain theme.

Beauty is in the eye of the beholder. But where's ugliness? For this month's F Newsmagazine micro-grant, we're asking for photography of ugly things you've spotted in Chicago. The winning submission will not only receive the \$50 prize, but will also be featured in F Newsmagazine. Grab your camera and get snapping.

Deadline: March 20 / submit images to jsolom@saic.edu



THE F QUESTION

What are your thoughts on the core studio program? Email your responses to our school news editor, Violet, at violetcallis@gmail.com for the chance to see your answer featured on fnewsmagazine.com and next month's print issue.

*The responses to last month's F Question:
Do you think Mayor Rahm Emanuel should resign?*

"It's irresponsible and indecent that Rahm would remain in office after the Laquan McDonald scandal. Anita Alvarez should be removed as well, while we're at it, since anyone involved with the cover-up of a brutal killing of a teenager by police is not morally responsible enough to take care of the people of Chicago. Rahm has a long history of corrupt behavior and repeatedly makes political decisions that are at the expense of his city's citizens. He doesn't care about us, and if Hillary Clinton ever had a chance of getting my vote, it evaporated when she endorsed Rahm Emanuel. The people of Chicago have spoken. Rahm needs to go."

Lisa Claire Greene

"No, Rahm should not resign. Chicago is fine, if you don't read the news or live there.
signed,
\$uburbia"

Joe Carpenter

"It would be ideal for Rahm Emanuel to resign. The conspicuously delayed release of the video showing Laquan McDonald's murder by the Chicago Police Department is only the latest installment of the Rahm franchise (recall the closure of several community mental health clinics and many Chicago Public Schools). The withholding of the video seemed to be the last straw for many, and now change is being sought more aggressively than ever. It's clear Rahm is feeling the heat too; as of mid-January, cement trucks were barreling down various Loop thoroughfares filling in potholes in near-freezing temperatures. Talk about hasty reform! I believe that Rahm Emanuel's resignation is a worthy goal. However, it's too bad we passed up the opportunity to vote him off the sixth floor when we had the chance less than a year ago. At the time, there were already plenty of reasons to do so. Now Rahm's local fan base is waning further and his unusually large following outside the city (something worth noting) may go the same direction. In the meantime, let's see what change we can get, be it less potholes, less Rahm, or, call me crazy, maybe both."

Henry Harris

F is hiring!

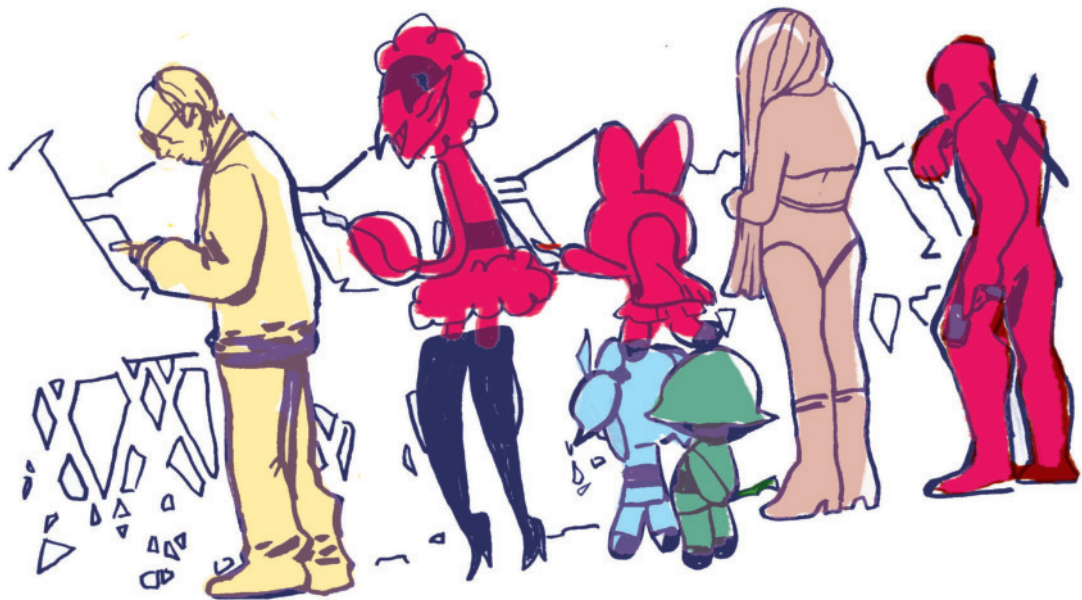
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fnewsmagazine

F Newsmagazine is a journal of arts, culture, and politics edited and designed by students at the School of the Art Institute of Chicago. The print edition is published eight times a year and the web edition is published year-round.

Visit www.fnewsmagazine.com for more.



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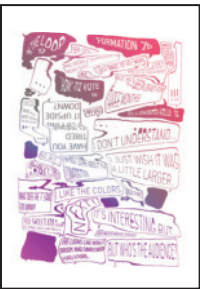
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Try Eating Something Healthy, Jeez

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ON THE COVER

"It's Fine," Amber Huff

Because critique week at SAIC has been moved to mid-March, our cover illustration collages the often mundane comments that occur during studio workshops and also takes a sharp view of our own contributions in this issue. We wanted to use this opportunity to explore a highly typographic cover using a manual manipulation in a scanner to distort the text. Each individually altered image is puzzle-pieced together to represent this sometimes overwhelming and repetitive ritual of art school education.

LETTER FROM THE MANAGING EDITOR AND ART DIRECTOR

Ryan Blocker and Jarad Solomon

Critique week is upon us. For students at the School of the Art Institute of Chicago (SAIC), March brings with it the pressures of midterm evaluation. While critique can certainly be anxiety inducing, it's a necessary part of making impactful work. Beyond art-making, it is crucial to being an informed citizen, developing a worldview, and participating meaningfully in society.

This issue shows how we have applied that lens to art, culture, and politics. Sophie Lucido Johnson writes about Michael Eric Dyson's exploration of the complicated racial legacy of the Obama presidency. Kioto Aoki reviews the latest MCA: Stage production "God Bless Baseball" as a way to understand Korean, Japanese, and U.S. relations. Violet Callis unpacks the presidential candidates' plans for addressing student debt. We illuminate the multilayered representation of black queer identity in Beyoncé's latest music video. Our criticality even extends to our satire in which we poke fun at our course work and the latest Van Gogh exhibition at the Art Institute of Chicago.

While everyone's busily perfecting and beautifying their work, this month's microgrant challenges our readers to capture something ugly. In our briefs, we highlight the art forgeries that fooled even the most seasoned critics. We feature the work of the Art Students League of Chicago, a student publication at SAIC that dates back to 1897 and ended in 1944; it shows the juxtaposition between student design at the turn of the century and our own contemporary aesthetics. The color palette features warm hues of peaches and pinks analogous to the coming season. This sentiment of warmth has been mixed into playful illustrations, which we feature heavily in this issue. March is a cusp month. It's neither the dead of winter nor the heart of spring. We hope it provides you fruitful challenges and fresh starts — wait, what do you mean that sounds derivative!?

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Briefs



Arts

Rothko Forgery

The art world remains fascinated by the Knoedler & Company forgery lawsuit currently happening in a Manhattan court. In 2004 Domenico De Sole, chairman of Sotheby's, and his wife, Eleanor, bought an \$8.3 million Rothko painting, "Untitled" (1956), which, turned out to be a forgery. The painting was linked to a scam ring in which a Chinese painter named Pei-Shen Qian made over 30 forgeries, including a fake Jackson Pollock that sold for \$17 million and resulted in a lawsuit that ultimately closed the gallery in 2011. The New York Times reports, "Glaflira Rosales, the former dealer, for 15 years, consigned fakes to Knoedler, passing them off as masterworks from a mysterious collection based in Zurich and Mexico City." Director Ann Freedman maintains that she did not knowingly sell fakes.



Monster Roster at Smart Museum

The Smart Museum is hosting an exhibition featuring the work of the Chicago Imagists nicknamed the "Monster Roster." The name refers to a group of artists led by Leon Golub associated with the School of the Art Institute of Chicago of 1960s. The museum website claims, "This is the first major exhibition to examine the history and impact of the Monster Roster, which has been overlooked despite being one of the most important Midwestern contributions to the development of American art." The show is open until June 12. The Smart Museum is located at 5550 S Greenwood Ave in Chicago.

Billionaire Spends \$500 Million on Two Paintings

Bloomberg Business reports that Ken Griffin, billionaire founder of Chicago hedge fund firm Citadel, made one of the largest private art purchases in history. Griffin reportedly bought a Kooning painting titled "Interchanged" (1955) for around \$300 million and Jackson Pollock's "Number 17A" (1948) for about \$200 million. Amanda Hicks, director of public affairs at the Art Institute of Chicago (AIC), said both works had been on display at the museum in September of last year, and Griffin has been a trustee at the museum for over a decade.

News

Scalia

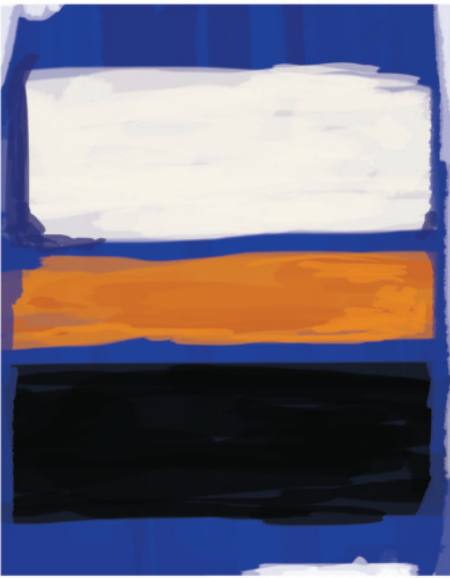
Supreme Court Justice Antonin Scalia died unexpectedly on February 13 at a private ranch in Texas at the age of 79. Scalia was appointed to the Supreme Court by Ronald Reagan in 1986, and has since been a stalwart champion of conservative politics, notably around the issues of abortion, the death penalty, and gun control. Republicans in the Senate are unified in saying that they will block any candidate President Barack Obama nominates while he is still in office, but the president is moving forward in spite of the resistance. Of the remaining justices, four were appointed by Democrats, and four were appointed by Republicans.

Libya

At least 30 people were killed in Libya in a February airstrike carried out by the United States. The strikes were allegedly targeting a Tunisian man suspected in being involved in two ISIL attacks in Tunisia last year, but it is not clear if the man was killed; the airstrikes hit a farmhouse west of the capital of Tripoli that the Tripoli government said had been seized by ISIL fighters. This airstrike seems to indicate that the U.S. is seriously considering increasing military action in Libya, which has been in violent turmoil since dictator Muammar Gaddafi was forcibly ousted in 2011.

Angola Three

Albert Woodfox, the last member of the so-called Angola 3 remaining in the Louisiana State Penitentiary, was released this month after spending nearly four decades in solitary confinement. Woodfox was one of three men who was convicted in a 1972 murder of a prison corrections officer. The three inmates had been active members of the Black Panther Party. Although Woodfox has long maintained his innocence, he was not given fair representation in his initial trial (which also had a racially biased grand jury). Although he had hoped for a re-trial in which he could prove his innocence, concerns about his health (Woodfox is 69) forced him to take a plea deal with the state. Woodfox was held in solitary confinement longer than any prisoner in the country.





What the F Are You Doing?



Hank Jordan
BFA in Film, Video, New Media, and Animation

I just got into making things really small then making them really big. For now I am really just using this as a tool for abstraction but like this image was that stupid dancing baby gif (you know the one). Like think of the metaphorical possibilities of shrinking that baby and then making them like really big like 1000 pixels (if thats even big enough, maybe I should go bigger!). On like a technical level I'm changing the setting and investigating the structure of animated gifs, with the goal of reaching some sort of reduced form. But damn that baby is big and blurry now! haha! wowo I sure can make a small baby and a big baby!



Andrew Monks
BFA in Department of Curiosities

There's an enormous market for data about you—your location, your purchasing habits, your interests. The websites and services you use, the stores you visit, and the devices you carry are constantly scrambling to collect this data and sell it to the highest bidder. 'selff.org' is a company that explores the ramifications of the commodification of personal data by operating an open for-sale-by-owner data market. The premise: "Who's better equipped to sell your data than you are?"



Lisa Watanabe
MFA in Visual Communication Design

The world is cluttered with mundanities. Flyers, signage, posters that advertise new promotions are all examples of the clutter that I'm interested in — all the casual ways we visually communicate with one another. I spend a lot of time wondering how to transform those ways into a new visual experience. It has triggered a series of explorations of color, letterforms, textures, and light, which I use to create nonsensical works for a world that takes everyday sights for granted.



Benji Sayed
MFA in Film, Video, New Media, and Animation

I have a vested interest in embracing the concepts of the hikikomori/ otaku, trying to explore the obsessive, anxiety-prone context of social media, computer interfaces, etc., exploring the immersion within introversion. Trying to embrace sentimentality of gaming apparatuses, or in general, the computer, what are all of these objects but tools to extend emotions? In practice, these appear as real-time laptop performances, as well as, expanded installations utilizing plain paper. I've been also organizing a festival, and will attempt to organize several events/happenings to help connect the saic community with a greater art community.



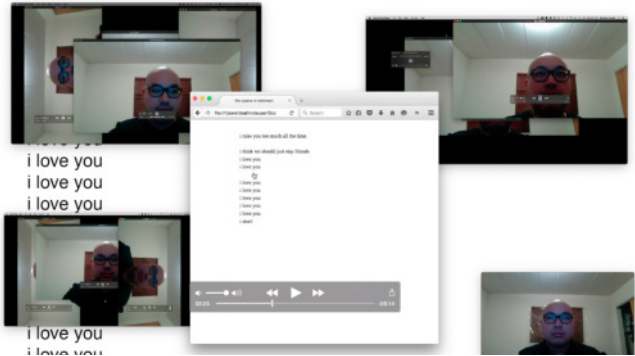
Greko Sklavounos
MFA in Art & Technology Studies

Transformation. Transmutation. Transfer. The Object. The Image. Products of culture and history. A constellation of stars carrying the past, present, and future.

Jarad Solomon

Hey everybody it's time for another issue of "What The F"! A special place where I find a few members of our SAIC community, and bring you whatever it is they are doing this month. Find the post-one-month follow up with the artists online @ www.fnewsmagazine.com

Doing cool stuff? Involved at SAIC? Send me something and I'll show off your person next month! (Send stuff to jsolom@saic.edu.)



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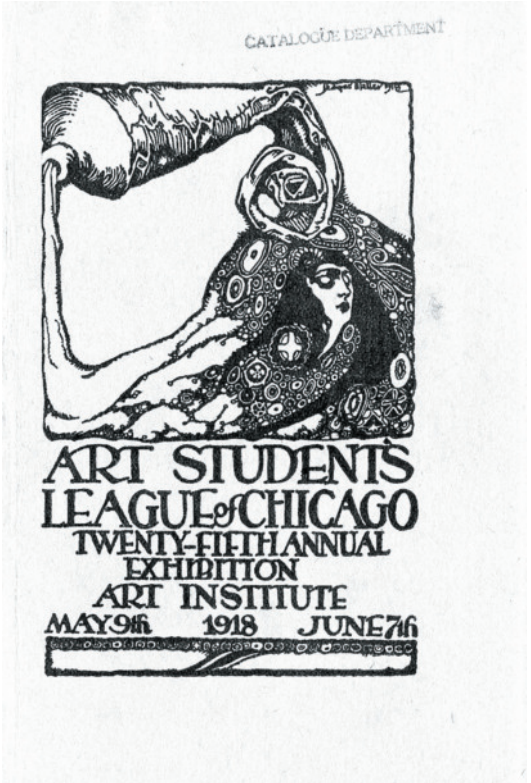
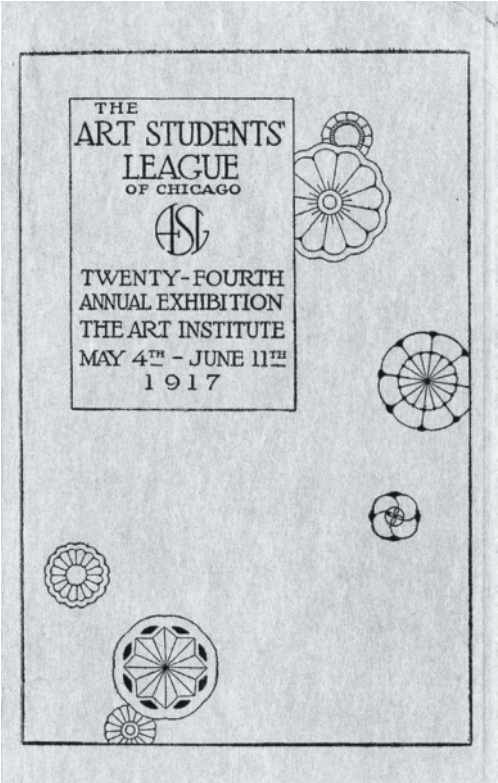
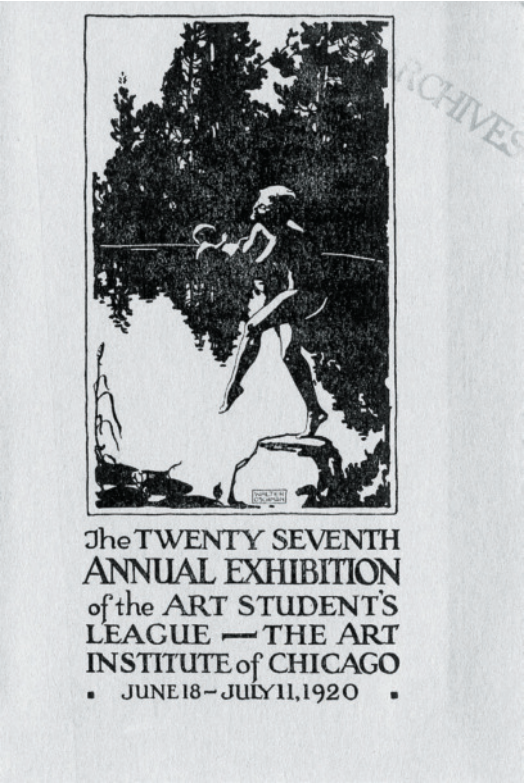
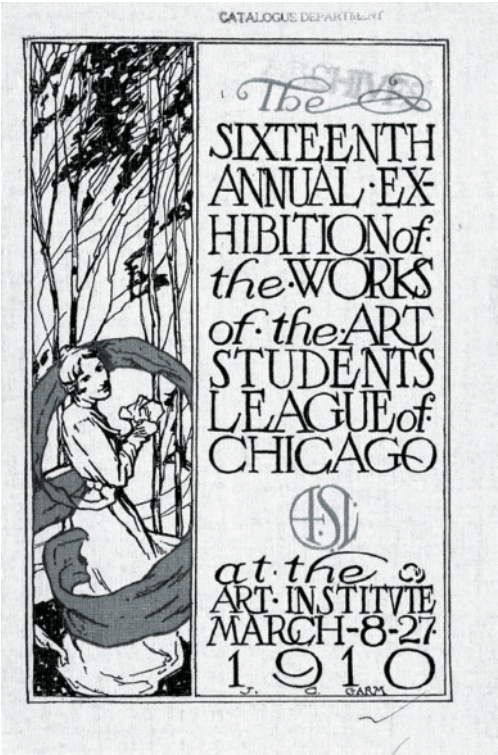


from the ARCHIVES

The Art Students' League of Chicago

Violet Callis

Formed by students from the School of the Art Institute of Chicago, the Art Students' League of Chicago exhibited annually at the Art Institute of Chicago from 1883 to 1944. The following covers graced the League's exhibition catalogues over their sixty-one year history.



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Classes to Die for

SAIC adds innovative courses to its spring catalogue

Sophie Lucido Johnson

In order to stay relevant and fresh, the School of the Art Institute of Chicago (SAIC) is constantly adding new classes. Out with the old, and in with the new — here’s the latest crop of courses for 2016.

Art Therapy: Section 2028
What About Puppies?

Research has consistently proven that visual art, musical arts, theatrical arts, and other creative processes can help people who are dealing with depression or trauma. That’s all well and good, but what about puppies? Can’t puppies also be helpful? For years, scientists have told us that puppies fall outside the confines of art therapy because “puppies aren’t an art form.” But who is to say whether or not that’s true? Have you ever really looked at a puppy? If a really good puppy isn’t art incarnate, we don’t want to know what is. In this class, we will examine puppies, literally. Every class will feature a few puppies that participants can get to know, touch, and caress. Students will chart their own psychological changes as they spend increasing amounts of time with the puppies that are provided. They will be given the (mandatory) option to adopt the puppies at the end of the semester, because next semester they will no longer be puppies, and will therefore no longer be relevant to this course. *Prerequisite: Doctors’ statement saying that you are not allergic to puppies.*

Contemporary Practices: Section 3~8
Ambiguity, Opacity, and the Generally Unclear

This course will explore concepts of artistic rejuvenation and regeneration as related to spirituality, density, parentheses, the socio-political climate in Rhode Island, zoetropes, delineation, ostentatiousness, swear words, brunt, the psychological implications of Tinder, transgression, and fragment. We will investigate the relationship between brokenness under the scope of unknown media and grounded mania as it is manifested in the contemporary and post-contemporary works of current and past dreamscape-weavers.

We will probe the juxtaposition of virtuosity to genius as it relates to art-making and the world beyond; this class will span disciplines and genres while containing an irrefutable singularity that will cohere each element of vision to the stigma around peace/war/hate/love as it relates to creative processes. The final project will and can and must be at least partially related to either or both clouds and the creative atmosphere, as well as the mind, and its synchronicity in the universe beyond. Grades will be distributed in the form of freed, painted doves.

Fiber: Section 6014
Fake Meats

Although fiber exists in manifold forms that stretch across the world, this class will focus on one of the most advanced (if indigestible) forms of fiber known to man: generic false meats. While bananas contain 3 grams of fiber per banana, and pears contain 6 grams, Tofurkey Italian sausage contains 35 whopping grams of fiber per serving. We will explore a vast array of false meats, including “Chik’n” nuggets, pea tendrils, and shrimp that look exactly like actual shrimp but are made out of dirt and brown rice. Our final project does involve stool samples, which is what this course seems to be most known for, but that’s not all there is to it. There’s so much more to fake meat than stool.

Performance: Section 413
Bowl of Oatmeal

Bowl of oatmeal. Bowl of oatmeal. Bowl of oatmeal. It’s already happening to you, isn’t it? We will repeat the words “bowl of oatmeal” out loud in a variety of timbres and tones until the words cease to possess meaning; and then more until they regain a false meaning; and then more until they become kind of funny; and then until they become absurd; and then until they become violent. End-of-term showcase will be performed in front of an audience of real bowls of oatmeal. *Prerequisite: Either Crying on Command; or Peeing With All Your Clothes Still On, Except Socks*

Painting and Drawing: Section 6012
Finding A Job With This Degree

Let’s face it: You’re probably not going to make it as a painter or a drawer. (Is that what it’s called? A “drawer?” As in, “my dresser drawer?” If it’s not a drawer, then what is it? This question may or may not be explored in class.) This course will delve into some of the (admittedly few) jobs set aside for people with painting or drawing degrees, such as Volunteer in Your Sister-In-Law’s Art Class, Self-Employed Blogger And/Or Conspiracy Theorist, and Foot Model. We will discuss the importance of learning to cope with what will soon become crippling self-doubt which will inevitably set in pretty much the minute you graduate, coupled with the onslaught of anxiety that will come from being all-but unable to repay the massive student loans you took out to go to school to get a Painting and Drawing degree. We’ll also engage in between one and three massage circles throughout the semester, depending on the number of panic attacks that are bound to transpire while class is in session.

Visual Communication: Section 1111
Those Secret Codes With Pictures In Them

Known by the editors of Highlights Magazine as “rebus puzzles” (although no one knows why), these short lines of pictorial code are considered one of the coolest ways to communicate visually, and have been called “pretty awesome” by the majority of kids in kindergarten and below. For example, if you wanted to write the word “I,” you might draw a little eye (like the kind of eye on your face! Get it?). Or, if you wanted to get really complex, you could, like, draw an apple, and then write a minus sign, and then draw an ape, and then write a plus sign, and then draw an ant. Apple minus ape plus ant is plant! What a fun way to visually communicate “plant!” The instructor of this course even saw one once that was two dice. She didn’t know what that was for a long time, so she had to look it up. It was paradise. As in, pair-a-dice!? Isn’t that insanely clever?

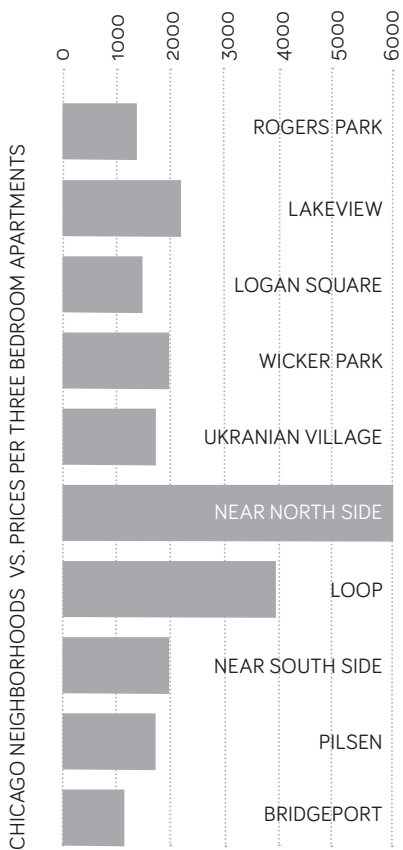


Oh, the Places You Could Go

When you're looking for a place to live, there's a lot to consider. It might be important to you to be close to good public transportation; or maybe you need to be near (or far from) a vibrant nightlife. Gentrification is increasingly becoming an issue when making relocation decisions. No matter what matters to you, we've got you covered. Use this guide to aid your decision; and then go to fnewsmagazine.com for more — the online version is interactive, and includes extended data.

Priyoshi Kapur is a 3rd year BFA student at SAIC, studying Visual Communication Design.

AVERAGE THREE BEDROOM PRICES



NEIGHBORHOODS

- 1

ROGERS PARK
- 2

WEST ROGERS PARK
- 3

EDGEWATER
- 4

LINCOLN SQUARE
- 5

UPTOWN
- 6

RAVENSWOOD
- 7

LAKE VIEW
- 8

NORTH CENTER
- 9

ROSCOE VILLAGE
- 10

JEFFERSON PARK
- 11

BELMONT CENTRAL
- 12

IRVING PARK
- 13

AVONDALE
- 14

LOGAN SQUARE
- 15

BUCKTOWN
- 16

WICKER PARK
- 17

WEST TOWN
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HUMBOLDT PARK
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UKRANIAN VILLAGE
- 20

LINCOLN PARK
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NEAR NORTH SIDE
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AUSTIN
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GARFIELD PARK
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NEAR WEST SIDE
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TRI-TAYLOR
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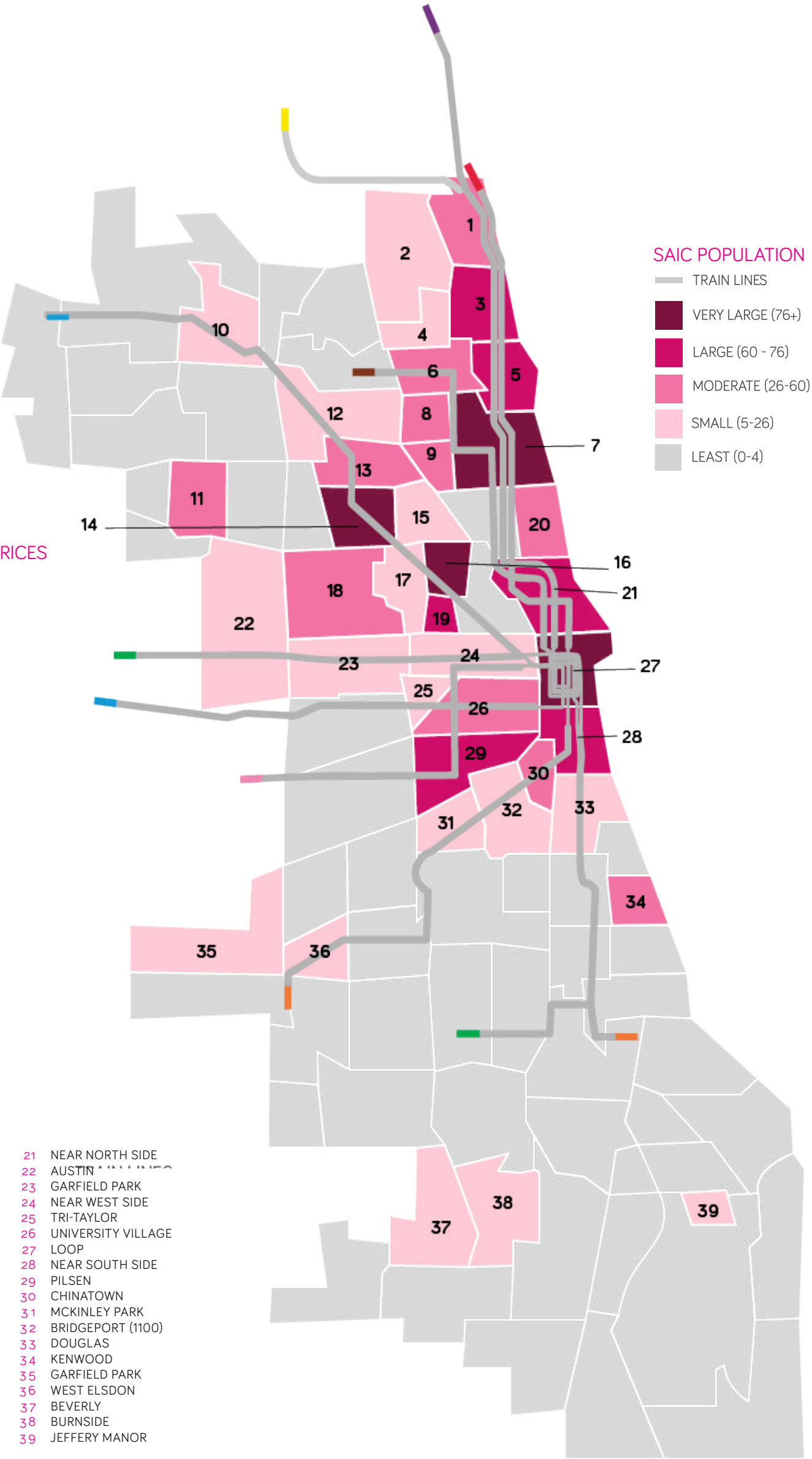
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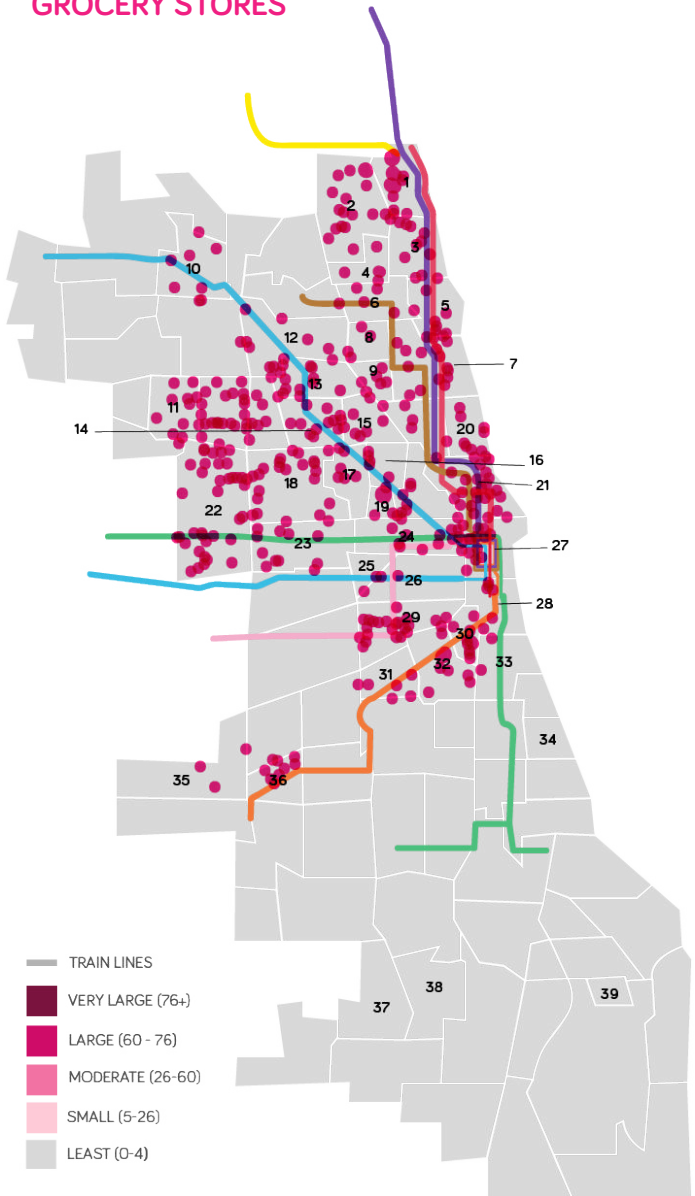
BURNSIDE
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JEFFERY MANOR

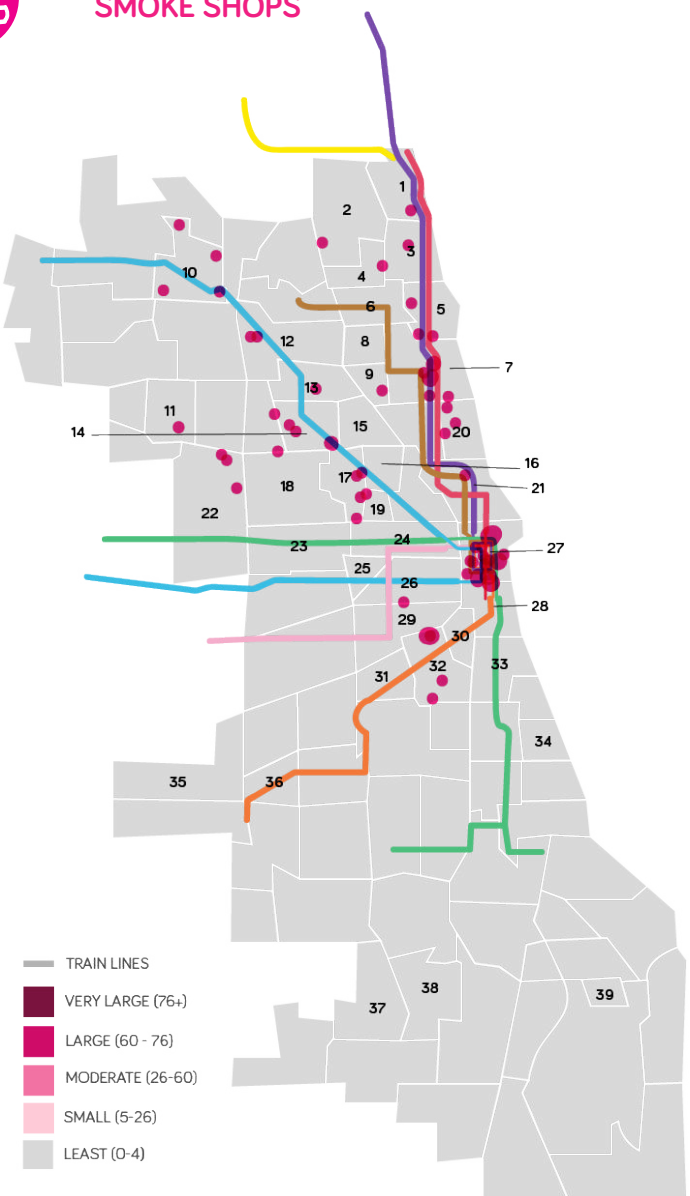




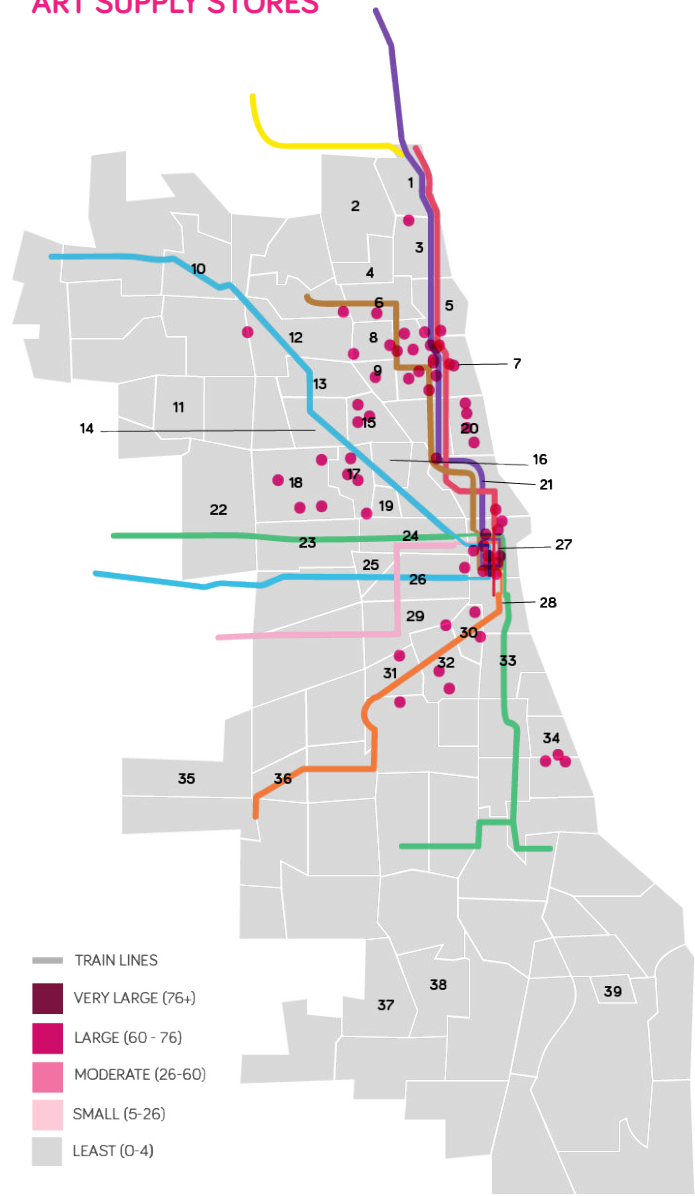
GROCERY STORES



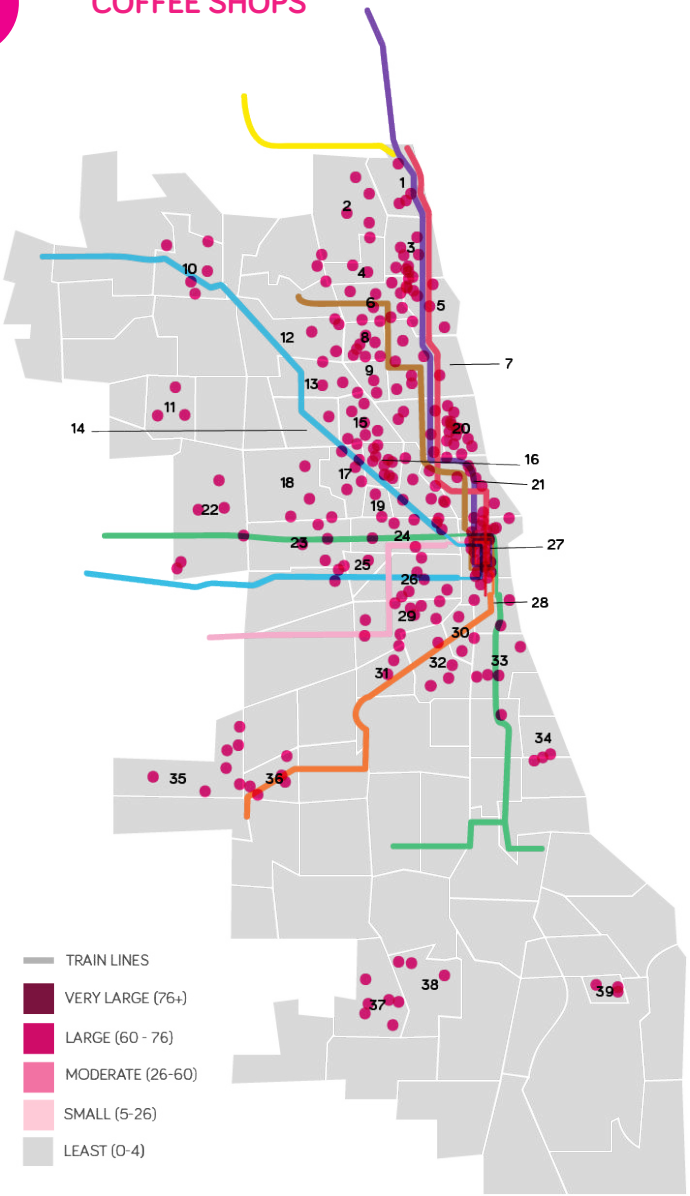
SMOKE SHOPS

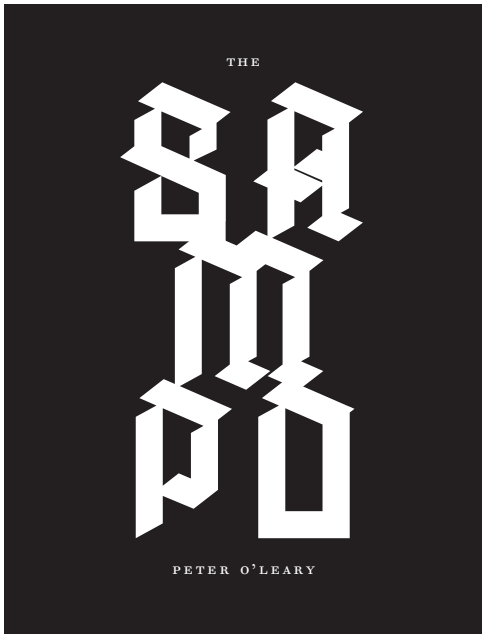


ART SUPPLY STORES



COFFEE SHOPS





5 Questions with Peter O'Leary

Poet and SAIC professor discusses a book of criticism, religion, and translation

Violet Callis

For this month's edition of "5 Questions," I interviewed Peter O'Leary, poet and professor at the School of the Art Institute of Chicago (SAIC) and the University of Chicago. O'Leary directs the small poetry press Verge Books with John Tipton. He has two books arriving this year — "Thick and Dazzling Darkness: Religious Poetry in a Secular Age," and "The Sampo," a reimagining of Finland's national epic, "The Kalevala," to be published by the Cultural Society in April.

1 Could you describe the process of writing your upcoming book of poetry, "The Sampo"?

For this book I came up with a new technique, really a new compositional strategy. I wanted to create a line of poetry or a poetic unit that did not use verbs, but acted like a verb. This meant using a lot of participial phrases, a lot of -ing words. The main character of the poem is a wizard named Väinämöinen, who's the hero of the Finnish national epic, "The Kalevala." Instead of having him feel something, I'd write "Väinämöinen, feeling ancient," and things like that. Sometimes, I would pile these poetic units together to make a longer line. Without any actual verbs, each thing is like a flash. It's like the cell in an animation, and when you play them together, the whole thing comes to life. I was inspired by two examples in writing "The Sampo." To a smaller degree, I was inspired by Christopher Logue's poem "War Music," which is his rewriting of Homer's "Iliad" as an Imagist epic. To a greater extent, I was inspired by the example of a poet named Thomas Meyer, who in the last fifteen years has been making use of a gesture in which he'll break up the breath and thought units within individual lines using the period. You'd think that it would create obstacles, but instead it builds the tension in the line. Each phrase functions then as a unit of action with accumulating intensity.

2 You've recently published some translations of Charles Baudelaire's poetry. How does translation influence the way you approach your own work?

I think that translation is definitely influential. In fact, this poem of mine, "The Sampo", really

started as a kind of translation. Or, at least, that was the initial vision of it. But I quickly realized it was my own thing. Translation is an essential element of the work that I do. With Baudelaire, having admired his work for a very long time, I discovered that I was finding a kind of sympathy to his outlook, even though my work doesn't superficially resemble Baudelaire's work at all. The sort of decadence that characterizes his work thematically, there's not a lot of that in my work, but what I found is that at the core of Baudelaire's decadence is his belief in damnation. He believed that you could be damned. I've got three more versions of Baudelaire poems that I've produced in the last couple months. I think of them less as translations than as cover versions.

3 Your forthcoming book, "Thick and Dazzling Darkness: Religious Poetry in a Secular Age," explores modern writers of religious poetry. Do you see a growing trend of poets writing about religious topics, or has this type of work been overlooked in the recent past?

I think it's more likely to have been overlooked, but there are poets writing nowadays for whom the topic is important. With the advent of Modernism, there came a real suspicion toward religion and religious material — which in English-language poetry had predominated, at least as far as subject matter is concerned, for centuries. There were still poets who were religiously driven, but not in any sort of professed way. But that shifted: some of that definitely continued to happen among high Modernist poets, and certainly among some late Modernist poets as well. And those are some of the people that I write about in the book. I write a little bit about H.D., one of my favorite poets, and I also write about T.S. Eliot, who is probably the guy that disproves the generalization. Then, at least in terms of avant-garde or experimental poetry in the US, beginning mid-century, it really shifted over to kind of a materialist outlook. In that sense, the suspicion toward religion turned into active antagonism. As a result, you find very few poets who would certainly profess religious belief, or anything like it, and that's kind of held sway, I think, since then. Increasingly, I definitely find younger poets who are much more sympathetic to talking

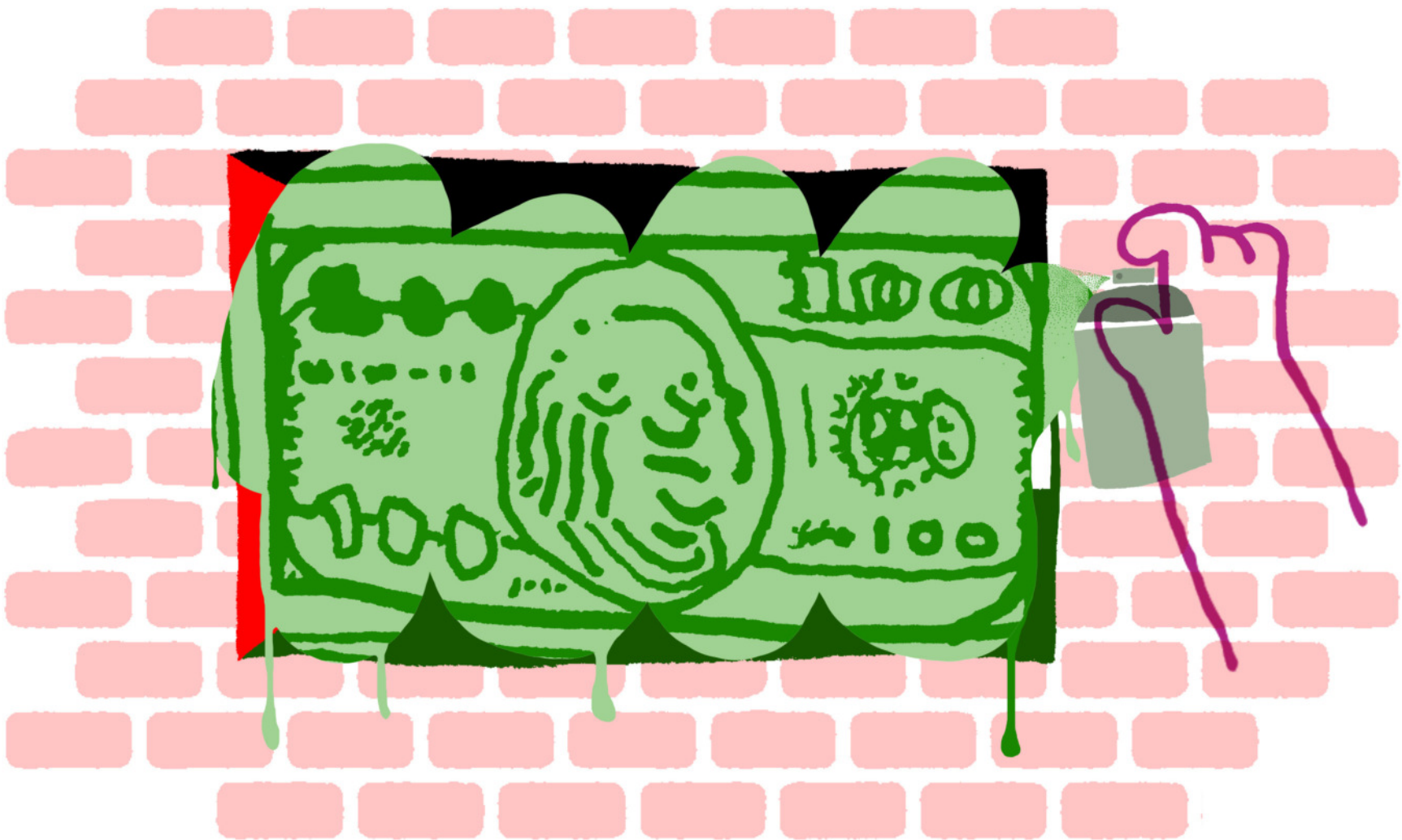
about religion without feeling that it needs to be criticized. Similarly, you will find younger poets who are comfortable professing religious belief. In the book I'm concerned, as far as subject matter, with poetry professing Christian belief, because that's the dominant mode that became scrutinized and regarded with antagonism. But, like I've said, that's changed. Because I am identified as a religious poet and people know that my religious outlook is Christian — that I'm a Catholic — I get contacted regularly by poets, usually younger poets, who are interested in religion. They come to poetry from or through religion, and they're happy that there's someone else out there.

4 Where do you like to go in Chicago?

The first neighborhood I lived in in Chicago, because I moved here to go to college at the University of Chicago in 1986, was Hyde Park. Hyde Park remains my favorite place in Chicago. Specifically a couple of places: One of them is the Seminary Co-op Bookstore, one of the great bookstores in North America ... in the world! And then Promontory Point, the park that juts out into Lake Michigan at 55th St. I think that's one of the greatest places in all of Chicago.

5 Who have you been reading lately?

I have to admit, an important part of my reading diet comes from teaching classes. In terms of the poetry-related material that I've been looking at that's been firing my imagination, I've been teaching myself Anglo Saxon so that I can read "Beowulf." I'm not in the position to immerse myself in it, so I pick it up when I can. I've also been reading Pope Francis' encyclical, "Praise Be to You"; it's the one that's about the environment, "On Care for Our Common Home." I'm finding that incredibly inspiring. And I just picked up a book again that I read many years ago, and have recommended to people since. It's a long poem about the Great Lakes by a poet named Philip Church, called "Furnace Harbor." It was published in 1988 by the University of Illinois Press, and it's about the freighters moving around the Great Lakes with iron ore. I'm sure it's out of print, and his name is probably fading from memory, but Church was an excellent poet. It's worth tracking down.



When Donors Dictate Art

What happens when art depends on political approval

Kiki Salem

ART and politics clashed at York University in Toronto last month when Ahmad Al Abid, a former student there, drew controversy over his mural that has been displayed at the campus student center since 2013.

Al Abid's mural, "Palestinian Roots," depicts a figure in the right-foreground with their back turned to the viewer. The figure is wearing a keffiyeh scarf with a Palestinian flag and a map of Mandate Palestine embroidered onto it. In the figure's right hand are a couple of stones poised and concealed behind their back. The scene in the background depicts what appears to be a bulldozer preparing to uproot an olive tree. The bottom of the mural is subtitled with the words "justice" and "peace" in several different languages, including Arabic and Hebrew.

"Palestinian Roots" attempts to bring to the student body's attention a broader picture centered around the ethnic cleansing of Palestine, and the intergenerational struggles of Palestinians living under military occupation for 50 years. In an artist statement, Al Abid said that his inspiration behind the piece is the "ongoing issue in Palestine where illegal

settlement expansions have become common. These expansions come at the expense of uprooting century-old olive trees, trees intertwined with the roots of the Palestinian people."

Response to the mural has been mixed. While most people expressed support for the piece, many interpreted it as hateful towards Israel and the greater Jewish community; some even went as far as to call it anti-Semitic and advocating for terrorism. The situation caused a campus divide at York in the days following the controversy. The mural itself does not indicate any Jewish symbolism or notion that the bulldozer is Israeli, but art and its interpretation are in the eye of the beholder.

When Paul Bronfman, a Canadian film industry mogul and York University financial benefactor, heard about the mural, he called for its immediate removal, referring to it as a "piece of garbage." Following his colorful sentiments of the piece in question, Bronfman, a Canadian billionaire, pulled his funding and equipment donations from the University's Film and Arts department — a devastating and unfair blow to the creative freedom of the students and faculty.

What does a reaction like Paul Bronfman's say about freedom of speech in academia? To start, it

tells us that wealthy benefactors of academic institutions have a level of administrative power that allows them to sway the notion of what is ok and not ok for an artist to produce. This is a high level of power held over an institution like, say, the School of the Art Institute of Chicago (SAIC), that relies largely on the donations of friends and alumni to keep students and programs afloat. What would happen if a member of our student body were in the same position as Al Abid? Could a department at SAIC lose funding?

These are important questions to ask when stories like this arise. It is up to young artists, designers, and scholars to protect the rights of creators within academic institutions and to challenge and question anything or anyone that might take away from process or inspiration. The idea that money is a good enough reason for someone to change their work (by choice or by force) is outdated and unfair.

Kiki Salem is a third year undergraduate at SAIC, focusing in Art Therapy, Fibers, and Palestinian Studies.

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*It is up to young artists, designers, and scholars to protect the rights of creators within academic institutions and to challenge and question anything or anyone that might take away from process or inspiration*





# A Complicated Presidency

Michael Eric Dyson talks race and the Obama legacy

**Sophie Lucido Johnson**

**T**HE latest book by Georgetown University professor Michael Eric Dyson, “The Black Presidency,” is complicated.

It’s not that it’s a dense read (quite the opposite, actually), but its thesis patently refuses to put forward a simplified narrative about Barack Obama’s presidency. For the most part, Dyson is critical of Obama — specifically, he is critical of Obama’s treatment of race — but he simultaneously recognizes the ways in which the President has been successful. This tension underscored the mood in the First United Methodist Church last week when Dyson spoke about his book as part of the Chicago Humanities Festival.

Dyson’s openness and witty sense-of-humor came through in his talk, and the audience responded to much of what he had to say as though he was sermonizing, nodding and eliciting an occasional “Amen.” While he touched on plenty of topics — from Obama’s Chicago hometown neglect to Beyonce’s “Formation” performance at the Superbowl — his underlying message was clear: Obama should have done more for black people.

“He wanted to show white America that he was capable of keeping his people in check,” Dyson said. The problem was that Obama bent over backward to prove that he wasn’t going to go out of his way to “hook his people up,” as Dyson put it. Rather than working to undo racial biases that have been perpetuated in America for centuries, he reinforced them.

Dyson recalled several speeches in which Obama had the opportunity to confront institutional racism head on, but failed.

In his commencement speech at the historically black Morehouse College in 2013, Obama “lectured and chided” the graduates,

reminding them that they should not make excuses or shirk responsibility. “It was an ironic place to do that because they were not making excuses, they were graduating,” Dyson said.

At the 50th anniversary of the March on Washington, Obama continued to insist that black people were responsible for the racial plight in this country. In that speech he said, “Take off your bedroom slippers, put on your marching shoes. Shake it off. Stop complaining, stop grumbling, stop crying.”

He also failed to go to Ferguson when protests following Michael Brown’s death were in full swing. He has recently refused to go to Flint, Michigan, where the water crisis is poisoning thousands of people, the majority of whom are black.

There have been exceptions. Obama’s speech on Trayvon Martin and the role of race in George Zimmerman’s persecution was powerful. His remarks after the

racially motivated brutal murder of nine churchgoers in Charleston — which Dyson described as “a sermon” — were powerful. In Dyson’s opinion, though, speeches like those were too few and far between.

At the same time, Dyson acknowledged that Obama was up against a lot when he entered office.

He recognized that Obama got into office and saved the economy, bailed out the automobile industry, and implemented universal healthcare. However, Dyson reminded the audience, “In order to have healthcare, you have to be alive.” The amount of black lives that ended prematurely over the course Obama’s tenure — and his failure to adequately implement racial policy — was unacceptable.

During the question-and-answer portion of the talk, an audience member asked what grassroots actions could be taken to move toward racial justice in America. Dyson offered three suggestions: Vote for the right people on the local level (he emphasized the importance of voting for morally-sound prosecutors); engage in town forums by being “lovingly disagreeable” with the status quo; be more vocal about asking Obama about his policy surrounding black people.

Ultimately, Dyson — who had been Obama’s friend when they both lived in Chicago — can’t help but feel let down. “What would it have taken for him to acknowledge Black Lives Matter in his final State of the Union address?” he wondered. And then, after a pause he added, “Thank God Beyonce covered it.”

**Sophie Lucido Johnson** is the web editor for F, and has written for The Guardian, VICE, Jezebel, The Nation, and others. She is a cat person.



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*For the most part,
Dyson is critical
of Obama —
specifically, he is
critical of Obama’s
treatment of race*



Candidates on Debt

Violet Callis

\$75 BILLION
TO BE TAXED ON WEALTHY

\$0.5 MILLION
NET WORTH

SANDERS

“We must fundamentally restructure our student loan program. It makes no sense that students and their parents are forced to pay interest rates for higher education loans that are much higher than they pay for car loans or housing mortgages.”



\$35 BILLION
TO BE TAXED ON WEALTHY

\$31 MILLION
NET WORTH

CLINTON

“No family and no student should have to borrow to pay tuition at a public college or university... and everyone who has student debt should be able to finance it at lower rates.”

STUDENT LOAN PLANS

Eliminate tuition for four-year public colleges/universities
College for All Act: federal government covers 67 percent of cost vs. 33% for States



TUITION

Students won't have to borrow money for public college tuition

Expand federal work-study program for students to help them pay for college



AID

Give grants to states to invest/work with public colleges to allow students to attend with a minimal, wage-based contribution and no debt

Borrowers would be able to refinance their loans based on current interest rates for students



RATES

Student loan borrowers will be able to refinance their debt at lower rates

Public colleges and universities will meet 100% of the financial needs of the lowest-income students



COLLEGE

Community college will be free

The federal government will not be able to profit off of student loans



PROFIT

The federal government will not be able to profit off of student loans

The \$75 billion a year plan will be paid for with tax adjustments for the wealthy



PRICE

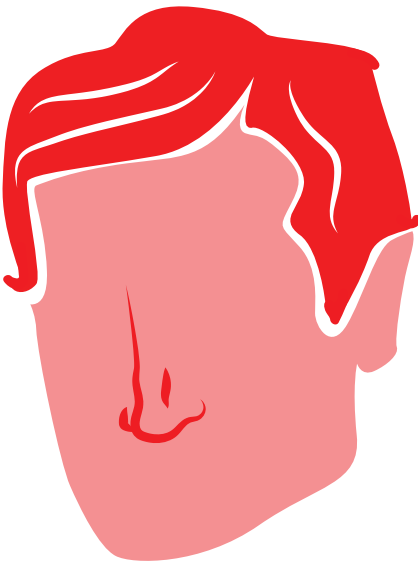
\$35 billion a year plan will be paid for with tax adjustments for the wealthy

?
TO BE TAXED ON WEALTHY

\$3.5 MILLION
NET WORTH

CRUZ

“I took over \$100,000 in school loans, loans I suspect a lot of y'all can relate to, loans that I'll point out I just paid off a few years ago.”



?
TO BE TAXED ON WEALTHY

\$4 BILLION
NET WORTH

TRUMP

“That's probably one of the only things the government shouldn't make money off. I think it's terrible that one of the only profit centers we have is student loans.”



TUITION

In 2014 Senator Cruz blocked the “Bank on Students Emergency Loan Refinancing Act,” a piece of legislation that would have allowed more than 25 million Americans to refinance their student loans at lower interest rates. Republicans opposed the bill, because its Democratic backers proposed using a boost in taxes on the wealthiest Americans to cover the cost of allowing millions to refinance their loans.

Donald Trump has expressed concern about college tuition costs and the growth of student loan debt in the United States, but has offered no specifics as to what he would do about it. Trump broke from the mainstream conservative approach and told students the "only way" to make college affordable is to get government further involved. "The only way you can do it is you have to start some governmental program," Trump told an Iowa town hall.



How to Vote

AKA how to be a responsible adult

Written by Sophie Lucido Johnson
and Zee Peng
Illustration by Zach Cooper

Here's a sad statistic: According to the U.S. Census Bureau, the vast majority of Americans ages 18 to 24 don't vote. In fact, the older you are, the more likely you are to cast a ballot. Are you going to sit around and let your racist grandfather decide the future of your country? Shame on you.

But wait! Maybe you simply don't know how to vote. Maybe you are from another state, and you're stuck with this "absentee ballot" business. Maybe you know who you'd pick for president, but past that you have no idea who or what you are supposed to vote for. Where are you supposed to go to find the answers to your vote-casting queries? Look no further: This map will guide you through the confusing process. Make it through this maze of social bureaucracies and slanted campaign promises and you'll find yourself transformed to a fully aware, ready-to-vote American citizen.

start

THE BASICS

In order to be able to vote, you have to be a U.S. citizen who is at least 17 on or before March 15 (if you want to cast your vote in the Chicago primaries). As long as you're not in jail or claiming the right to vote elsewhere, congrats! You're eligible to vote.

You do have to register. Luckily, it's easy. You can even do it at some local public libraries if you're so-inclined. Or you can register online (just google "Illinois online voting registration"). Either way, if you're just now registering, you're too late to vote in the primaries. That's OK, register anyway! The generals are next, and they're even more important.

So you're registered ... now where do you go to vote? Don't sweat it: Check out the Board of Election Commissioners website and click on "Your Voting Information." Then just type in your address, and voilà! Before you go, check the business hours, and bring your ID.

NOT ELIGIBLE?

BETTER LUCK NEXT TIME

SEA OF INDIFFERENCE

NETFLIX AND CHILL

MAKE UNINFORMED DECISIONS

You've registered to vote, you've gotten to your polling place, and now you're in there, behind the curtain, ready to make your decision. You know who you'd choose for president, but ... Oh no! What's this? There are other things on this ballot? Uh oh. You don't know what these words mean. Who are these people? Um, erm... you decide to pick the people who have the coolest-sounding names. If there are no cool names, you do eeny-meeny-miny-mo. This can't go that badly, right?

LEFT OF CENTER
LEFT → RIGHT
RIGHT OF CENTER

SCALE

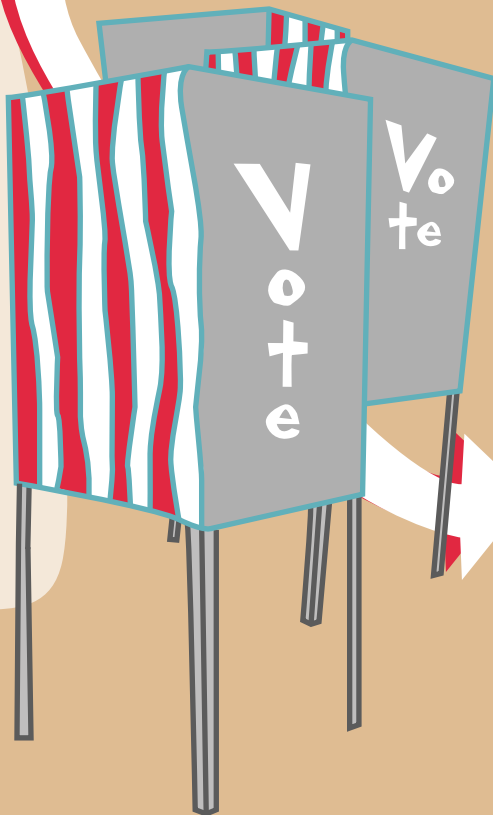
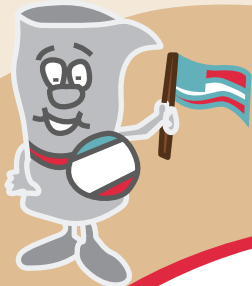
0 — 1 FUCK

ABSENTEE BALLOTS

Let's say you're not from here. You're from Alaska, or Oregon, or some other non-Illinois U.S. state, and that's where you're still registered to vote. That's OK; you can vote by mail for the elections in your home states! (Often people who have lived in swing states — states that sometimes go Democratic and sometimes go Republican — keep their voting rights in that state, knowing their vote will be more valuable there.)

The website LongDistanceVoter.org has made obtaining an absentee ballot exceptionally easy for you. Visit their website, fill out the form, and you're good to go. You can also get an application by e-mailing (or snail mailing, if you're off electricity this year) your State Board of Elections.

You'll get your absentee ballot in the mail; follow the directions exactly (make sure you sign the certification on the back), and mail it back. You've gotta do this when the election is between 40 and five days away. After that, you're done! You voted!



I WANT YOU
TO BE A DAMN
GOOD CITIZEN



CONGRATULATIONS!

If you made it this far, congratulations, YOU'RE DONE! You're a voter! Tell your mom! Tell your seventh grade social studies teacher! Tell us! We love voters here at F.

THE PRIMARIES

The Illinois primary elections are coming up on March 15. That's the election where you get to pick Bernie or Hillary; or cast your ballot in favor of or against Donald Trump. That's not all: Local offices will be on the ballot, too. In Illinois, there's a hot contest over the Cook County State Attorney's office. Anita Alvarez, the incumbent, is under attack for not prosecuting the police in the wake of the recent shootings. Find a complete list of offices on the table at chicagoelections.com/en/offices-on-the-ballots.html



WHO SHOULD I VOTE FOR?

You probably know which presidential candidate you're going to vote for in the primaries, and in the general election too. (If you've been a human connected to any aspect of society over the last 12 months, you have opinions on the presidential hopefuls.) There will be a lot on the ballot in March; you can see a complete list (and check out a voting guide) at lwvchicago.org/elections.html

To make sure you never miss a date, bookmark the calendar page for your state on MyTimeToVote.com. It's very straightforward; do yourself a favor and enter the important dates into your iCal or Google Calendar or paper planner or whatever it is you use to make sure you don't forget to turn in your final projects.

You can also do some research in the "Fast Facts" and "Offices on the Ballot" sections of ChicagoElection.com.

If you don't want to do the research yourself, here are a few ways to cheat:

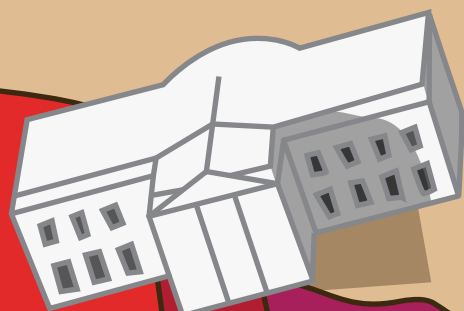
If you want to vote like the Chicago Teacher's Union, try: <http://progressillinois.com/news/content/2015/11/10/chicago-teachers-union-releases-early-endorsements-2016-elections>

If you want to vote like the Chicago Bar Association, try: http://www.chicagobar.org/AM/Template.cfm?Section=Judicial_Evaluation_Committee

If you want to vote like the Sierra Club, try: <http://illinois2.sierraclub.org/vote2016>

For the general election, both the Chicago Sun Times (center) and the Chicago Tribune (left of center) always write editorial endorsements.

HELL





SPRING 2018 UNDERGRADUATE EXHIBITION

March 12–April 1


Reception
Saturday, March 12
12:00–6:00 p.m.

Sullivan Galleries
33 S. State St., 7th floor
Monday–Saturday
11:00 a.m.–6:00 p.m.

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Meet an Expert. Be an Expert.

Consult one-on-one with alumni, entrepreneurial professionals, and Chicago business leaders about venture ideas and future careers.

Sign up for a 30-minute session
Fridays starting March 11th

Portfolio Review

We invite curators, dealers and writers to give feedback on your portfolio.

Co-sponsored with the Student Union Galleries!

Registration opens
March 8th at 7:00 a.m.
saic.edu/careers

Co-op Internships


Summer internships are around the corner. Complete a Co-op Orientation and make an appointment with the Career + Co-op Center today!

Next Co-op Orientation
March 15 at 12:00 p.m.
116 S. Michigan, suite 1400

SAIC School of the Art Institute of Chicago | The Career + Co-op Center



CELEBRATE THE WILD SIDE



The 27th Annual Nelson Algren Birthday Party

An evening of music, readings, and entertainment
Saturday, March 19th

Presented by the Nelson Algren Committee
Bloomingdale Arts Building - 2418 W. Bloomingdale Ave.
Doors at 7:30 PM, Begins at 8:00 PM
\$10 Admission, \$5 for Students/Seniors
Call the Nelson Algren hotline (773-235-4267)
Or visit nelsonalgren.org for more information



Portrait of the Artist As Herself

Kanthy Peng explores openness and concealment through photography

Steven Ford

FOURTH-YEAR School of the Art Institute (SAIC) photography student Kanthy Peng’s exhibition at Student Union Galleries (SUGs), “Portrait Tutorial,” traces the artist’s efforts to craft a personal identity apart from familial and cultural expectations while maintaining a connection to the traditions that are still very much a part of who she is.

Peng is Chinese, but faces a challenge not unfamiliar to many across the globe — a desire to be open with her family about her sexuality and identity. The show is a clear articulation of that struggle, as Peng’s work walks through her efforts to come out to her family. SUGS Gallery Director of PR and Marketing Zara Wee, who worked with Peng on developing the show, says that when it comes to difficult subjects in Chinese culture, “we don’t talk about it; we go around it.”

Using herself and her partner as models, Peng made a series of tutorials with the premise of

demonstrating the passion for the person you’re in love with through photography. Her parents agreed to participate, and they exchanged photos back and forth over email. Her family’s photographs showed a great deal of intimacy and playfulness: Often set in nature, they photographed each other meditating, spending time together by the ocean, and experimenting with bright flashes of color.

As Peng’s parents received the photographs of herself and her partner, it slowly became clear to them that Peng was not returning home to China on the arm of a boyfriend, as they had expected she might. Peng said that if her parents were upset or shocked to see the photographs, they didn’t voice it outright.

“Portrait Tutorial” includes a video of a Skype session in which Peng attempts to broach the subject of her relationship with her parents, and the tension becomes quietly evident. One imagines there are many things intentionally being left unsaid. Even though her parents enjoyed the collaboration, they still

did not talk about or recognize the relationship between her daughter and her partner.

The exhibit affirms Peng’s own identity, but it also demonstrates that the categories we are presented with in the West are not always sufficient to encompass our human experience. Wee explained, “There are many other things that we consider as our identity, like our traditions and our roots in Chinese culture.”

Peng said of first arriving in the United States, “I felt excited, because now I could put myself into a group and I could find many people that shared my experience, and I could honestly come out here without being worried.” However, she stills sees complexities in the United States as well. She continued, “These categories in the Western world also need to develop. It’s not like a complete and perfect system. I hope to contribute to the discussion. My main concentration now is trying to figure out my real-life experience vs. the categorization of the Western world’s gender roles and identities.”

1 “Aperture Control (1)” (2015), Chaoping Hu, 2015. Inkjet print, 24” x 30.”

2 Four stills from “Portrait Tutorial” (2015), Kanthy Peng. Single channel video, thirteen minutes.

“Portrait Tutorial” runs through March 10, 2016, at Gallery X, 208 S. Columbus Drive, room 113.

Steven Ford is a former middle school English and ESL teacher currently studying photography.



Triple Play

MCA: Stage show addresses Korean, Japanese, U.S. relations



In some way the Asian countries are always in a competition for power under the shadow of the assertive U.S. figure, fighting to remain the stronger baseball team

Kioto Aoki

THE Museum of Contemporary Art Chicago (MCA) presented a three-day lineup of Toshiki Okada's newest play "God Bless Baseball" on January 28, 29, and 30. The play was part of the museum's MCA: Stage program, which hosts intimate theater productions at the Edlis Neeson Theater in Chicago. Okada is a celebrated Japanese playwright, writer, and stage director known for his use of unusual choreography. In "God Bless Baseball," Okada uses the allegory of baseball — a sport popular in Korea, Japan, and the United States — to address the power dynamics between these three countries.

The play opens with the familiar American tune "Take Me Out to the Ball Game," which suddenly morphs into the Mickey Mouse Club March. The audience hums the refrain: "M-i-c-k-e-y, M-o-u-s-e." Two actresses walk on stage and begin fidgeting. They explain that they do not really understand the rules of baseball and thus have a lot of questions about the sport. (The characters are unnamed in the play so I will refer to them by their actual names.) One character, portrayed by Sung Hee Wi, speaks in Korean. At the same time, there is a projection of English and Japanese subtitles on a blackboard — there is one blackboard for each side of the staged baseball diamond. While the other actress, played by Aoi Nozu, speaks in Japanese, English and Korean subtitles appear on the other blackboard. Sometimes the actresses speak to each other. Sometimes they repeat one another.

The actresses continue fidgeting before Korean actor Yoon Jae Lee joins them on stage. He attempts

to answer their questions. The women ask him about innings and batting order, who throws, who catches, and who runs where. They conclude that baseball is quite boring because if you are not batting or catching there is not much to do. Exasperated, Lee admits he does not even like baseball that much himself. His father was a huge fan, reflexively making him dislike the sport.

Up to this point the pace of the play has been relatively slow, but that changes once the character portrayed by Japanese actor Pijin Neji joins the conversation. His character is a man posing as the renowned Japanese baseball player Ichiro Suzuki. Speaking in Japanese, Neji explains that to understand baseball you have to act it out. He offers insight into Ichiro's techniques, showing his remarkably accurate Ichiro-style swings. He is playing with the malleability of identity to hint at what will come later.

The faux-Ichiro explains that baseball an allegory for life; It all starts at home plate. The first goal is to do anything to step away from home towards first base. Once there, one must make the right decisions to get to second base. More calculation of circumstances is required to get to third. But in the end, one always wants to return home. The ultimate goal is to return to that comfortable place called home — be it geographical, social, intellectual, or cultural.

Okada has written that he was very interested in the reception of the play by an American audience, particularly because the piece critiques the cultural and political behavior of the United States abroad. As the birthplace of baseball, the U.S. is an enormous cultural influence and presence. This reality is reflected in the presence of U.S. military bases in Korea and Japan. In some way the

Asian countries are always in a competition for power under the shadow of the assertive U.S. figure, fighting to remain the stronger baseball team. The website Japansociety.org describes the work as "positioning the U.S. as the parent and Japan and Korea as brothers." This present-day game of power play is rooted in historical tension between these countries originating from the occupation of Korea by Imperial Japan.

In the play, the competitiveness of baseball is linked to the concept of identity. Rooting for the home team reflects the social divisions of regionalism and nationalism. But the rigidity of those identities are challenged near the play's end.

After an exchange with the faux-Ichiro, Lee's character explains how the Japanese town his father grew up in had a strong regional baseball team. Nozu interjects with a line clarifying the sudden confusion. She says, "Oh, you're playing a Japanese character?" He says that he is. Nozu later divulges that she is playing a Korean character.

At some point, Wi's character gets caught up talking about Cracker Jacks. She divulges that in her culture there is a popular snack much like Cracker Jacks. But she is talking about the Korean culture, the native country of the actress and not her character. The actress breaks the fourth wall and announces she will go back to playing the Japanese character she's been assigned to portray. The fluidity of the characters suggests an idea of the permeability of identity.

Much like a real baseball game, the play feels very long. Despite the strange ending, Okada presents a narrative that beautifully navigates the audience between politics of baseball, identity, and power.

Kioto Aoki is a photographer and an experimental filmmaker in Chicago. She is a MFA candidate in the Low Residency program at SAIC.



Celebrating Chicago DIY

Kate Morris talks to Katie Waddell, Creative Director of the 2nd Floor Rear Arts Festival

Kate Morris

The passion and spirit driving independent work is infectious; but too often, work that celebrates itself as “Do it Yourself” is less rough-around-the-edges and more just rough. Fortunately, through its annual DIY Arts Festival, 2nd Floor Rear has learned over the last five years the delicate balance involved in wrangling a multi-venue arts festival largely hosted out of the homes of its artists and curators. The festival usually runs one weekend in February; this year’s ran February 6 and 7. I sat down with Creative Director of 2nd Floor Rear Katie Waddell (KW), who is also a graduate of the arts administration and policy program at the School of the Art Institute of Chicago (SAIC), to talk about how she’s made her recurring art festival successful and the importance of DIY spaces to Chicago’s art scene.

KM: What made you think, “DIY performance/environmental experiences, and house shows. I’ll put some together!” And how did you grow that into a full-blown Festival?

KW: There was already a precedent for apartment-based art festivals [in Chicago], and apartment galleries in and around my neighborhood. So I emailed a bunch of people I knew to see if they’d be interested in getting involved, got some enthusiastic responses, and decided to go for it. When it started, the focus was more on small, exhibition-focused apartment galleries, but the changes in programming reflect both the changes in the neighborhoods and the timeline of the festival. Some of my biggest hopes for 2nd Floor Rear are that one, it will unite independent curators and spaces, creating a sense of solidarity amongst maker communities and encouraging continued production; while also, two, funneling revenue and resources into these communities, rather than being another source of competition.

KM: What are some of the challenges the city presents to this type of work?

KW: The biggest challenge the city presents is lack of resources and support from audiences and stakeholders other than the artists, curators, and collectives directly involved.

KM: This year the focus is on the socio-cultural politics of being and acting in a space, and the shows are curated in that vein. But let’s get dreamy. What do you envision as an ideal private space for art, and what is your ideal public art space?

KW: For 2nd Floor, I really like to showcase different kinds of spaces, so

for the festival, there’s really no ideal. Personally, as a sometimes-curator and frequent audience member, an ideal private space really is a DIY collective — someone’s home, or the artist’s studio. It anchors the work to the person(s) making it ... making it feel more intimately social. As for what occurs in this ideal private space, I’ll give you an example. On Sunday, I went to “Just Throw More Glitter On It: A Templehead Retrospective.” When you stepped into the space, technically a private apartment, it was like stepping into another world. There were glitter quilts, pseudo-altars, and paintings everywhere, with films projected onto a giant screen ... [and an] installation comprised of meticulously assembled fabrics, glitter, and kitsch objects. Upstairs, performers ... were giving people glitter baptisms. People were laughing and talking and hugging. Even though I only knew the people I arrived with, it was nice to be in that space with the people affiliated with Templehead. It was like you were experiencing them and their friendships and histories as much as the artwork itself.

As for public space ... I [personally] really like unexpected encounters. You can have an unexpected encounter with a mural, public performance art, interventions. The more unauthorized, the better. Having an unexpected art moment on the way home from work, or wherever, is one of the great perks of urban life.

KM: The transition between public and private is an event in itself; a performance of transport/transmission. When you plan these festivals, how do you and your co-curators approach the in-between moments, especially in terms of proximity of events?

KW: We aim for walkability. Ideally, there should never be an event location that is more than 10 to 15 minutes away, on foot, from the main train line running through the neighborhood, or from another event location. This year especially, we tried to curate event locations in “clusters” so no event was isolated. Exploring the neighborhoods is a part of the festival experience.

Waddell also described the changes the festival is undergoing. The organization is now transforming into a 501(c)3, and has been attracting stakeholders, raising independent funding, and forming a board.

KW: We’re going to have to be very intentional about 2nd Floor Rear 2017 — where it’s going to be, its duration, its curatorial premise, the overall aesthetics, and whom it serves. All future changes must proceed from this line of inquiry.



Encountering the life, work, and message of Ellsworth Kelly

Sevy Perez

ONE of my sleep-inducing, freshman-year visual object analysis assignments at the University of Iowa (UI) once forced me to actually get up and go somewhere. I had to take a self-guided tour inside the UI Hospitals and Clinics — a labyrinthian complex that we were told houses a charming collection of art that's more or less peppered around for patient recovery. Inside, among the obligatory, didactic Grant Wood drawings — on the fifth floor somewhere between probably the gastroenterology outpatient clinic and nephrology department waiting room — was nestled inexplicably a simple, framed, silkscreened green curve thing: a yawning arch balanced convergently on a sharp, downward point; a perfectly parabolic, vividly verdant polygon saying nothing, ink on paper, and scribbled small in the bottom right-hand corner, in pencil, "Ellsworth Kelly, 1988." It was the first time I encountered Minimalism. For me, it was an aesthetic syzygy. I thought, "I must know everything about this. And who is she, this Ellsworth Kelly?"

Well, for starters, the piece was called, simply, "Green Curve" (1988), and Ellsworth Kelly was "he." Kelly was born in Hudson Valley, about 60 miles from New York City, in 1923. Assigned to the "Ghost Army" in World War II, the United States Army's tactical deception unit, Kelly's service to his country involved painting various kinds of military camouflage — an experience he considered absolutely essential to his artistic training and learning. Returning to Paris in 1947 to attend the prestigious École Nationale Supérieure des Beaux-Arts, Kelly immersed himself in the art and philosophy of his contemporaries and formalized the aesthetic themes and processes that would dictate the rest of his career here: the abstraction of organic forms, geometric and line investigations, hard-edged color field studies.

He made his first monochromatic painting after visiting the late Claude Monet's crumbling studio. Fifteen of the Impressionist's massive, unfinished paintings inspired Kelly's "Tableau Vert" (1952), which is now owned by the Art Institute of Chicago (AIC) — a gift from the artist himself in consideration of the AIC's robust Impressionist collection. Mixing blue and green in an endeavour to capture underwater grass (à la Monet's water lilies), Kelly actually claimed he considered this first experiment a failure and that it sat in a box for around 33 years before he looked at it a second time.

After his unsuccessful solo debut at the Galerie Amaud in Paris, Kelly returned to the United States destitute. But in 1956 and 1957, his second and third solo shows at the Betty Parsons Gallery in New York City turned the tide of American art in the way only a few events ever have — and possibly ever will. His work, paneled and simple, was the antithesis to the dominating Abstract Expressionist paradigm running gesturally rampant in drips and drizzles and drastic strokes. These shaped canvas, hard-edged color field works would crest as something fresh and challenging, as a wave the world would call Minimalism. But it's Kelly's love affair with Chicago that's his most telling, and everything you need to understand the life and work of the great American artist is right here.

Kelly created "Curve XXII (I Will)" (1981) commissioned by Friends of the Parks for Lincoln Park (the titular "I will" referring to Chicago's unofficial motto), a 40-foot tall, monolithic sculpture of welded stainless steel. In 1989 the AIC commissioned for its permanent collection six large pieces specifically for the Rice Building's second floor — for wallspace outside a collection of galleries exhibiting American classics like Grant Wood's "American Gothic" (1930) and Edward Hopper's "Nighthawks" (1942) — that overlooks the wing's sun-bathed, first-floor sculpture court.

The resulting artworks, "Chicago Panels" (1989-99), are each monochromatically painted, geometrically distinct aluminum wall installations: The yellow, blue, and orange versions grace the south wall and the black, red, and green panels the north wall. The minimalist creations juxtapose powerfully against the Doric columns that frame their view; they live unadorned and honestly. In 2002, then AIC Director James Cuno commissioned Kelly's largest-ever installation in honor of longtime AIC Director James N. Wood for the Modern Wing's interior Pritzker Garden. Architect Renzo Piano added 12 feet to the site's wall height to accommodate the artist's elegant plan: the invulnerable, aluminum "White Curve" (2005). The work's final dimensions span a considerable 14 feet high and 54 feet wide.

But what could arguably be called Kelly's magnum opus — this grand, silvery white polygonal meditation — is the exact same, perfectly parabolic curve I first encountered years ago screened smaller on like tabloid paper, innocuous in the halls of a hospital in the middle of the Midwest. This repetition of output, this calculated execution of abstracted shape and impeccable color, the kind of work Kelly was creating consistently for decades — I've since realized through my own visual communication learning and making — is utterly timeless.

Unlike our now-oversaturated and postmodern art world of referential activism, Kelly points to nothing. In a culture of disposability and overloaded information, Kelly communicates necessarily and experientially, wordlessly. His world is a world to be seen instead of described; his work is enduring because it refuses to be about anything. It, instead, is the ontological realization of the visually reduced: How line and curve beget form, how context and light beget color. After all, what does the world look like when we un-assign meaning? No thought is worth a second thought. That weird curve is a weird curve. That hue of green is a hue of green. These experiences are the simplest units of perception; Kelly's works are absolute.

And his influence is all around us. The ground Kelly laid was e.g. later explored by artists like Robert Indiana and Richard Serra in painting and form studies, and Dan Flavin and Donald Judd in perceptual, visual experimentations. The pathway the early Minimalist, Color Field, and then Op art and Light and Space artists cleared, proves the proposition that aesthetic experiences are gateways for transcending confined awareness. Most of this work following Kelly engages heavily with this

frame of dimensionality, both literally in forms of physically shaped canvases and experientially through and with the fourth dimensional operations of duration and light. The notion that the visceral reactions these mechanics breed is more valuable than discursive content threads itself through these movements and aesthetics, and, pointedly, prided as experiences viewers can only have in person. Which is why it's so difficult (and self-defeating) to discuss them and their effects linguistically. Realistically, language fails me now. All I can really do is point and say, "Go there."

But it's a lesson I believe too many young artists and designers — at least the emerging creatives I meet in my practice and study — have either never been told or simply don't care about: Minimalism is not actually about activating as few chosen elements as possible; minimalism is about

the teleology of chosen elements — about their efficiency and openness. The average human eye and brain are capable together of processing over 10 million colors. How could you ever finish exploring that spectrum? Kelly reiterated, honed, and perfected. He didn't need anything else to contain the universe — to be universal. One color can tell the whole story. One shape can change a life.

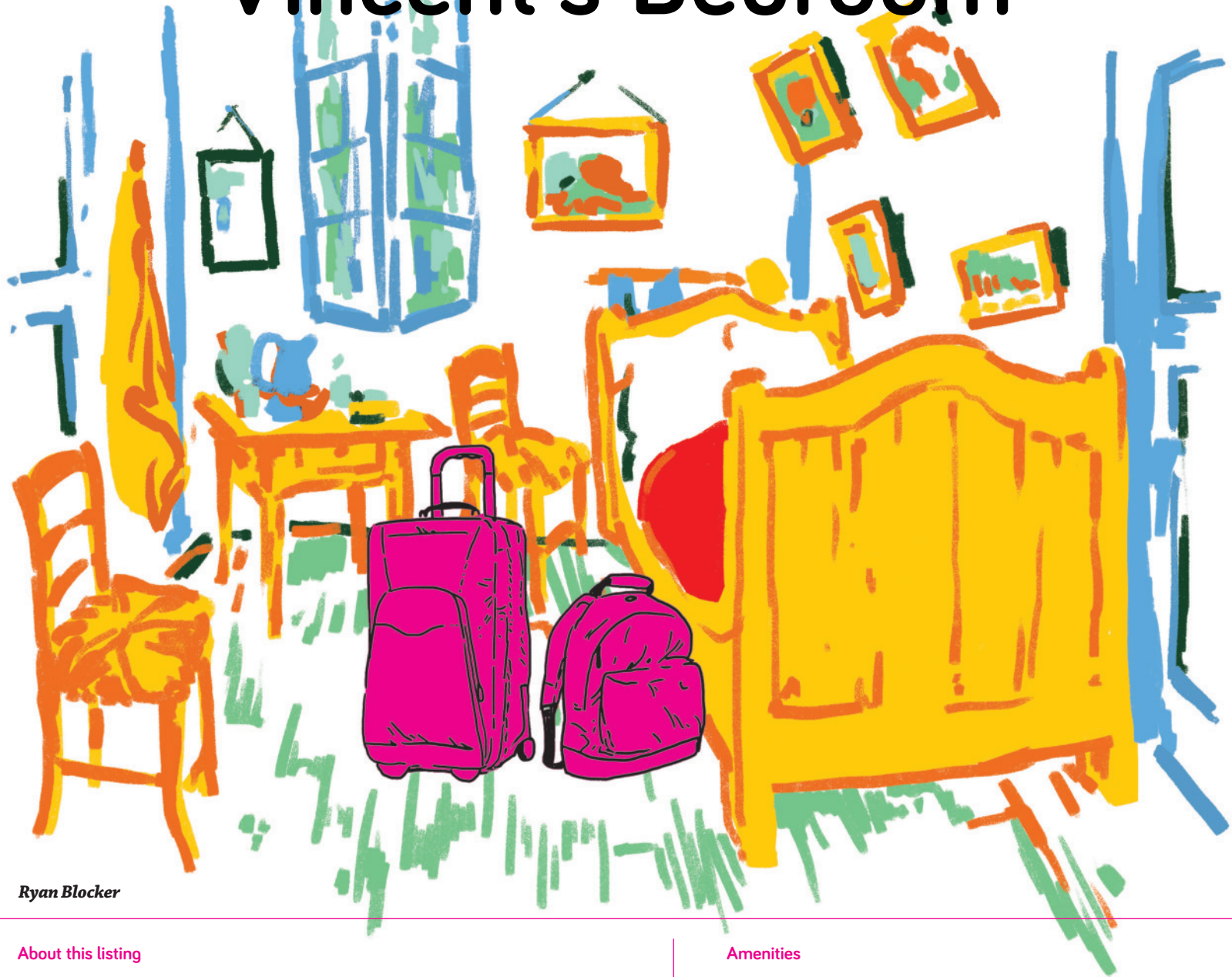
His message taught us that all art is reduction and that all reduction is capital-T truth. Here in Chicago, most recently, the AIC's "The New Contemporary" — which opened only 15 days before Kelly's passing — relegates an entire gallery to the artist's painting and sculpture. It's my favorite room in the museum, because if you look closely and long enough, the act of seeing becomes itself the act of making. Go there. We owe much more to the artist and the artwork he grounded. I've never been more awake.

Sevy Perez is a proud VI.Cheese snap bracelet holder for Cheesie's Pub & Grill, which in no way constitutes an official endorsement. Even though the much-loved restaurant chain just opened up a third location at 1365 North Milwaukee Avenue. And the Tenderizer is possibly the meaning of life.

His world is a world to be seen instead of described; his work is enduring because it refuses to be about anything



Airbnb Reviews of Vincent's Bedroom









Ryan Blocker

About this listing

The Art Institute of Chicago (AIC) is currently featuring 36 works by the artist Vincent van Gogh in its “Van Gogh Bedrooms” show, which will be on display from February 14 to May 16. In River North there is a three-dimensional replica of Vincent van Gogh’s bedroom for rent for \$10 a night. To promote the exhibition, the AIC placed an ad on Airbnb. Below are some of the reviews. Museum curators say that as they seek new strategies to widen the museum’s audience, future exhibitions may also be posted on either Airbnb or Craigslist. There are rumors that an Andy Warhol exhibit will be advertised on Grindr.

Amenities

- **Knives**
- **Bandages**
- **Time for contemplation**
- **Stargazing**
- **Fresh sunflowers**
- **Cable TV**

Samantha



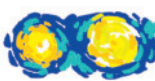
I had a great stay. My boyfriend and I loved our room. I did get the chance to explore some of the rest of the building, and I have to say pretty tacky art. I’ve found way better things at Ikea.

Janet



Absolutely loved the space! Unfortunately, I heard the upstairs neighbors having loud sex. I spoke with Vincent about it. He told me it happened often but it only half bothered him.

Francesca



Loved the room! So beautifully decorated. What was great was that even though we were in France, all of the locals spoke English!

Taylor



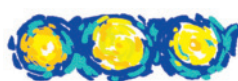
My husband Steven and I had a great stay with Vincent. He was kind enough to give us tickets to his art show. I think he’s really going places. We did ask if we could exchange them for coupons for Giordano’s. You can’t come to Chicago and not try deep dish!

Brandon



The bed was wobbly af! Couldn’t get a good sleep all night. And there was NO FRIDGE!

Divine



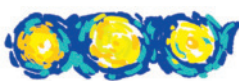
Great location! Not far from public transit, nice restaurants close by. I have to say...pretty tacky art in the room. I’ve seen wayyyy better things at Ikea.

Javier



My partner had been planning this trip to Chicago for a while. When we found out we could get such a great location for such a cheap price, we were really excited. The room was great but there was a lot of traffic in and out of the building all day. Not quite sure what kind of operation “Vincent” is running here. My partner and I ended our trip early.

Brittany



It was a cute space. Definitely a little cramped. I was a little disappointed to find out it wasn’t closer to Boystown though. I live in Skokie and wanted to come to the city and see a drag queen!! SLAYYYY!!!



Powerpuff Stuff

The revamped heroes still have their Mojo (Jojo)

Rosie Accola

THE feminist utopia of my dreams is a place where everyone eats candy while discussing critical theory and their theoretical girl crushes on Laura Mulvey. In this fantasy world, these conversations are punctuated by girl bands who sing about cartoons and cartoons about girl bands.

Today, my dream came one step closer to a reality when it was announced that Seattle-based band Tacocat recorded the theme song, “Who’s Got the Power,” for the 2016 Powerpuff Girls reboot, which is set to air this April on Cartoon Network.

“The Powerpuff Girls” originally aired on Cartoon Network from 1998 to 2005. The series followed three super sisters, Blossom, Bubbles, and Buttercup, as they fought crime and more often than not, sexism in the city of Townsville. In the original series, the villains were scheming and outlandish as is characteristic of the superhero genre; their number one nemesis was Mojo Jojo — a green monkey with his brain encased in a plexiglass helmet.

The 2000 soundtrack to “The Powerpuff Girls” featured tracks by Devo and Dressy Bessy. Shonen Knife even let the Powerpuff Girls crash the video for “Buttercup (I’m a Supergirl).” An indie band with a gnarly beach goth slant and punchy, Riot Grrrl-esque lyrics may seem like an unlikely pick to provide a theme song for a children’s cartoon series. But the vibrant, snarly, feminist ethos of Tacocat pairs perfectly with the spunk of a re-vamped Blossom, Bubbles, and Buttercup. Even the album covers for Tacocat projects are candy-colored dreams.

The title of the band’s 2014 release “NVM” is spelled out in gumballs; it’s an aesthetic choice that’s

nearly as visually satisfying as three streaks of turquoise, lime, and pink shooting across the city of Townsville. Tacocat’s overall energy is a familiar combination of sugar, spice, and a little something extra.

Whereas the Powerpuff Girls derive their edge from an unspecified chemical X, Tacocat derives their fierce energy from cutting basslines similar to those on early Ramones tracks. Their raw energy, coupled with the the gleeful odes to rad ladies in tracks like “Sk8 Witches” and the upcoming “Horse Grrrls” make them the perfect soundtrack for, per the lyrics in “Who’s Got the Power,” “kicking butt before bedtime.”

Cartoon reboots are tricky to navigate; it’s tough to maintain the original integrity of a series while appealing to a new generation of fans. Even the animation style of “The Powerpuff Girls” 2016 reboot features thinner lines more reminiscent of current Cartoon Network favorite “Adventure Time.” Cartoon Network also hired three new voice actors to take on the roles of Blossom (Amanda Leighton), Bubbles (Kristen Li), and Buttercup (Natalie Palamides), as a new executive producer. The Powerpuff Girls even upgraded their trusty hot pink landline to a shiny pink smartphone.

It’s easy to wonder whether today’s kids will be as inspired to fight crime and stick together as the kids of the early 2000s. There is a Spice Girls-level of relatability to Blossom and the gang. Even though they can fly and they spend significant portions of their days fighting evil monkeys, fans can still find ways to relate. Whether they’re inspired to take charge like Blossom, kick ass like Buttercup, or occupy the duality of being gentle and tough like Bubbles, fans are presented with multifaceted, strong, female characters who know how to

support their town and each other. Though each Powerpuff does have one defining characteristic, it doesn’t mean they are flat characters.

In the first clip of the 2016 reboot, the Powerpuff Girls are battling a force even more sinister than Mojo Jojo: a men’s rights activist who wants Townsville to get back to its “manly roots.” In a sly nod to the sexism that perpetuates the cartoon industry, show runners swapped an evil laugh for a neckbeard.

It’s brilliant — even more so when the bearded-bro taunts Buttercup saying, “Go play with your dollies, princess,” and she explodes screaming, “Don’t call me princess,” punctuating each word with a punch before grabbing him by his scruffy beard and hurling him off into the distance. It’s a moment of pure feminist fury, one that is more impactful in 46 seconds than the hour and 58 minutes of lukewarm homogenized “just be yourself” drivel that Universal attempted to pass off as a “Jem and the Holograms” reboot. Watching Buttercup’s red-faced unfiltered rage is a welcome sight; a reminder that girls can be tough. Though our culture stresses unity and togetherness as signifiers of feminist fortitude, sometimes it’s okay to just get mad.

It is with little to no irony that I will happily cite the Powerpuff Girls as the figureheads for my first primordial encounters with feminist discourse. So I am admittedly slightly jealous that today’s kids get brand new “Powerpuff Girls” complete with a theme song by a feminist surf-punk band. But my jealousy is tempered by the fact that a whole new generation of kids will learn how to kick ass and stick together while cultivating a solid taste in music beyond “Wheels on the Bus.”

“The Powerpuff Girls” will premiere in April on Cartoon Network. Tacocat’s new album “Lost Time” will be released on April 1 via Hardly Art.

Cartoon reboots are tricky to navigate; it’s tough to maintain the original integrity of a series while appealing to a new generation of fans



Rosie Accola is a sophomore in the Bachelor of Fine Arts in Writing dept. She wishes she was Buttercup but she knows she’s Bubbles at ♥.



The Queerness of



Beyoncé gets political in her surprise new release

Ryan Blocker

BEYONCÉ has released the music video for her new song “Formation” — her first new music in over a year. Like her last album (“Beyoncé”), it came with no prior announcement. The Saturday of the release, I was helping my friend move into her new apartment when I received a text message that simply read, “Tell me you’ve seen it.” Before that moment, I had been a good and helpful friend. I had lifted heavy boxes, unpacked clothes, and rearranged the furniture in the new space. But after the follow-up text with the link to the video, I was completely useless — totally transfixed and twerking to this radical, pro-black trap anthem.

The very next day at the Superbowl, Beyoncé performed the song at the halftime show to a stadium of people who already knew the lyrics. She and her backup dancers wore costumes modeled after the Black Panthers. After the show, some of the dancers held up signs that read, “Justice for Mario Woods.” The performance was immediately followed by the announcement that Beyoncé would be going on tour. Suddenly there I was, on my phone checking my bank account trying to calculate just how much less I would have to eat this week to both pay my rent and buy Beyoncé tickets. (Full disclosure: I am Level 11 regional manager in the American Midwest chapter of the Beyhive. I have followed Beyoncé’s career since early Destiny’s Child.)

This video is markedly different than a lot of her previous work — both musically and in its relationship to activism. What stood out beyond what many have already written on its pro-black, assertive message, was the prominence of black queer identity in its narrative of resistance. In the video, black women certainly take center stage. The image of the women dancing “in formation” is juxtaposed with images of police officers also “in formation,” standing in a line across from a young black boy in a hoodie who dances defiantly in their presence. This female empowerment message is nothing new for Beyoncé: We’ve heard it in her songs “Run the World (Girls)” and “***Flawless.” However, in “Formation,” the very first voice you hear is that of the late Messy



Mya (né Anthony M. Barre). Messy Mya was a popular YouTube personality and bounce rapper.

Bounce music refers to the flamboyant dance music that originated in New Orleans. Its call-and-response borrows from both the African roots of hip-hop and Native American chants. Bounce is known for embracing queerness and gender fluidity, ushered in by performers like Big Freedia in the 1990s. An article in The New York Times further explains that New Orleans has a “long tradition of gay and gender-bending performers as part of the musical mainstream since the 1940s.” Today, in what is sometimes referred to as sissy bounce, men and women gyrate their hips rapidly to the repetitive beats of the track.

Messy Mya was famous for his popular insult videos (one of which is featured in Beyoncé’s video) and bouncing to his own songs. NPR describes the performer: “Sassy, raspy-voiced, and heavily tattooed, with flowing hair in fluorescent colors, Barre demanded attention, often looking into the lens, imploring, ‘Follow me, camera!’” He was tragically shot dead at age 22, while leaving a baby shower for his unborn son.

“Formation” also includes footage of other bouncers from the documentary “That B.E.A.T.,” which follows the bounce culture in New Orleans. The brief segments of the film used in “Formation” feature the dancers often from behind, shaking their backsides, with their faces away from the camera.

Entertainment Weekly reported that filmmakers Chris Black and Abteen Bagheri did not know that scenes from the film would be used in the music video and the two took to Twitter to voice their outrage. Later reports have shown that the two shot the film for Sundance and did not own the rights to the footage, and Beyoncé’s production team had gone directly to Sundance. The director of “Formation,” Melina Matsoukas, tweeted her thanks and appreciation to both Black and Bagheri.

A little over a minute into the video, we hear the deep husky voice of bounce queen Big Freedia. Big Freedia is perhaps the best known and most celebrated queen of bounce music. In an interview with Fuse, she said of the collaboration with Beyoncé:

“It was a total shocker when I got a call from Beyoncé’s publicist and she said Beyoncé wanted me to get on this track. When I heard the track and the concept behind it, which was Beyoncé paying homage to her roots (New Iberia, La.), I was even more excited! It was one of the most amazing experiences of my life and I was beyond honored to work with the original Queen B. I think it turned out amazing too!”

In “Formation,” Freedia proudly proclaims, “I did not come to play with you hoes! I came to slay, bitch!” The word “slay” is repeated in the refrain of the song as Beyoncé repeatedly proclaims “I slay” and “we slay.” The expression comes from drag ball culture and it means to do something exceptionally well. As MSNBC commentator Melissa Harris-Perry pointed out, the word is presented in interesting juxtaposition to the narratives about the “slayings” of black bodies. Much of the imagery and the powerful affirmation of the anthem are borrowed from queer black culture.



The representation of black queerness in the new music video is both a powerful and complicated one

This prominence of black queerness is arguably one of the most radical aspects of the video.

Historically, some black resistance movements have focused rooting blackness in narratives of masculinity and respectability. Consequently, they have often excluded the voices of queer people. Bayard Rustin, one of Martin Luther King Jr.’s top advisers and the man who organized the March on Washington, was often condemned for his homosexuality by other black activist organizations because it was seen as a “distraction” to the movement. The Nation of Islam leader Louis Farrakhan has made derogatory remarks claiming that the promotion of homosexuality and lesbianism in Hollywood is responsible for America’s moral decline. He even went so far as to criticize President Obama’s support of marriage equality stating that Obama was “the first president that sanctioned what the scriptures forbid.”

This is a point at which many contemporary black liberation movements differ. For example, Black Lives Matter was started by black queer women. There have been continuous pushes from within activist groups to remain intersectional — that is, to acknowledge the way systems of oppression intersect. Text from the Black Lives Matter website says the organization, “affirms the lives of Black queer and trans folks, disabled folks, Black-undocumented folks, folks with records, women and all Black lives along the gender spectrum.” The queerness of “Formation” seems to parallel some of that work.

It’s also important to note that “Formation” doesn’t represent the first time the singer has been explicitly political nor is it the first time she has specifically addressed race. In her last album, she identified herself as a feminist, featuring a song that sampled a speech from Nigerian writer Chimamanda Ngozi Adichie. At the 2015 Grammy Awards, the singer performed the gospel staple “Precious Lord” with an all male chorus to give voice to the struggles of black men facing racialized police violence. She said in an interview with Billboard:

“I felt like this is an opportunity to show the strength and vulnerability in black people. My grandparents marched with Dr. King. And my father was part of the first generation of black men that attended an all-white school. My father has grown up with a lot of trauma from those experiences. I feel like now I can sing for his pain, I can sing for my grandparents’ pain. I can sing for some of the families that have lost their sons.”

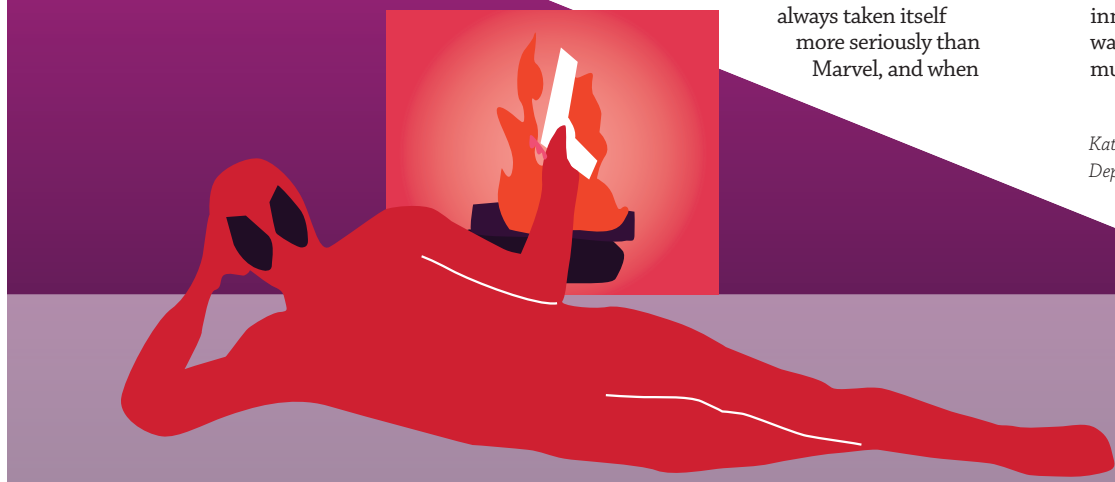
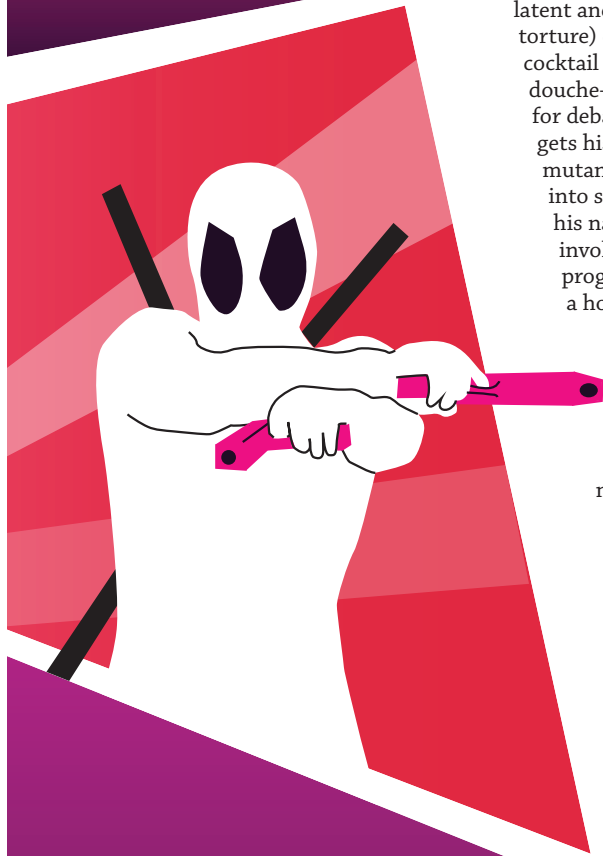
Beyoncé is a performer whose success is largely dependent upon her queer fanbase. In the past, the singer voiced her support for marriage equality. However, the representation of black queerness in the new music video is both a powerful and complicated one. In it we see carefree gay boys twerking and bouncing alongside empowered black women getting in formation. (There may be a double meaning: The lyric “get in formation” can sound like “get information.”) Writer and professor Brittany Cooper points out they quite literally form the spine of resistance. I would argue that weaving those images together in a story of black liberation is radical in its own right.

However, as some of my friends have pointed out to me, we never actually see Big Freedia or Messy Mya in the video; we only hear their voices. The men bounce dancing are seen only from behind and often in shadow. There is a compelling interiority to the video — a lot of it is specific to black people, Southern black people, people from New Orleans, and queer black people.

While it is impactful to have queer voices and bodies present in an imagining of black resistance, could it perhaps be more impactful to unveil them? I believe this video is one of the most important artistic contributions to the discourse on black resistance by a mainstream artist in recent history. Even still, it could do more. That being said, this is only the first song and video after Beyoncé’s year-long hiatus. I’m excited to see what’s to come.

Ryan Blocker is the managing editor of F. He is still listening to “Formation” on repeat.





Kate Morris

ABOUT six minutes into “Deadpool,” our hero notices the camera filming his movie. He abruptly halts Salt-N-Pepa’s “Shoop” and strikes up a conversation with us. One minute later, he jumps off an overpass, falling many stories into a moving SUV filled with villains listening to Juice Newton’s “Angel of the Morning.” It is here that the superhero film turns a corner from above average to brilliant, surprisingly helped by a graphic beheading and someone’s gory splat against a freeway exit sign.

Clearly, we are not watching the typical X-Men movie. For those who are not habitually eyes-deep in Marvel’s “X-Men” comics, let me explain. Deadpool is a mutant assassin whose ability is rapid cell regeneration. This makes him an unpredictable fighter and the funniest mutant in the Marvel universe, because he can take a beating (think ultraviolent slapstick) while simultaneously delivering dry one-liners.

Whether or not Deadpool’s mutation is latent and activated by forceful stimuli (read: torture) or administered through an ability cocktail put together by X-Men supreme douche-villain Colonel William Stryker is up for debate. In one Marvel movie, Deadpool gets his name from the pool of “dead” mutants whose powers have been distilled into serum. In the other, Deadpool gets his name in a bar. In the comics, it’s both, involving two mutant weapon creation programs, cancer, Wolverine’s DNA, and a host of characters not in either film.

The debate over Deadpool’s origin is somewhat moot considering “X-Men: Days of Future Past” and the alternate timeline that started in that film.

The winning personality of this movie’s titular character is due in large part to the charm and humor of actor Ryan Reynolds, who first appeared as Deadpool in 2009’s “Wolverine” and then re-did him “the right way” for this 2016 film. Few will remember the 2011 downer that was DC’s “Green Lantern.” It was supposed to be Reynolds’ entrance into a DC film franchise the size of Iron Man, but his charisma was not enough to bring the poorly-written Green Lantern character to life, much less save the movie.

The DC universe has always taken itself more seriously than Marvel, and when

it tries not to, we get a bad TV show about a boring young man who can run fast. Reynolds’ trademark humor and quirky cuteness was wasted on a serious, weight-of-the-universe-on-CGI-shoulders superhero like Green Lantern, because audiences benefit from him carrying less responsibility and having more fun.

Marvel movies have made fun one of their staples, going out of their way to give sarcasm a firm place next to exploding skyscrapers and Norse gods, and letting some of the less graceful aspects of the comics genre (constant re-boots, alternate zombie timelines, extreme personality changes, and horrid fashion sense) become meta-cinematic devices we look forward to. Reynolds, who gained popularity by being a wise-ass beefcake in “Blade: Trinity” and “Van Wilder,” was always more suited to Marvel’s self-awareness.

Which brings us to the Deadpool movie — the most self-aware comic movie to date — about the most self-aware comic book character of all time. Occasionally, the movie gets so meta a viewer fears the line between the reality of the film and our own is too thin, and Deadpool might pop through the screen and teabag us.

Deadpool survives a heinous motor-vehicle crash to defeat the nameless bad guy stooges using only 12 bullets; it all happens in 15 minutes, and is just as fun as when Black Widow does it in the Avengers or Captain America movies. We laugh more easily though, because Deadpool knows we’re there, so we’re in on the joke.

If the “Deadpool” comic had not laid the careful groundwork for this character over the last 25 years, and if the Marvel X-Men film franchise was not recently redeemed by “First Class” and “Days of Future Past,” this movie might be seen as trying too hard. In fact, it still tries too hard at times, as Reynolds could stand to hold back a bit and let the film’s world settle into place. Yet comic book movies are more popular than ever, and we go to see them in order to relax and watch neat special effects, awesome fight scenes, and charismatic characters.

This movie is chock full of these elements, but “Deadpool” treats us to a dose of violent reality in a previously unreal universe, and the maturity needed to appreciate it is what earns it its glowing Rotten Tomatoes score. By speaking directly to us, Deadpool makes a gap between the narrative and us so we can see clearly what we love about it: the escape. Deadpool then closes that distance by showing us that people do die bloody deaths in his fake world as well, playing on our emotional attachment to what occurs on screen. He knows how well we’re trained to watch movies and read comic books, and he’s fucking with us. You know, for fun.

I will not spoil the rest, save to say I recommend all action and comic book movie-lovers see this film, because it simultaneously reminds us of what we’re missing in the other, PG-13 rated movies, but also reminds us of what is great about Loki never breaking the fourth wall, and so preserving our comic book innocence. The great feeling the right fan gets while watching “Deadpool” is connected to Deadpool’s mutant unpredictability, on both sides of the screen.

Kate R. Morris is a second year graduate student in the Writing Department. She enjoys folding origami and riding her bicycle.

IT STARTED AS A COMPLETELY INNOCENT THIRST FOR KNOWLEDGE.
I DOVE HEADFIRST INTO THIS WICKED CESSPOOL,
AND NOW I AM STRUGGLING TO COME UP FOR AIR.

60 HOURS OF REAL HOUSEWIVES OF NEW YORK CITY
63 HOURS OF REAL HOUSEWIVES OF BEVERLY HILLS
AND 18 HOURS OF REAL HOUSEWIVES OF NEW JERSEY

OVER FIVE DAYS' WORTH OF BICKERING, BITCHING, AND BONDING
I JUST CAN'T SEEM TO GET ENOUGH

IS BEING A WEALTHY HOUSEWIFE A STRANGE,
SUNCONSCIOUS FANTASY OF MINE?
HAVE I BECOME SO ENLIGHTENED THAT I
CAN FIND THE HUMOR IN THE PETTINESS?
HAVE I TRANSCENDED THE BOUNDARIES
OF HUMAN ENTERTAINMENT?

I PRAY I MAY FIND THE ANSWER ONE DAY.



THE Real Housewives

A REVIEW AND RECAP
BY SACHA LUSK

YES YOU ARE

DRAMA QUEEN

BUSY

A GOOD MAN

NOTEWORTHY HOUSEWIVES AND DOGS



MY PERSONAL FAVE HOUSEWIFE. HER ADORABLE BRITISH ACCENT AND NON-CRINGEWORTHY SENSE OF HUMOR HAVE WON MY HEART. SHE'S SO AWESOME, THAT BRAVO GAVE HER A SPINOFF SHOW ABOUT THE DRAMA SURROUNDING HER PSYCHOTIC, HORNY RESTAURANT EMPLOYEES. BUT SHE LOVES IT.
REGION: RH0H



LISA'S ADORABLE PUP THAT HAS A BETTER SENSE OF STYLE THAN MOST OF THE HOUSEWIVES. I AUDIBLY GASPED THE FIRST TIME HE TOUCHED THE GROUND.
REGION: RH0H



PLAYS EITHER THE VILLAIN OR THE HERO. THERE'S NO IN BETWEEN. HER LOVE FOR PINOT GRIGIO WAS NOTHING SHORT OF ENTERTAINING UNTIL SHE BEGAN HER OWN PINOT COMPANY. AND BROUGHT HER OWN BOTTLE TO FUNCTIONS. EVERY FUNCTION.
REGION: RHNYC



WENT FROM GOOD DOG TO GREAT DOG! AGAINST ALL ODDS, SHE OVERCAME HER ADORABLY GROSS ADDICTION TO LICKING HER OWNER'S NOSTRILS. HER CHARACTER DEVELOPMENT KEPT ME AT THE EDGE OF MY SEAT.
REGION: RHNYC



MEANWHILE, IN COMICS...

Elizabeth Lent

TO MR ELIOT



Nicole Swardenski



Isabel Servantez



Stories from Chicago

I wanna fall in love in 50 years. I wanna have passion and lust and goddamn gusto for someone or something or some idea. I wanna feel excited and surprised and scared and pissed and grateful.

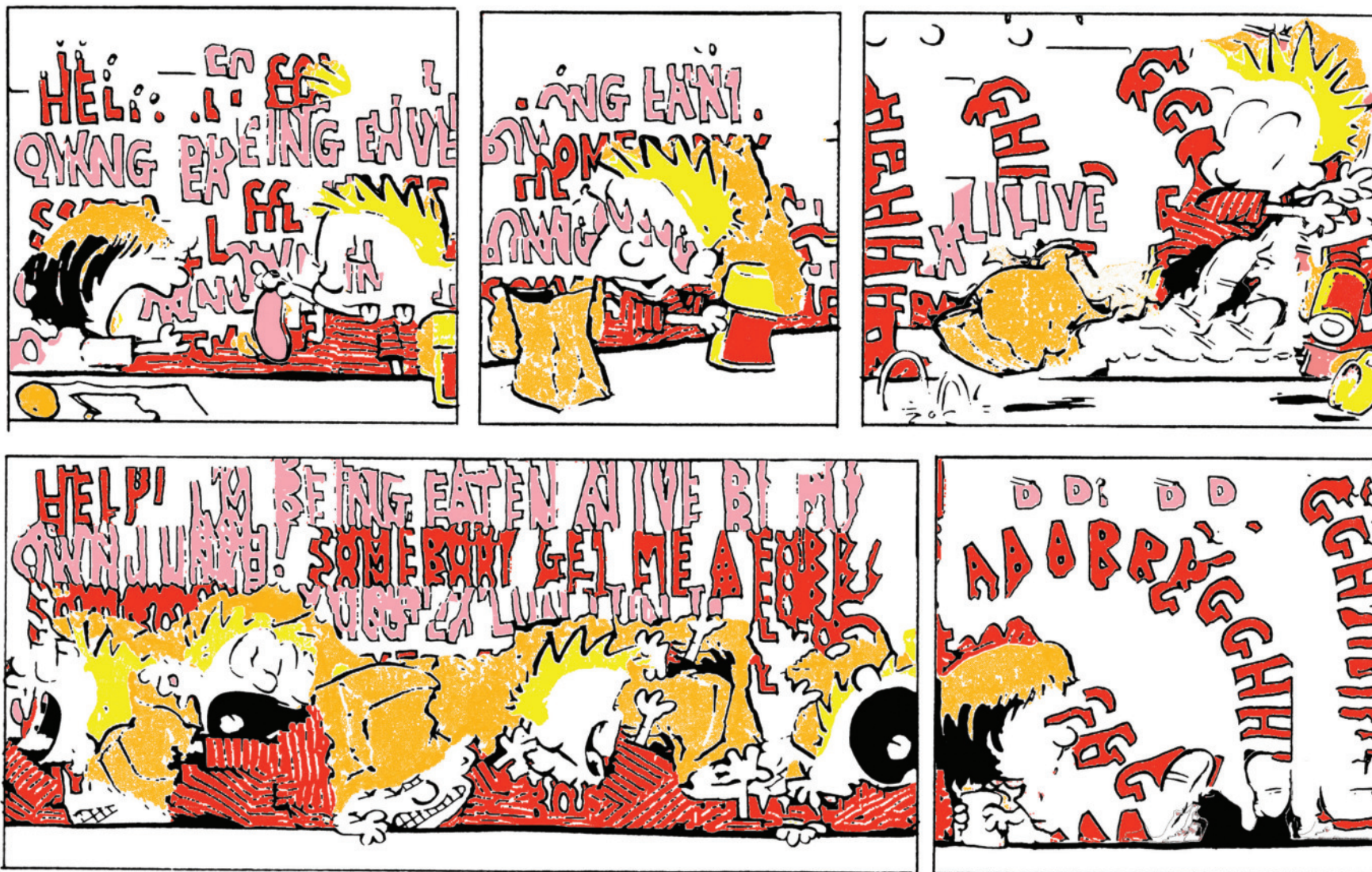
I want to have my heart broken. I want to feel betrayed and lied to and hurt. I want to make big mistakes and feel huge guilt.

There are some lessons I do not want to learn. Certain mistakes I want to keep making.

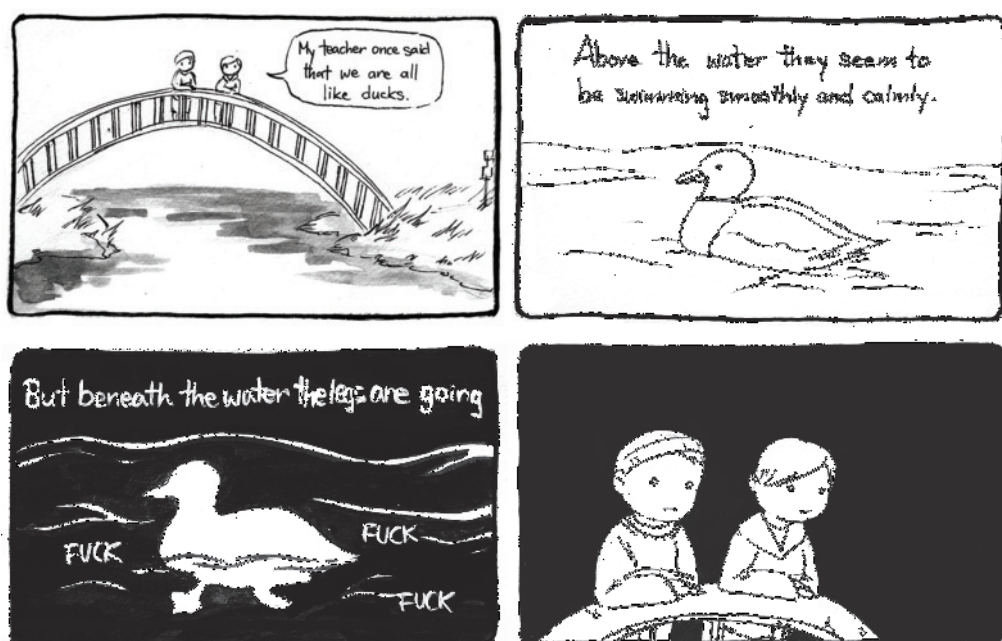
Halvin and CobbES

INSPIRED BY
BILL WATTERSON

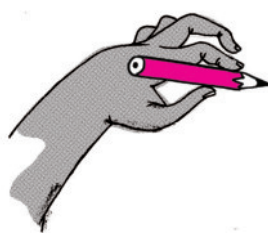
A SERIES BY
JARAD SOLOMON



Jenna Kang



Xin Xu



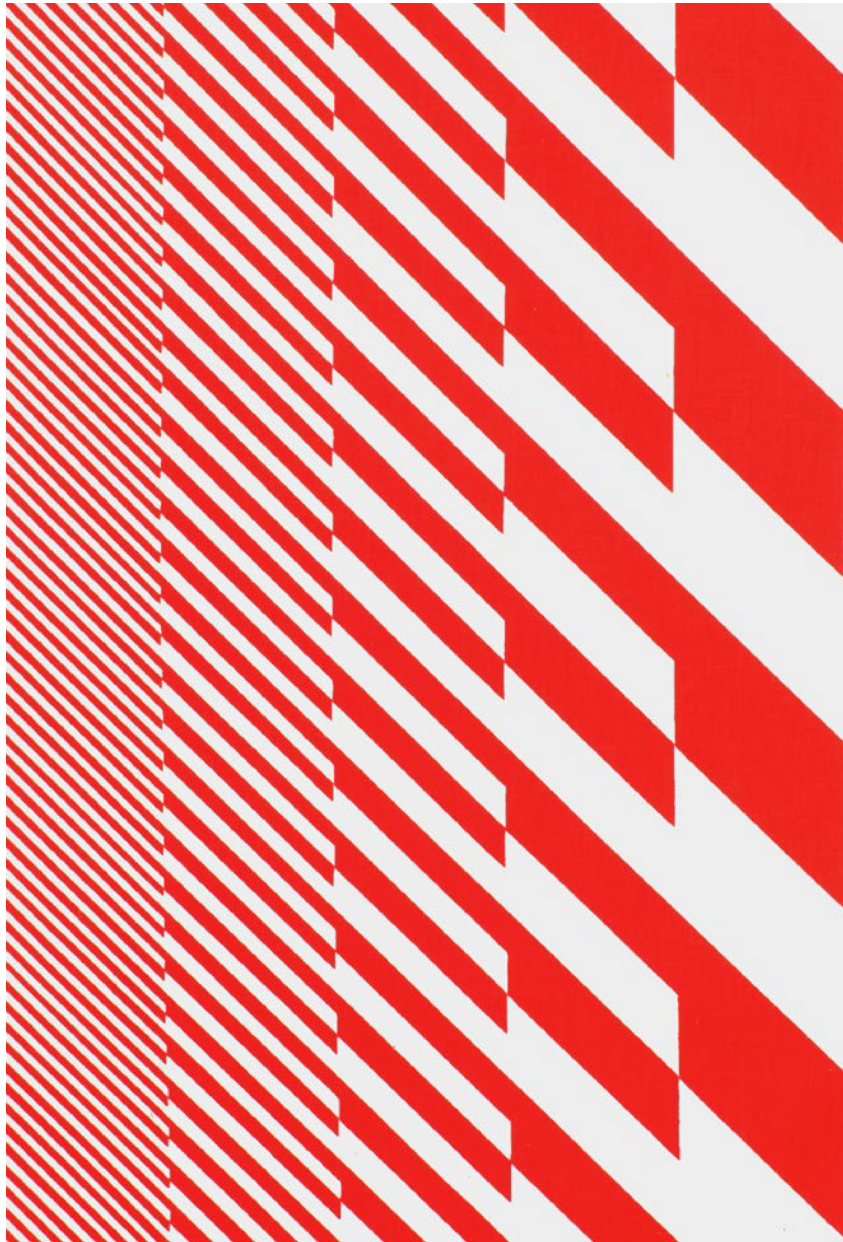
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THE SILVER SCREEN



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THE CONJURED LIFE



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